

TRANSLATING SUFISM: INTERPRETING SHAFAK'S THE FORTY RULES OF LOVE INTO *CHALIS CHARAG ISHQ KAY* THROUGH LEFEVERE'S REWRITING THEORY

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ABSTRACT

This study investigates the interpretive role of the translator in the Urdu translation of Elif Shafak's novel The Forty Rules of Love, titled Chalis Charag Ishq kay. Employing a qualitative and comparative research design, the analysis is grounded in André Lefevere's theory of Rewriting. The research examines how the translator, Huma Anwar, functions not merely as a linguistic converter but as a cultural interpreter, navigating the complex transference of meaning between the source and target texts. Central to this inquiry are the challenges of translatability and accuracy, particularly concerning the novel's core themes of Sufism and mystical love. The study demonstrates that the translator actively mediates cultural and ideological differences, making the source text's knowledge accessible and meaningful for the Urdu-speaking readership. By applying Lefevere's concepts of refraction and patronage, alongside other translation strategies, this article elucidates the deliberate rewritings that occur to align the work with the target culture's poetics and ideological framework, ultimately shaping its reception.

KEY WORDS: ST (Source text), TT (Target text), Interpretation, Ideology, Rewriting.

INTRODUCTION

The process of translation transfers knowledge from one language to another. The primary purpose of this transference of knowledge is to make the audience (listener and reader) understand and realise the meaning of that knowledge. In fact, the role of a translator is that of an interpreter. In the novel, *Chalis Charag Ishq kay*, the translator serves as an interpreter. The audience of this translation is Urdu readers. This role helps the Urdu reader understand the translator's basic idea and intention. The aspects of culture and the translator's ideological stances also play a vital role in this process. The role of a translator/interpreter is highly significant when analysing data.

Lefevere's theory of rewriting and the strategies of translation have been selected as a research methodology. These strategies are beneficial for comparative analysis of the source and target texts. These strategies also fulfil researchers' needs to achieve the study's objectives.

Two texts are used for data in this research: The Forty Rules of Love, in English (ST), and its Urdu translation *Chalis Charag Ishq kay* (TT). The Forty Rules of Love narrates the story of a thirty-year-old woman, Ella Robinstein, who has found satisfaction in her life. The second aspect is that this novel is about the deep, fraternal love between Sufi dervish Shams of Tabriz and the mystical scholar-poet Rumi. Ella is reviewing a book, 'Sweet Blasphemy'. In this book, she tells the story of the love bond between Shams and Rumi. This book tells the life stories of these mystics and friends. This research focuses on the elements of translatability and translation accuracy in the translation of this work.

This research answers;

- In what ways does the English novel The Forty Rules of Love interpret as *Chalis Charag Ishq kay* into Urdu
- What translational aspects pose a challenge to the translator in translating the Sufi concept?

With the aim

- To find out how the Source Text, Forty Rules of Love, and the Target Text, *Chalis Charag Ishq kay*, are interpreted.
- To investigate the role of the translator as an interpreter in the Urdu translation of *Chalis Charag Ishq kay*.

Translation Studies as a discipline covers translation, interpretation, and localisation theoretically. The purpose of interpretation is to deliver information, ideas and concepts from one language to another. There are two modes of interpretation: consecutive and simultaneous. There are two categories of consecutive interpretation: unilateral and bilateral. Simultaneous interpretation comprises three types: sight translation, whispered interpretation, and electronic hook-up (Dascal, 2003).

The purpose of translation and interpretation is the same; both communicate the meaning from one language to another. The function of both things is to transfer meaning, idea, concept and knowledge from one language to another. Interpretation is a fast way to convey meaning from one language to another.

According to Zohre Owji, the world today is characterised by global communication; hence, translation plays a vital role in transferring information and knowledge from one language to another. To deliver the message from the original text to the target text, the translator needs a range of skills, referred to as translation strategies (2013).

Adaptation, Borrowing, Foreignization, Compensation, Domestication and Rewriting are translation strategies. There are specific other translation strategies. These translation strategies are also significant in conveying meaning from one language to another. (Scammell, 2019)

Overview of the Novel

Present research deals with an extensive investigation and interpretation of an Urdu translation of "*Chalis Charag Ishq kay*" of Shafak's English novel "The Forty Rules of Love". In order to translate the target text that is "*Chalis Charag Ishq kay*", specific translation strategies have been used. Using certain techniques and strategies, the translator has translated the English text into Urdu. Therefore, this study is conducted to analyse how translation has been carried out in Urdu. By applying Lefevere's theory of rewriting, the present study aims to explore translation strategies and examine the target text's translation in contrast to the source text.

The book selected for data narrates the story of a thirty-year-old lady, Ella Robinstein, who has found satisfaction in her life. The second aspect is that this novel is about the deep, fraternal love between Sufi dervish Shams of Tabriz and the mystical scholar-poet Rumi. Ella is reviewing a book, 'Sweet Blasphemy'. In this book, she tells the story of the love bond between Shams and Rumi. This book tells the life stories of these mystics and friends.

When she reads this book, she compares her way of love and the way of love between these two characters. She expresses her love through the relationships in this world and through her different roles in it, as a mother and a wife. She has a dual relationship. After reading, Sweet Blasphemy, she realises that her way of living and loving is passionless. She found inspiration in the love of the book's author, Aziz. The book narrates the discovery of Shams's purpose of life, death and love. The purposes have been discovered after the wandering. Shams also knows about Islam and love together from his master. After some months, he went to Konya and attended Rumi's sermons along with the other masses. Over time, the Sufi came to be hated by Rumi's son, Aladdin.

After reading the book, Ella emails the author. She introduced herself and her lifestyle. After some time, they started emailing and talking regularly. They become romantic. Ella wants to meet Aziz and be impressed by his openness about love.

The rapid fame and continued spread of Shams's positive message led to hatred toward Aladdin. He, along with his friends, hatches a plan to kill the Shams. Shams was unaware of this plan. After all, Aladdin and his friends murdered Shams. Rumi finds Shams's dead body in a well. This event inspires him to write poetry about the loss of his companion. Ella wants to meet Aziz; she tells her husband and goes to Boston to meet Aziz. They love each other when they meet in the hotel room. They realise that the chemistry between them matches and they should love each other.

They share their personal information in the hotel. Ella wants to go to Holland with Aziz. He tells Ella that he has cancer. They are apart for a few days and meet again to make dinner.

Aziz and Ella explore the world for a year before they go to Konya. The cancer becomes the cause of Aziz's death. Ella hosts the funeral of Aziz. She has decided to live like Aziz. She also makes plans to go to Holland. (SHIFAK, 2010)

RESEARCH METHODOLOGY

This study employs a qualitative comparative methodology, utilising Lefevere's Theory of Rewriting as its framework to conduct a comparative analysis of a source text and its target text. The target text will be strategically analysed to investigate how specific translation strategies help translators convey meaning. These strategies play an influential role in interpretation, positioning the translator as an interpreter who communicates ideas, concepts, and knowledge across cultures and languages.

Within translation criticism, rewriting is considered an activity deeply integrated with other literary works. Critics view translation as a purposeful endeavour that serves many fields of literature and can shape a literary work's strength and influence. It involves developing a cultural viewpoint for the literary world, a guideline activity intended to provide intellectual content. To this end, translation often adopts a 'rewriting' mode (Munday, 2001).

André Lefevere is a central critic in this area, having developed the concept of rewriting as a fundamental literary structure. He introduced the idea of the "refracted text," which is designed to target and influence a specific audience through the translated work (Lefevere, 2017). Lefevere first explored these concepts in detail in his 1981 book, Translation, Rewriting, and the

Manipulation of Literary Fame. According to Lefevere, rewriting is produced to manipulate a text to conform to a specific ideology and poetics. It can be a manipulative tool that may suppress innovative ideas or, conversely, establish new hypotheses, genres, strategies, and translation histories, thereby shaping contemporary culture and literary supremacy (Lefevere, 2017).

The development of this theory was iterative. In 1981, Lefevere introduced the idea of the 'refracted text,' which Gentzler (2004) defines as a text "written to address a particular audience, or to adjust specific poetics and a certain ideology." The following year, Lefevere introduced the term "refraction," which Hermans (2004) explains as the adaptation of a work for a specific audience, with a focus on the audience's reading intentions. In 1984, Lefevere expanded his rewriting model by incorporating the concept of "Patronage" to analyze ideological pressures (Gentzler, 2004). By 1985, "Refraction" was established as a pathway for rewriting, emphasizing the consideration of ideology and poetics in creating new texts (Hermans, 2004).

DATA ANALYSIS

Example No. 01

ST

Birds were singing outside her kitchen window on that balmy day in spring. Afterward replayed the scene in her mind so many times that, rather than a fragment from past, it felt like an ongoing moment still happening somewhere out there in the universe. Page no. 12

TT

موسم بہار کے اس خنک دن اس کے بچن کی کھڑکی کے باہر پرندے چہچہا رہے تھے۔ اس کے بعد ایلا نے وہ منظر اپنے ذہن میں اتنی بار دہرایا کہ یوں محسوس ہوا جیسے وہ ماضی کے کسی حصے کی بجائے ایک جاری لمحہ تھا جو ابھی ابھی کائنات میں کہیں مسلسل رونما ہو رہا تھا۔ صفحہ نمبر 14

Analysis

This example is a memory from Ella's past. She is recalling her past and considers it as present. Ella falls in love. This book is also about the forty rules of love. She is a married woman, but she falls in love with Aziz, the author of the book A Separate Peace.

The translator deeply cares for the transfer of meaning from the source text to the target text. She conveys the meaning by using the concepts of 'Patronage' and 'Refraction'. Lefevere has introduced these concepts. Ideology is a basic consideration in translation, kept in mind throughout the process. The accuracy and translatability of the source and target texts drive the shift of knowledge from English to Urdu. The role of the interpreter is to guide the translator in conveying the meaning of this rewriting to the Pakistani audience and to enable them to understand the meanings of the foreign language. The target reader of the novel belongs to the Urdu society; thus, by keeping this in mind, the translator interprets the text accordingly. The source text depicts a foreign culture, but its translation into Urdu makes it more comprehensible to the target reader and allows them to incorporate it into their own society. It depends on the translator how the choice of lexical items in translation makes it acceptable in the target society. For this purpose, the translator uses Lefevere's theory of rewriting to make it more accurate and understandable in the target language. The concept of Patronage is fully realised here, as the translator interprets this example with the target ideology in mind.

The word used in the first line of the source text, 'balmy day', is translated as خنک دن, while its Urdu meaning is تسکین دینے والا، خوشبو دار۔ It is clear from this particular translation of the word that, instead of a word-for-word translation of the source text into the target text, the translator

interprets the source language into the target language to make it easier and understandable for the target reader.

Example No. 02

ST

I said shut up! Do you hear me? Shut up! Pg. no 28

TT

میں نے کہا منہ بند کرو! تم نے سنا نہیں؟ بکواس بند کرو۔ صفحہ نمبر ۲۰

Analysis:

These lines are from that scene where the owner of the inn dragged him out of the well. Rumi was crying bitterly over the condition of his dearest friend, and the owner of the inn shouted to stop him.

In the source text, the writer uses the word “shut up” two times. While translating these lines, the word “shut up” is interpreted in two different ways: منہ بند کر and بکواس بند کرو. The translator is a member of the Urdu-speaking community and has interpreted the text accordingly. As the man who says these lines is full of anger, he says “shut up” in two different contexts, which the translator interprets in the target language. Here, the translator serves as an interpreter for these particular lines. The line ‘Do you hear me?’ has its Urdu translation as میری بات سن رہے ہو؟ but it is translated as تم نے سنا نہیں؟ This shows that the person speaking these lines was full of anger and used those words to convey his anger to the other person. There is an apparent difference between the foreign and native languages. Some words do not have equivalent terms in both languages. In such cases, the translator must act as an interpreter and select appropriate lexical items to convey the meaning of the source language into the target language.

Lefevere’s concept of patronage and the patrons behind the translation factor demands accuracy and translatability. The target language in terms of emotion has many varieties and lexical items. To show anger in this line, the target text uses two different words: “منہ بند کر” and “بکواس بند کرو”. The way of asking for something from others, in an everyday mood and in anger, is also different, as shown in the example. These two situations are depicted differently through various translations of the same word from the source language to the target language.

The translator’s ideology aims to convey the source meaning into the target meaning. For this purpose, she interprets the text in light of the target society’s needs. The transfer of meaning from the source to the target language is attained through understanding. As in the target society, when a person is full of anger, they use different words of the same meaning to show it. The same is the case with this line, where “shut up” from the source language is interpreted as منہ بند کر and بکواس بند کرو in the target language. The role of interpreter is being done here by a translator.

Example No. 03

ST

‘Shams, Shams, where are you?’ He shouted left and right. Page no. 25

TT

“شمس، شمس، آپ کہاں ہیں؟” وہ دائیں اور بائیں منہ کر کے چلایا۔ صفحہ نمبر ۲۹

Analysis

This line is about Shams, who was thrown into a well while Rumi was searching for him. Rumi was very desperate because he could not find Shams anywhere and was also afraid that someone might kill him, as people were not accepting the companionship of Rumi and Shams.

This example is also a clear example of rewriting, as in the second line of this text, there is not even a single clue of “Face”. But in the target text, as an interpreter, she highlights his shouting with the word “منہ”. The difference between the source and target languages makes it evident to the translator that the additional word “منہ” is needed. The meaning of this line is apparent in the source language, but in the target language, if the translator opts for word-for-word translation, then it will be as وہ دائیں بائیں چلا یا. This translation is not accurate. So, to make it appropriate and precise, she added the word “منہ,” and by using this word, the purpose of accuracy and meaningful translation is fulfilled here.

The accuracy and translatability of the source text are precise, as the meaning has been conveyed very successfully from the source to the target text. By interpretation, the translator has achieved this purpose.

Example No. 04

ST

I should toss you out of here. Like I said, you Darvishes are nuts. Pg no 29

TT

مجھے تمہیں یہاں سے نکال باہر کرنا چاہیے۔ جیسا کہ میں نے کہا تم درویش دیوانے ہوتے ہو، صفحہ نمبر ۲۹

Analysis

In this particular scene, the darvaish and the innkeeper were in conversation, where the darvaish wanted to stay there and, in return, would interpret the dreams of others. In this instance, the innkeeper was angry because the darvaish had once told him he didn't have dreams. Upon this, the owner of the inn calls him nuts.

As an interpreter and translator, I convey the meaning of the source text into the target text through interpretation. In the source, the expression used is ‘Toss you put out of here’ and its translation is as تمہیں یہاں سے نکال باہر کرنا چاہیے. These lines depict the anger of a person who was angered by the darvaish because he did not accept him. The shift of knowledge from source text to target text is accurate, and it fulfils the elements of accuracy and translatability in translation. Accurate transference of knowledge from the source text to the target text is achieved through interpretation. This transition is not a word-for-word translation but an interpretation of the text in light of the scene and mood of the situation.

In the source text, the writer uses the word nuts for دیوانے instead of crazy. The word nuts means سنکی in Urdu. She did not translate the word ‘nuts’; instead, she interprets its meaning. She transfers the meaning of the source text into the target text in accordance with the ideology. The target reader will not accept the words سنکی or پاگل for a darvish, as this novel is based on the mystic love of Rumi and Shams. To address the transfer of meaning and maintain the accuracy and translatability of the translation from source to target, the translator serves as an interpreter.

Example No. 05

ST

An animal had probably gotten onto the porch, driving the dog crazy, Skunks made him particularly nervous. Pg no 53

TT

غالباً پورچ میں کوئی جانور گھس آیا تھا جس پر کتا پاگل ہوا جا رہا تھا۔ خصوصاً سنگ سے اُسے بہت گھبراہٹ ہوتی تھی۔ صفحہ نمبر ۵۳

Analysis

These lines are about the dog of Ella, who was playing outside while Ella was busy reading the novel and thinking.

These particular lines are rewritten by the translator from the source to the target language. Here are two words, 'porch' and 'skunks', that are rewritten from source to target text but not translated. These are untranslated words. These two words basically have their origin in the source language. Porch means a covered shelter projecting in front of the building, while its Urdu meaning is دیوڑھی. Instead of translating the word porch as دیوڑھی, she writes it in Urdu as پورچ. Thus, she transfers the meaning of the source text into the target text.

The same is true of the word "Skunks." It is a cat-sized American mammal of the weasel family with distinctive black-and-white striped fur. This animal is not found in the target culture in which the translator translates the novel. To help the batter understand, she uses the same word from the source language in the target language. She borrows these words from the source language and rewrites them into the target language. The ideology in her mind allows her to rewrite the particular extract.

In this example, Lefevere's concept of Refraction is carried out by the translator. The words porch and skunk are not translated; they are rewritten to make their meanings quite clear to the target audience. These words are not part of the target culture, nor does the word 'skunk' have an equivalent in the target language. To make the meaning of these words clear and comprehensible, the translator rewrites them as it is and borrows this word from the source language and rewrites it in the target language.

Example No. 06

ST

The Forty Rules of Love

TT

چالیس چراغ عشق کے

Analysis

The example is the title of the ST (source text), The Forty Rules of Love, and the TT (target text), چالیس چراغ عشق کے. The writer of the source text is Elif Shafak, and the translator of the target is Huma Anwar. There is a cultural difference between the writer and the translator. This is a word-for-word translation. There are five words in the title of the source text and four words in the target text. It is a language-specific difference of words because the article 'the' is used only in the English language. There is no proper translation for the article 'the' in the Urdu language. The diction based on semiotics is almost identical. The message has been appropriately conveyed. The meaning of the word 'forty' is چالیس in Urdu; here, in the title, the translator translates it as چالیس. The meaning of the word قواعد و ضوابط in Urdu is 'rules and regulations,' but here the translator translates it as 'چراغ.' There is no match of rules and چراغ—the meaning of چراغ is 'Lamp' in English. The translator adopts words according to the needs of culture and ideology because the translator is playing the role of an interpreter. She wants to convey a message to the audience, and she chooses the word چراغ. The meaning of the preposition 'of' is کے in the Urdu language, and she translates it as کے. The meanings of 'Love' are محبت، عشق، پیار. There are three possibilities for the translation of the word 'Love'. According to the translator's ideology, culture, and need, the word 'عشق' is suitable for translation.

The back translation of the source text 'The Forty Rules of Love' can be

محبت کے چالیس قواعد و ضوابط، پیار کے چالیس قواعد و ضوابط، عشق کے چالیس قواعد و ضوابط۔

But the translator translates it چالیس چراغ عشق کے. It can also be translated as چالیس چراغ عشق کے.

The role of a translator is that of an interpreter in the translation of this extract. The governing ideology in the translator's mind is also very significant while translating these words. **Lefevere's concept of refracted text** has been used by translators. It is also a culture-specific translation. The translator is from Pakistan, and she knows the mystical spirit of Rumi and Tabriz. Therefore, she is writing چاليس چراغ عشق کے. This love is real Love. She is not talking about materialist love; instead, she is talking about spiritual love. This real love resembles a Lamp. The light is necessary for real love. So, the meaning and message of this translation is that one should have 40 types of light in their mind and heart to attain spiritual Love.

This is an accurate and meaningful translation of the source text. Certain factors affect the accuracy and translatability of the source text. Ideology, patronage, and poetics are factors in the translator's mind. Using these factors, the translator translates the source text according to the needs of the Urdu-speaking audience in Pakistan. The Urdu audience has its own background regarding the concept of Love and mysticism. She highlights and discusses all the necessary details, and her choice of words throughout the translation helps clarify the meaning of the target text. This quality makes her an interpreter. She is interpreting the meaning of the English text into Urdu for the Urdu-speaking audience.

CONCLUSION

This research has demonstrated the value of Lefevere's rewriting theory as a lens for analysing the Urdu translation of *The Forty Rules of Love*. The comparative analysis demonstrates that Huma Anwar's *Chalis Charag Ishq kay* is a deliberate act of cultural refraction rather than a literal transfer. The translator consistently navigates the complexities of the source text, particularly its deep engagement with Sufi mysticism, by making strategic choices aligned with the target culture's ideological and poetic expectations. This is vividly illustrated in key decisions, such as the transformative rendering of the title and the adaptive handling of emotionally charged dialogue, which collectively ensure the novel's themes resonate with the Urdu-speaking readership.

In essence, the study confirms that the translator's role is fundamentally interpretive. Faced with the task of bridging distinct cultural and religious landscapes, Anwar operates as a cultural mediator who prioritises meaningful accessibility over strict lexical fidelity. Her work underscores the core principle that translation is a form of rewriting, inevitably shaped by patronage and ideology, which actively manipulates a text to secure its literary survival in a new context. The success of *Chalis Charag Ishq kay* thus lies not in its verbatim accuracy, but in its effective re-contextualization of Shafak's narrative, making the exploration of love and mysticism both comprehensible and relevant for its new audience.

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