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RESEARCH PAPER

The Analysis of Translational Shift in the Novel "*Adhi Mott*" and its Translation

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ABSTRACT

The purpose of this study paper was to look into the translation shift in Makhdoom Tipu Salman's novel "ADHI MOTT" from Punjabi to English. It studies the many types of translation shift, the most commonly utilized shift, and their impact on translation accuracy. Purposive sampling was utilized to assess both the source and translated texts using the mix method methodology. The findings of the study revealed that the translator's selection of translational shifts had a significant impact on the overall communication of the content, tone, and cultural subtleties shown in the English version of the work. The current study has a lot of potential as a useful scholarly tool for anyone working in translation, linguistics, and cultural studies. It delves into the complex relationship between language, culture, and literature in the context of translation.

Introduction

Translation shifts are one of the most critical issues in translation studies, so scholars must study them in depth. Vinay and Darbelnet came up with two global translation strategies, which they called the direct translation technique and the oblique translation technique, depending on the significant changes that came up during the translation process. Borrowing, claque, literal, equivalence, transposition, modulation, etc., are other ways to divide these two translation methods. People value reading authors from various linguistic backgrounds because they are curious about learning and comprehending various languages and cultures. Novels that have been translated can teach readers a lot about different languages and cultures. Culture is expressed through language, as shown. For instance, in a language, a single word can be used in numerous contexts.

The translated novel is a product of translation effort. When doing translation work, it's essential to consider the linguistic and cultural components of the target language. Because the linguistic system is shaped by culture, translation incorporates linguistic and cultural aspects., "Language is a guide to social reality and that human beings are at the mercy of the language that has become the medium of expression for their society" (Bassnett, 2002).

Since there is no absolute relationship between languages, Nida (1964) believes that there are no accurate translations. As a result, he stresses how important it is to locate the closest equivalent. Nida establishes a distinction between formal equivalence and dynamic equivalence as two separate forms of equivalence. The first approach, called formal equivalence, is concerned with the form and substance of the communication itself. To this end, the message in the target language must correspond as closely as possible to the original across all of its constituent parts (Nida 1964).

The Punjabi people of Pakistan and India share a common ancestry and a common language, Punjabi, one of the most well-known Indo-Aryan languages. Originally a dialect of Sauraseni Apabhramsa, it developed into its language in the 11th century. The oral and written heritage of famous Muslim sufia-e-Karam and Hindu and Sikh saints testifies to its long and illustrious history and culture (Khan and Kausar 2019). According to the Encyclopedia Britannica, there were approximately 70 million Punjabi speakers in Pakistan and about 30 million in India at the turn of the 21st century. However, the Punjabi Diaspora is widely dispersed, with Canadians and Britons counting large numbers of Punjabis among their communities (Shackle, 2018).The researcher chose to investigate Makhdoom Tipu Salman's Punjabi novelette "ADHI MOTT" and its translation "Drawn out Death" because it has some exciting ways of translating the stylistic elements, including idioms, phrases, and cultural references from Punjabi to English. The messages from the story in the Source Text (ST) are conveyed in the Target Text (TT) through these various translation strategies since the Punjabi language has a different cultural background than the English language.

Literature Review

Contrary to the proverb "practice makes perfect," translation can be widely described as a continual practice that never achieves completion or perfection. Actually, the more translators that work on translation projects, the more they understand that translation, unlike perhaps many other domains of knowledge and activity, is an open-ended learning process that constantly unveils new techniques of the trade. Unfortunately, "translation shifts" is one of the most exciting and engaging translation topics that hasn't drawn enough study attention. (Newmark, 1988).

The choice of specific terminology in the target language or/and the target text's structure will undoubtedly need some judgement on the part of the translator when translating a text from one language into another (Levy, 1967). In fact, Vinay and Darbelnet's (1958) study on translation scholars compared the linguistic systems of English and French and proposed some translation strategies or procedures that would aid the translators of this language pair in translating as accurately and effectively as possible touched on the idea of translation shifts prior to Catford(1965) actual use of this term. However, it was John Catford (1995) who originally coined and introduced the phrase "translation shifts". Other translation researchers, such as Vinay and Darbelnet (1995), have also studied various translation shifts and techniques.

Translation is a means of communication for him in his studies. Translating is a cultural as well as a linguistic activity. Jin Di commends Nida's translation abilities: Newmark puts a lot of weight on text analysis because, in his opinion, a text's meaning is very broad. His approach to theatre is based on putting the focus on the text. What does the translation mean in English? "Most of the time, but not always, it means explaining the meaning of a book in another language the same way the author would," he says (Newmark, 1988). Newmark's first contribution is his understanding and image of how meaning is communicated and translated. He says that semantic translation is mostly

based on the language used and is limited to what is said, while translation is more focused on the target language and is limited to informational or pronunciation texts.

Vinay and Darbelnet's (1958) study on translation scholars compared the linguistic systems of English and French and proposed some translation strategies or procedures that would aid the translators of this language pair in translating as accurately and effectively as possible touched on the idea of translation shifts prior to Catford (1965) actual use of this term. However, it was John Catford (1995) who originally coined and introduced the phrase "translation shifts". Other translation researchers, such as Vinay and Darbelnet (1995), have also studied various translation shifts and techniques.

The process of conveying the meaning of a source text into a target text or language is called translation. Translation may start only once writing emerged among the linguistic group because the English language makes a distinction between translation of (written text) and translation of (oral or punctuation between multilingual speakers). Translation is the psychological process that transfers a conversation's meaning from one language to another. Translation is the process of moving the context of a text from the source language to the target language (Foster, 1958)

According to Ghazala (1995), "translation is commonly used to refer to the entire process and procedures utilised to express the meaning of the vernacular in the target language" (P.1). Ghazala's description highlights the significance of meaning in translation. In order to create the best partner for the target language, it is crucial to comprehend the meaning of the domain content while translating. This implies that the sentences, style, and sounds of the original text must be accurately translated

The study conducted by Al-Majed (2017) aimed to examine the occurrence of translation shifts in the English-Arabic translation of a literary text. The investigation specifically focused on various types of shifts, including category shifts, structure shifts, unit shifts, class shifts, and intra-system shifts. The translation shifts model proposed by Catford was employed as an analytical tool.

In a study undertaken by Al-Hamed (2016), a descriptive content-analysis approach was employed to examine an Islamic philosophical text. The analysis was based on Catford's typology of translation shifts. For the purpose of study, a sample consisting of 19 Arabic texts and their corresponding English translations from Mostafa Mahmoud's book titled "Dialogue with an Atheist" was selected by the researchers. The objective of the study was to ascertain the prevailing translation shifts that manifest during the translation process of Islamic books from Arabic to English.

Herman (2014) conducted a descriptive study with the aim of identifying the various forms of Catford shifts observed in the translation of movie subtitles from English to Indonesian. The study also aimed to determine the predominant shift type among these translations. In order to achieve this objective, the researcher employed a dataset comprising 50% of the Indonesian subtitles derived from the film "Harry Potter and the Philosopher's Stone." These subtitles were originally translated from English and were analyzed in accordance with Catford's translation shifts theory.

Djamila (2010) completed a mixed-methods master's thesis on the topic of lexical shifts made in the process of translating Arabic into English in order to preserve meaning and textual integrity. Thirty students in the first year of a master's program in Applied Language Studies at Mentouri University of Constantine who speak English were selected

for this study. Grammatical shifts, semantic shifts, addition shifts, and omission shifts were used to break down the text.

Tia Askayuli (2014) also published a paper titled "Oblique translation of label collections at Museum International Indonesia" in 2014. The bilingual labels of numerous museum artifacts that were translated into English as the target language were studied as part of this study. There was no parallel despite the writer's use of transposition, adaption, and modulation because oblique translation is generally used to translate animal noises.

Theoretical framework

This paper employs Vinay and Darbelnet's (1995) theory Vinay and Darbelnet's (1995) theory translation techniques which differs from other prelinguistic theories in that it employs specific categories rather than the literal and unrestricted categories commonly used at the macro level (Newmark, 1981).Vinay and Darbelnet (2000) defined translation techniques into two categories: direct translation and oblique translation.

Material and Methods

This research study utilizes a qualitative and quantitative research methodology to examine the occurrence of translational shift in the novel "Adhi Mott" and its corresponding translated version. The main sources of data for this study consist of the original novel "Adhi Mott" and its translated edition. The primary texts for examination consist of the original novel "Adhi Mott" and its translated translation. To ensure the selection of representative sections of the texts for analysis, a purposive sampling approach will be utilized. The selection of parts will be determined by their capacity to unveil noteworthy translational shift. The study uses content analysis as a principal approach for data analysis. This process entails a methodical analysis of the texts in order to identify and classify occurrences of translational shifts, employing the translation techniques and procedures outlined by Vinay and Darbelnet (1995).

The necessary permissions will be acquired to utilize copyrighted material in the course of the research. This study is constrained to the examination of translational shifts within the selected novel and its corresponding translation, hence potentially overlooking a comprehensive range of translation difficulties.

Results and Discussion

Table 1
Data presentation of translation procedure

No	Source Text	Target Text	Page	Translation Procedure
	"پہلاں میں *سیٹلائٹ* دی طرحاں خلاء توں ویکھیاَ"	"I first looked in from space like a satellite."	5	Borrowing
	"ڈرائیو وے تے *گیٹ* دے باہر"	"In the driveway and outside the gate."	5	Borrowing
	سٹیل دے *فریماں* اتے لال ریکسین منڈھیانکرسیاں	"Made of shiny metal frames."	5	Borrowing
	تے کجھ *موٹر سیکلاں* کھلوتیاں سن	"Parked and a few motorcycles."	6	Borrowing
	سڑک تے اپنی *موٹر سیکل* تے جا رہیا ساں	"I rode my motorcycle along a busy road."	7	Borrowing
	توں اجو دے جنازے تے نہیں آیا سیں؟	"Didn't you attend Ajjo's funeral?"	16	Borrowing
	راتی جدوں *امجد شادمان* دے اپنے دس *مرلے* دے مکان وچ آ کے سوں گیا	"Amjad went to sleep in his ten marla Shadman house."	21	Borrowing

Urdu/Punjabi	English	No.	Technique
مولوی صاحب دے کہین نال نہیں ہو رہی؟	"Not guided by the mullah's wishes."	25	Borrowing
ایہہ امجد دا بنک کی	"This was Amjad's bank."	39	Borrowing
لاچہ پائے تے گنڈاسا پھڑے ہیرو دے آلے دوالے	"Hero brandishing a gandasa."	59	Borrowing
کھلے سیگریٹ لین کھوکھے ول ۔	"To a cabin khokha to buy loose cigarettes."	105	Borrowing
شانی دے دو بال ن	"Shani had two children."	120	Borrowing
لاہور جوہر ٹاؤن دی اک گلی سی دوویں پاسے	"Street of Lahore's Jauhar Town."	**5**	**Claque**
کجھ کھلوتے سن تے باقی لال کر سیاں ائے بیٹھے سن	"Some standing and some sitting in the red chairs."	5	literal
تین چار گھراں دے باہر اک اک رکھ وی سی	"Three or four of the houses had a tree standing guard out front."	5	literal
فیر میں مچھر وانگ گھر دے اندر دوڑ کے ویکھیا	"I entered the house as a mosquito."	5	literal
سفید چدراں اتے سوانیاں بیٹھیاں سن۔ بھجدے انسدے بالاں دے وچکار	"Women sat on white sheets and children ran about."	5	literal
مینوں موئے کوئی چار گو ہینٹے ہو چکے سن	"I had been dead for four hours now."	6	literal
لوکی کٹھے ہو گئے	"A crowd had gathered."	6	literal
مینوں دسیا اک گڈی میری موٹر شبل آئے چڑھی پی سی	"I saw that a car had overrun my motorcycle, and I lay there on the roadside."	7	literal
تے میں سڑک کنڈے پیاں ساں	"They opened up their registers as they arrived."	7	literal
ایتھے آکے اوہناں اپنے اپنے رجسٹر کھولھ لَے	"Of living people."	22	literal
زندہ لوکاں دے	"With two small wood-and-glass cabins built at one end, one for the records and the other for the manager."	40	
۔لکڑ تے شیشیاں دے دو نِکے کرے دی وچ ای بنا دتے گئے سن۔ اک فعلاں واسطے تے اک مینیجر واسطے۔	"Amjad was at his seat at the bank."	39	literal
بنک وچ امجد اپنی میز تے بیٹھیا سی۔	"He never used complete sentences chatting with Kiran for fear of exposing his less than perfect command of English."	57	literal
اوہ کدی واٹس ایپ نے کرن توں لا جواب نہیں کی دیندا۔ اوہنوں ہمیشہ ایہہ لگدا سی کہ اوہ انگریزی وچ کوئی نہ کوئی غلطی کر دے گا،	"Amjad was zooming along on his motorbike."	59	literal
امجد موٹر سیکل زوم زوم کردا پیا چلاندا سی	"All of a sudden, the scene changed and I found myself in the operation theater of a hospital."	78	literal
اچا ایک منظر بدل گیا تے میں ایک ہسپتال دے آپریشن تھیٹر وچ ساں	"But to kill somebody knowingly is murder; it is... I could say no more."	79	literal
"پر جان کے بندہ مارتا تے قتل ہے۔ قتل۔ الستوں زیادہ میرے کولوں ہور کچھ نہ کہا گیا	"At the center of the scene was a cot holding a corpse covered in a white sheet."	81	literal
وچکار اک منجھی تے سفید چندر نال ڈھکیا جنازہ پیا سی	"In the driveway, and outside the gate."	5	N.P. to PP
ڈرائیو وے تے گیٹ دے باہر،	"People arrived in twos, threes, and fours."	5	N.P. to PP
۔دو دو چار چار کر کے لوکی آئی جاندے سن	"I entered the house as a mosquito." (Salman, 2019)	5	Structural change
فیر میں مچھر وانگ گھر دے اندر دوڑ کے ویکھیا	"Women sat on white sheets." (Salman, 2019)	5	Structural change
سفید چدراں اتے سوانیاں بیٹھیاں سن	"In less than twelve hours after my death, my family had gotten rid of my body." (Salman, 2019)	5	Structural change

مینوں موئے اسے باربار گھینٹے وی نہیں سن ہوئے تے *گھر آلیاں نے مینوں گھروں کڈھ چھڈیا سی*	"I was a middling figure in whatever I did." (Salman, 2019)	18	Structural change
بر شئے وچ بس وچکار لا ای ساں تے	"He giggled silently and sent emoticons in response." (Salman, 2019)	13	Structural shift
او *فر کھی کھی* کر کہ *اندروں اندر* ہسدا رہیا تے ہسدے کارٹوناں دے بو تھے کرن نو گلدھا رہیا۔	"I have to buy a new phone. You have a Saturday off tomorrow. Take me to shop for it." (Salman, 2019)	59	Structural shift
میں اپنا فون بدلنا اے۔ کل تینوں ہفتے دی چھٹی اے، مینوں لے کے چل	"Should they tar their faces black?" (Salman, 2019)	61	Structural shift
مونہہ تے سواہ مل لیا کرن	"Dying a long and slow death."	76	Structural shift
تل تل پیا مر دا سی	"It occurred to me I had lived a mouse's life." (Salman, 2019)	78	Structural shift
مینوں جاپیا کہ میری جندڑی اصلوں اک چوہے آلی جندڑی ای سی	"What is this multitude of Right and Left here for?" I asked Amjad's Right." (Salman, 2019)	92	Structural shift
ایہہ اپنے سارے سجے کھبے کیوں آگئے میں امجد دے "نیں؟ سجے کولوں پچھیا	"It seemed all my emotions and feelings had died with my death."	129	Structural shift
مرن پچھوں گھٹ و گھٹ ایہ سگون نے ہیگا سی کہ جذبے تے احساس تک گئے	"As my house was nearby." (Salman, 2019)	6	Modulation
گھر دے کول ای ساں	"Grievances against generations past must be voiced." (Salman, 2019)	6	-
ایہہ نسلاں دیاں وڈیاں لڑائیاں لڑیاں جا سکدیاں نیں،	"Was a cot holding a corpse covered in a white sheet?" (Salman, 2019)	94	-
منجھی *تے سفید چندر نال ڈھکیا جنازہ* پیا سی"	"Women sat on white sheets." (Salman, 2019)		adaptation
سفید چدراں اتے سوانیاں بیٹھیاں سن	"And took flight like a sparrow." (Salman, 2019)		adaptation
تے چڑی وانگ اڈاری مار کے	"Aimlessly around my body." (Salman, 2019)		adaptation
میں بس انج ای اپنی *لاش* آئے	"Nor did I even get misty-eyed on seeing my wife…" (Salman, 2019)		adaptation
ہور تے ہور گھر اپڑ کے اپنی *ووہٹی* تے	"What would you have him do, die? Or become a jogi?" (Salman, 2019)		adaptation
کیہ کرے ہن اوہ و چارہ۔ *مرجاوے یاں* جوگ لے لئے؟	"And lied to his boss saying it was because of a punctured motorcycle tire." (Salman, 2019)		adaptation
کوڑ مار یا کہ اوہدی موٹر سیکل دائنکچر ہو گیا سی	"If a prey walked into his den and was taken down, fine. If not, what the hell." (Salman, 2019)		adaptation
شکار آگیا، پھس گیا تے ودھیاء نہیں تے کھہصماں نوں کھاوے	"And looked at his face, tears welled up in his eyes." (Salman, 2019)		adaptation
تے بڑ بڑ اپنا مونہہ و یکھن لگ پیا۔ اتھرو اودیاں اکھاں دے آلے دوالے بھرے پئے سن،	"He always responded to Kiran's lewd messages with emoticons." (Salman, 2019)		adaptation
اوبنے کیرن توں کدی وی ایہناں کا گونی پوتھیاں دے سوا کوئی جواب نہیں سکی وتا	"In response, he sent just an emoticon expressing extreme amazement." (Salman, 2019)		adaptation
جواب وچ اوبنے کارٹون دا بوتھا گھلیا جیہدی اکھاں حریانی نال بلدیاں ہوندیاں نیں۔	"Children ran about. At the center of the scene..." (Salman, 2019)		adaptation
بھجدے انسدے بالاں دے وچکار	"Corpse covered in a white sheet." (Salman, 2019)	5	Equivalence
سفید چندر نال ڈھکیا جناز	"Whining and buzzing."		Equivalence
بھن جھن کر دے	"Aimlessly droning like the two or three flies buzzing around my body, I got home." (Salman, 2019)	5	Equivalence
میں بس انج ای اپنی لاش آئے منڈلاندا منڈلاندا گھر اپڑ گیا جسراں اوہ دو تین مکھیاں جیہڑیاں میری لاش آتے *بھنجنائندیاں* پئیاں سن۔	"Nor did I even get misty-eyed on seeing my wife and children wailing."	6	Equivalence

Source Text	Target Text	Page	Translation Procedure
<u>تے پچھیاں نوں روندے گرلاندے</u> ویکھ کے	"Not been cowed by batons and prison terms and hunger."	6	Equivalence
اوس ویلے ٹنڈیاں، جیلاں تے فاقیاں توں ڈر کے بکری نہ ہو گئے ہوندے	"Her milk-white lower leg was indeed a remarkable sight." (Salman, 2019)	8	Equivalence
دودھ وانگ چٹی تے برفی دے گودے وانگ بھر دیں پنڈلی واقعی بہت سوہنی پنی و سدی کیا	"Unbelievable, no?" (Salman, 2019)	12	Equivalence
حد ای نہیں سی ہو گئی ؟	"This time I was utterly amazed." (Salman, 2019)	24	Equivalence
بن میں واقعی حریان ہو گیا	"At about nine, he put away the cell phone." (Salman, 2019)	25	Equivalence
نو وے دے نیڑے آ کے اوہنے موبیل اک پاسے رکھ دت	"On Saturday, Amjad rose early, cheerful as a bird." (Salman, 2019)	43	Equivalence
ہفتے آلے دن امجد سویرے سویرے ای اٹھ گیا۔ڈاڈھ خش سی۔	"He didn't know what to say, so kept his mouth shut. Kiran giggled on." (Salman, 2019)	95	Equivalence
اوہنے ایہو چنگا سمجھایا کہ چپ ای کرن کھڑ کھڑ ہسدی رہی۔رہوے	"Why do something you find unclean? His prudery irritated her." (Salman, 2019)	98	Equivalence
گندا کم اے تے فیر کر کر کیوں ایں؟ شانی نوں ایہہ گل کوٹ پی چڑھاندی سی	"If she had a visitation by the powerful goddess Kali." (Salman, 2019)	115	Equivalence
فیر جیویں اوہدے وچ کالی ماتا دی ژوح وڑ آئی	"I first looked in from space, like a satellite." (Salman, 2019)	130	Equivalence
پہلاں میں سیٹلائٹ دی طرحاں خلاء <u>توں ویکھیا</u>	"As I rode my motorcycle along a busy road." (Salman, 2019)	5	Amplification
<u>میں</u> باہر سڑک تے اپنی موٹر سیکل تے جا رہیا ساں	"And I lay there on the roadside." (Salman, 2019)	5	Amplification
تے میں سڑک کنڈے پیاں ساں	"In less than twelve hours after my death."	6	Amplification
مینوں موئے اجے بارہاں کھینٹے وی نہیں	"I knew them well." (Salman, 2019)	6	Amplification
میں اوہناں جاندی آں	"The silence was broken at last by the muezzin's call for the morning prayer." (Salman, 2019)	18	Amplification
اوہ چارے کجھ نہ بولے۔ ایتھوں تیکر کہ سویر دی اذان ہو گئی۔	"The scene changed. I was back in the bank." (Salman, 2019)	38	Amplification
میں مڑ بنک وچ ساں۔	"Another message arrived, also from Kiran." (Salman, 2019)	56	Amplification
تھوڑے چر بعد اک ہور پیغام اپڑ گیا۔ ایہہ وی کرن دا ای سی	"As of now, medical science exists not to make humans immortal but to ease suffering" (Salman, 2019)	59	Amplification
" میڈیکل سائنس دا اجے تیکر دا کم انسان نوں امر کرنا نہیں، اوہنوں تکلیف توں بچانا اے	"I first looked in from space like a satellite." (Salman, 2019)	81	Amplification
ایہہ نسلاں دیاں وڈیاں لڑائیاں لڑیاں جا سکدیاں نیں، جریاں نہیں جا سکدیاں۔ کوہ دیندیاں نیں	"Grievances against generations past must be voiced. Bottled up, they murder you" (Salman, 2019)	94	Amplification
" امجد توں جاپیا کہ اوہ دنیا دا سبھ توں اہم بندہ اے	"Amjad feels like the most important person under the son" (Salman, 2019)	128	Amplification

Table 2
Borrowing

No	Source Text	Target Text	Page	Translation Procedure
1.	پہلاں میں <u>سیٹلائٹ</u> دی طرحاں خلاء توں ویکھیا	"I first looked in from space, like a <u>*satellite.*</u>"	5	Borrowing
2.	لاچہ بائے تے <u>گنڈاسا</u> پھڑے ہیرو دے آلے دوالے	"hero brandishing a *gandasa*"	59	Borrowing

Example 1: Data presented in Table No.2 shows the word "satellite" in Source Text; basically, an English word translated into 'Satellite' on page (5)is transferred into in target text. The term satellite is metaphorically used to describe the situation after death. Soon after the accident, he feels like he is flying like a sparrow (Cheri) and looks at the world, especially his death scene, high above the sky like a 'satellite.' The word satellite has also been used with the same meaning in Punjabi and English. It is also found that there is no alternate for 'satellite' in Punjabi, so it was borrowed from English. The above lines show that the borrowing word, e.g., " سیٹلائٹ " is taken from the source text *and* is replaced as it is a *satellite* in the target text. Here in this statement, the *satellite* is also used as a metaphor as it has connotative meaning, e.g., someone is watching all from a higher place like the sky, the one has all information about anyone, and if we see the literal meaning of the satellite, it means a body or a device that collects and gathers meaning from the space for communication. According to Cambridge online dictionary satellite is "a device sent up into space to travel around the earth, used or collecting information or communication by Radio, T.V., etc."

Furthermore, the word '*Satellite*' *in* the Source Text and the Target Text are equivalent in the style that aims to express the sentence's message.

Table 3
Calque

No	Source Text	Target Text	Page	Procedure
1	لاہور جوہر ٹاؤن دی اک گلی سی دوویں پاسے	"street of *Lahore's Jauhar Town*"	5	Calque

Example: Table No.3 shows that the translator used the Claque (procedure) shift in the source text phrase *لاہور جوہر ٹاؤن* which is translated as the same '*Lahore's Jauhar Town*' in the target language. Johar town is the highly populated area of the capital of Punjab, Pakistan, where the narrator used to live. The phrase is translated word for word into the target text. By applying the calque, the translator maintains the linguistic unit of the phrase while translating it into the target language. The readers will understand the meaning underlying each word of the expression, which will also allow the readers to attain the overall message that the phrases are trying to convey from the literature.

Table 4
Literal

No	Source Text	Target Text	Page	Procedure
1.	مینوں دسیا اک گڈی میری موٹر شیل آنے چڑھی پی سی	"I saw that a car had overrun my motorcycle"	7	literal

The lines show that the translator is translated the source text " مینوں *دسیا اک گڈی میری* *موٹر شیل آنے چڑھی پی سی* " into target text "*I saw that a car had overrun my motorcycle*". In this example of translation shifting, the translator has tried to transfer his ideas into target language and he transferred his ideas very carefully he has translated مینوں دسیا as *I saw* which is also an example of word for word translation., the nouns like *Car* and *Motorcycle* have been placed rightly in the translated version of the source text گڈی , میری موٹر شیل. Possessive noun *my* is the translation of Punjabi word میری. The translator has very carefully translated the happening of past چڑھی پی سی in the target language as *had overrun*.

Table 5
Transposition

No	Source Text	Target Text	Page	Procedure
1.	او فر *کھی کھی* کر کہ *اندروں اندر* ہسدا رہیا تے ہسدے کارٹوناں دے ہو تھے کرن نو گلدھا رہیا۔	"He giggled silently and sent emoticons in response"	59	Transposition

The above example shows that transposition is used to translate the Source text N.P. "ہسدا رہیا *اندروں اندر* کر کہ *کھی کھی*" *into Target text as* "*giggled silently*". The translator changes the N.P. of the source language (Punjabi) while translating it into the target language (English) in V.P. The furthermore structural shift is also evident in the above sentence that the Source text "گلدھا رہیا*translated into source text as* and" "ہسدے کارٹوناں" and "*emoticons*" and "*sent*" *which is a structural shift.* Since the source language (Punjabi) has a structure (S.O.V) similar to (Urdu) which is different from the target Language (English).

Table 6
Modulation

No	Source Text	Target Text	Page	Procedure
1.	مرن پچھوں گھٹ و گھٹ اہ سگوں نے ہیگا سی کہ جذبے تے احساس تک گئے	"It seemed all my emotions and feelings had" "died with my death"	6	Modulation

The above example shows that the source text "جذبے تے احساس تک گئے" is translated into the target text as "emotions and feelings had died". The researcher analyzes that the translator has changed not only the semantic meaning of the source text but also made structural changes in the above text. It is analyzed that the translator has changed the source text "تک گئے" into the target text "had died". Furthermore, N.P. "سکون" is translated into Clause of the target language as "it seemed", which is a structural change. Thus modulation (semantic change) occurs when the word order of source text is changed while translating into the target language. Even though the meaning of the sentence shifts subtly from the source text to the target text, the message is still communicated in a way that allows the readers to comprehend the utterance.

Table 7
Modulation

No	Source Text	Target Text	Page	Procedure
1.	میں بس اِنج ای اپنی *لاش* آئے	"*Aimlessly ...around my body,* "	6	Modulation

This example shows the substitution. The translator changed the exact sense of the source text. He replaced the words such as *لاش with the **body**.* The word *لاش*in the source text means differently, having no feelings and emotion and without any desire of living. The translator substituted this expression with just "aimlessly" which didn't convey the original meaning of the source text. Though the translator translates the source text but the actual sense is not maintained.

Table 8
Adaptation

No	Source Text	Target Text	Page	Procedure
1.	نے چڑی وانگ اڈاری مار کے	"and took flight like a sparrow"	6	Adaptation

The above selected translated text" shows that certain words from the source text have been changed by the translator "***Women sat on white sheets***". It shows that the translator found the source text word "چڑی" translated into the target language as "*sparrow*" and the source language word "*اڈاری*" is translated into the target language as "*flight*" due to cultural differences of Punjabi and English, translator replaces certain words and expressions from SL to TT. The word چڑی and 'اڈاری has a separate meaning in the source text. While translating in English language translator adapted the word sparrow and flight for it. So changing the cultural item didn't much affect the meaning of the source text.

Table 9
Equivalence

No	Source Text	Target Text	Page	Procedure
1.	میں بس اِنج ای اپنی **لاش** آئے **منڈلاندا منڈلاندا** گھر اپڑ گیا جسراں اوہ دو تین مکھیاں جیہڑیاں میری لاش آتے **بھنجناندیاں** پئیاں سن۔	"Aimlessly ***droning*** like the two or three flies ***buzzing*** around my body, I got home"	6	**Equivalence**

The above Source text "میں بس اِنج ای اپنی **لاش** آئے **منڈلاندا منڈلاندا** گھر اپڑ گیا جسراں اوہ دو تین مکھیاں جیہڑیاں میری لاش آتے **بھنجناندیاں** پئیاں سن۔" taken from page (5) which is translated into the target text page (6) "Aimlessly ***droning*** like the two or three flies ***buzzing*** around my body, I got home" It shows that the translator applied the equivalent translation in above-stated text examples. The phrase from the source text (Punjabi) "- میں بس اِنج ای پئیاں سن **بھنجناندیاں**" *is translated as* "Aimlessly ***droning***" in the target language. And the source text phrase " اِی **اپنی لاش** آئے" *is translated into the target language as* "around my body" is a form of equivalent translation. And the source text phrase "**منڈلاندا منڈلاندا**" *is translated into the target language as* "***buzzing***" is a form of equivalent translation. While the source text phrase "گھر اپڑ گیا جسراں" *is translated into the target language as* ", I got home" is a form of equivalent translation. Moreover, the source language phrase "اوہ دو تین مکھیاں" is translated into the target language as "like the two or three flies"

Table 10
Amplification

No	Source Text	Target Text	Page	Procedure
1.	تھوڑے چر بعد اک ہور پیغام اپڑ گیا۔ ایہہ وی کرن دا ای سی	"Another message arrived, also from Kiran"	59	Amplificaion

Data in the above example taken from the Source text 'Adhi Mott' on Page 37 and target text 'Drawn Out Death' on page 59 shows that the translator used amplification of the Source text words and phrases while translating the source language to the target language as manifested in the Source text "ایہہ وی کرن دا ای سی" which is translated to the target language as "also from Kiran" It shows that the translator added the word "**from**" as a connector by doing the translator makes the text coherent, meaningful, and logical for the Target Language reader.

Conclusion

The aim of this research were to (1) identify translational shifts in the Punjabi to English translation of "ADHI MOTT" by Makhdoom Tipu Salman, (2) examine the most frequently used translational shifts, and (3) investigate the impact of dominant shifts on translation accuracy.

The study's results showed that many different kinds of changes were made during translation. Direct translation total (26%), which included borrowing (15%) calque (1.23%) Literal (19%). Oblique translation total (64%) which modulation (3%) adaptation (13%) equivalence (17%) Transposition (16%) and amplification (13%). The most frequently used translational shifts is Literal Translation with highest occurrence of (19%). The findings of the study revealed that the translator's selection of translational shifts had a significant impact on the overall communication of the content, tone, and cultural subtleties shown in the English version of the work.

To conclude, this study makes a valuable contribution to the comprehension of translational alterations and their impact on effectively expressing the core meaning of the original text in the intended language. The analysis of several translation processes employed in the translation of "ADHI MOTT" provides insights into the intricacies and difficulties encountered while translating literary texts across different languages. The present study holds significant potential as a beneficial scholarly tool for individuals engaged in the fields of translation, linguistics, and cultural studies. It offers insights into the intricate relationship between language, culture, and literature within the realm of translation.

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