

The Translation of Foreign Words in an English Novel into Malay

Haslina Haroon

haslina@usm.my

Universiti Sains Malaysia

Nurul Syafiqah Daud

syafdaud@yahoo.com.my

Universiti Sains Malaysia

ABSTRACT

One aspect of language appropriation is the inclusion of foreign words in an English text with the aim of highlighting certain aspects of a culture. This results in a text in which the dominant language, English, is interspersed with foreign words. In the context of translation studies, this phenomenon raises the question of how these foreign words are dealt with when the text is translated. This paper aims to examine this issue by analysing the translation into Malay of foreign words in the English novel by Khaled Hosseini entitled *A Thousand Splendid Suns*. More specifically, the aim is to determine the translation procedures and the translation strategy used. Foreign words in the English text are first identified and then mapped to their translations in the Malay text. Using Pedersen's (2011) taxonomy of strategies in rendering cultural references, the word pairs are analysed in order to determine the translation procedures used. The analysis reveals a total of 174 foreign words in Hosseini's English novel. The mapping of these foreign words to their target language equivalents shows that the procedure used most frequently is retention. In addition, the procedures of retention and specification make up approximately 70 per cent of the procedures used. This in turn points to the adoption of a source-oriented strategy in translating the text. The findings suggest that the translator places priority on faithfulness to the source text; however, measures are also taken by the translator to ensure the comprehensibility of the translation for the target readers.

Keywords: language appropriation; Khaled Hosseini; literary translation; translation strategies; translation procedures

INTRODUCTION

Translation is the transfer of messages in one language to another language. This process involves a text which is written in one language and the transfer of messages in this text into another language. In the context of literary translation, the source text to be translated need not necessarily involve only one language. Writers sometimes include words from another language in the texts that they produce. Rohinton Mistry and Chinua Achebe, for example, depict the lives of people living in India and Africa respectively, but use English in their own unique way as a medium of expression. In doing so, these writers appropriate the English language for their own purposes. What is produced as a result of this process of language appropriation is a text which is written predominantly in English but is interspersed with foreign words.

One pertinent issue arising from the production of texts involving the use of more than one language is how to deal with the foreign words incorporated in the texts when the texts are translated into another language. Are the foreign words also translated into the target language or are they retained in the translation in their foreign form? This paper aims to

explore this issue by focusing on the translation into Malay of foreign words in an English text. For this purpose, an English novel by Khaled Hosseini entitled *A Thousand Splendid Suns* is chosen for analysis. The novel is set in Afghanistan and, although written in English, incorporates words from the Dari and Pashto languages, the two official languages in Afghanistan. The objective is to determine the procedures and the strategy used in the translation into Malay of the foreign words associated with the culture of Afghanistan in the English novel.

It can safely be assumed that a large number of these foreign words are those related to the culture of Afghanistan. A number of studies have been carried out focusing on the translation of culture-specific items, for example, by Franco Aixelá (1996), Hagfors (2003), Davies (2003), Mussche and Willems (2010) and Reynolds and Liao (2014). Franco Aixelá (1996), for example, examined how American cultural references in a novel set in America are translated into Spanish. Hagfors (2003), meanwhile, analysed a text set in Edwardian England and examined how English cultural elements in the text are translated into Finnish. In this study, the text which is examined is also written in English; however, it must be stressed that it includes words from a different culture and language altogether. This study is therefore different from these previous studies in that the source text is not a monolingual one but one which involves more than one language. Furthermore, in the previous studies, the cultural words are unmarked. In contrast, the foreign words in *A Thousand Splendid Suns* are clearly marked by the author, generally through the use of italics. Thus, a defining feature of the source text in this study is the use of foreign words which are clearly marked. The study therefore aims to examine the extent to which this feature is carried over into the translation.

LITERATURE REVIEW

World literature in English is now written not only by writers who use English as a first language but also by writers who use other languages as their mother tongue but have adopted the use of English through the process of colonisation by a dominant world power which imposes the use of English. According to Ashcroft, Griffiths and Tiffin (2002, p. 38), the use of the language of the former imperial power by the colonised is referred to as 'language appropriation'. It is defined as "the process by which the language is taken and made to "bear the burden of one's own cultural experience" (Ashcroft, Griffiths & Tiffin, 2002, p. 38). This can be seen in the writings of many postcolonial writers such as Arundhati Roy and Rohinton Mistry from India and Chinua Achebe and Wole Soyinka from Nigeria.

Language appropriation, in this sense, can also be used to mean the use of a particular language by a writer in a way that deviates from the norms of that language. Awan and Ali (2012, p. 3) note that, apart from colonisation, there are two other factors, globalisation and immigration, which now contribute to the rise in the number of writings which appropriate English. Due to globalisation, for example, we find writers such as Donna Leon from America and Michael Dibdin and Magdalen Nabb from Britain who write in English but choose to foreground a foreign culture, specifically, the Italian culture (Maher, 2013). The English language is thus appropriated through the inclusion of Italian words in the English text. Through immigration, we are introduced to "literatures written by cultural minorities in the languages of the majority" (Cavagnoli, 2014, p. 165). Included in this group are writers such as Tan Twan Eng from Malaysia, Kamin Mohammadi from Iran and Khaled Hosseini from Afghanistan, who write in English but choose to foreground their native culture and consequently incorporate words from a foreign language in their writings in English.

All these three types of writings in English share one basic similarity, that is, they feature and highlight a non-English culture. Because of this, these works often incorporate the use of non-English words. Rohinton Mistry, for example, writes in English but inserts in

his writings countless untranslated Hindi words whose meaning are not explained to the readers (Cronin, 2003, p. 135). Chinua Achebe, meanwhile, reminds his readers of the African background of his work by inserting Igbo words in the speech of his characters (Brown, 1981, p. 69). Khaled Hosseini too highlights the culture of his native Afghanistan in his writings. In analysing Hosseini's works, *The Kite Runner* and *A Thousand Splendid Suns*, Stuhr (2009) explains:

Hosseini is an American and considers himself to have assimilated into U.S. culture. But his novels are centered on his ancestral and natal home and illuminate that home country, by providing a broader picture of Afghanistan, to readers in his new home. He writes in English, but sprinkles both works with Farsi or the Afghan variant of that language, Dari. (pp. 20-21)

In their study on language appropriation in Hosseini's novel, *A Thousand Splendid Suns*, Awan and Ali (2012) discover nine strategies used by the writer: (1) glossing, (2) untranslated words, (3) codeswitching, (4) syntactic fusion, (5) lexical innovation, (6) translation equivalence, (7) contextual redefinition, (8) indigenous metonymy, and (9) indigenous discourse markers. The works of Filipino writers also feature similar characteristics. Quinto and Santos (2016), who examine aspects of language appropriation in the short stories of a Filipino writer, Manuel Arguilla, who also writes in English, find that the most common form of language appropriation in his works are untranslated words and glossing.

What is clear in the use of foreign words in these texts is that they are often presented to readers without footnotes or a glossary that can help explain the meaning of the foreign words. Such an approach, in fact, points to the uniqueness and strength of the writer. In discussing the use of Igbo words in the writings of Chinua Achebe, Brown (1981) states that

The writer who still elects to use African words has two basic options: provide translation through glossary, footnotes, or prose explanations within the novel or attempt to use African words so that their meanings emerge naturally in the dialogue or in the context of the story. Of the two, the latter is clearly the more demanding. Glossary and footnotes are, in a way, exterior to the novel; they are impingements designed to elucidate that which is not clear in itself. Prose explanations within the story are at best cumbersome interruptions; at worst, they make the novel resemble anthropological descriptions rather than art. But the African writer who uses words from his language so that they not only do not obtrude but also become at least generally clear to the monolingual English reader has achieved artistry. (p. 69)

Foreign words are used in these kinds of texts for a specific purpose. In discussing the works of Donna Leon, Michael Dibdin and Magdalen Nabb which are written in English but foreground Italy, Maher (2013, p. 146) stresses that Italian words are used in the text because they refer to specific cultural elements for which there are no equivalents. The study by Quinto and Santos (2016) also reveals similar findings. Most of the foreign words used in the English stories of Manuel Arguilla are cultural and kinship items. Ashcroft, Griffiths and Tiffin (2002, p. 63) suggest that foreign words which the authors choose to retain in their original language in their writings in English are often words which foreground the foreign culture. Maher (2013, p. 146), nevertheless, contends that foreign words are at times used

even when an equivalent word is available in English because of the desire on the part of the writer to give local colour and create a more realistic depiction of the foreign background. It can therefore be said that not all foreign words incorporated in these texts are words which are untranslatable. Some words have acceptable English equivalents but are retained in their foreign form in order to highlight the foreign environment.

The use of foreign words is observed not only in written works but also in audiovisual materials. Corrius and Zabalbeascoa (2011), for example, explore the use of foreign words in an English film. Besides the term 'L1', which is used to refer to the first language or the language of the source text, and the term 'L2', which is used to refer to the second language or the language of the target text or translation, another language may also be used by the writer. This other language is referred to as 'L3ST', or the third language, which is used in the source text. It is suggested that "once we have established L1 and L3 for the ST, it seems perfectly legitimate to ask how these languages are rendered in translation" (Zabalbeascoa & Corrius, 2014, p. 257).

The issue of the translation of these foreign words is indeed an important one in the field of Translation Studies. Bellos (2008) stresses that "...the question of what to do about language in T1 that is not L1 raises issues that are central to the phenomena that Translation Studies seek to study" (p. 114). Rizzardi (2014) echoes the opinion of Bellos and states that "the strategies of linguistic and cultural localization used by postcolonial writers to mark their difference are one of the most problematic aspects in the translation of their texts" (p. 186). The problem lies in the fact that the source text is no longer a monolingual one. This is underlined by Toler (2001) when he poses the following question: "How does one translate from an impure, and intentionally destabilised language into another?" (p. 53).

Scholars have discussed and prescribed the approaches that can be taken with regard to this issue. Toler (2001, p. 62), for example, examines the works of Arab authors from Morocco who write in French but incorporate Arabic words in their writings and the translations of these works into English. He argues that if the writers refrain from providing any footnote, glossary or explanation that can help readers understand the meaning of the Arabic words which are used, the translator should follow the same path and not appropriate the Arabic words in the English translation. House (2011) explains that the procedure of retaining the foreign words is used by the translator of Khaled Hosseini's works, *The Kite Runner* and *A Thousand Splendid Suns*, into German, although an explanation is sometimes included:

In the original English novels, the author has inserted on nearly every page words and phrases referring to cultural practices and conventions, songs and poems of his native Afghanistan, often (but not always) accompanied by English paraphrases or explanations. The German translator has done exactly the same, leaving the original Dari and Pashto words and phrases intact, sometimes adding a German explanation. (p. 620)

The same approach is taken by a translator, Jean Anderson, in translating into English the works of Chantal Spitz which are written in French but which also incorporate words from Mā'ohi, one of the languages of the Pacific islands. The mixing of French and Mā'ohi in Spitz's work is referred to by Keown (2014) as a form of "linguistic disruption" (p. 149). Spitz also does not provide a glossary to help the readers understand the Mā'ohi words used in the French text. Spitz's "linguistic disruption", Keown explains, is reproduced by the translator in the translation. In other words, Anderson retains the untranslated Mā'ohi words found in the French text in the English translation.

In discussing this issue in the context of Russian works which incorporate French words and the translation of these works into English, Bellos (2008, p. 114) suggests either leaving the foreign words in French or translating them into English. He cautions, however, about the effect of translating the foreign words into English:

...translating the passage into English cannot represent what is meant by the L3 in L1, since it reduces the polyglot to the monoglot, and elides a significant part of the utterance-meaning of the original. Again, you can indicate – through italics, footnotes, glosses, translator's introduction and so on – what is going on and what it might mean, but translating the French into English does not fit with the general notion of translation as an attempt to create an equivalent effect. (Bellos, 2008, p. 115)

Rizzardi (2014) also echoes the opinion of Bellos (2008) in this matter. She explains that by making the text smoother and thus easier to read by the target readers, the translator deceives the readers. In other words, because of what Rizzardi (2014) calls the "domesticating process", the resulting translation would not be able to reflect the unique aspect of the source text (p. 187).

Zabalbeascoa and Corrius (2014) too suggest an approach similar to Bellos (2008) in dealing with the translation of foreign words. They note that

in many cases, the obvious formula seems to be to apply the following equation: L1 is rendered as L2 whereas, largely due to a theoretical void, L3 is left untouched and carried over into the TT as the same language, i.e. L3ST=L3TT. When this does not work L3 is often rendered into L2, or simply omitted. (2014, p. 257)

It is clear that besides leaving the foreign word untranslated, Zabalbeascoa and Corrius (2014) also suggest the total removal of the foreign word from the translation.

Leaving the foreign words untranslated appears to be a popular and desirable option as it signals respect for the style of the author of the source text. Ramsay and Walker (2010), however, believe that this approach may also have negative consequences:

While it is generally more respectful of the indigenous ST culture to foreignise by retaining culturally specific items, it has been pointed out that such respect does not necessarily require or result from a rigid foreignising approach – in fact, quite the opposite can be the case. Far from empowering marginalised cultures, foreignisation can have the opposite effect of exoticising them in a patronising and/or elitist manner. Excessive, uncritical foreignising can also result in an obscure and overly literal TT, a series of stilted, clumsy calques that can often distort meaning...and which do no justice at all to the indigenous author, his or her text and culture. (p. 47)

Taking into account the different procedures proposed, this paper aims to determine how foreign words in Khaled Hosseini's English novel, *A Thousand Splendid Suns* (2007), are translated into Malay. The next section will discuss how the study is carried out.

METHODOLOGY

A Thousand Splendid Suns (2007), Hosseini's second English novel, is set in Afghanistan and centers on the life of Mariam and her friendship with Laila, who later becomes the second wife of her husband, Rasheed. The novel is chosen for analysis because it incorporates words in Dari and also Pashto. These words are clearly marked in the English novel, mainly through the use of italics, for example in the following:

Laila was in the kitchen, making carafes of *dogh* with Giti.
(Hosseini, 2007, p. 162)

There are also, however, instances in which the author employs italics for certain parts of his English text in order to show emphasis. In such cases, the foreign word embedded within the text is marked by not being printed in italics, as in the following:

You asked to see it, you giryanok, you crybaby! If I'd known you were going to bawl, I wouldn't have shown you.
(Hosseini, 2007, p. 129)

The clearly marked foreign words play a crucial role in giving local colour to the text. Neither footnotes nor a glossary is provided by Hosseini for the readers. The meaning of some words, however, can be deduced from the text itself.

The first step involves identifying the foreign words. Once the foreign words are identified, the meaning of each individual words is determined by consulting native speakers of Dari and Pashto. Next, the foreign words are mapped to their translations in the Malay text, *Seribu Matahari Syurga* (2012). The mapping process results in word pairs which are ready to be analysed in terms of translation procedures. Taking into account Ashcroft, Griffiths and Tiffin's (2002) opinion that foreign words in these texts mostly convey aspects of culture, the word pairs obtained are analysed using Pedersen's (2011) taxonomy of strategies in rendering cultural references in order to determine the translation procedures used.

Pedersen (2005, 2011) outlines two main strategies in rendering cultural references into the target language. The source-oriented strategy respects the source text and involves the use of three procedures, namely (1) retention, where the cultural item is retained in the translation, (2) specification, which involves leaving the cultural items in its foreign form but by making the reference explicit or by adding extra explanation, and (3) direct translation, which involves translating the cultural item literally, thus retaining the foreign feel of the word. The target-oriented strategy, on the other hand, tries to assist the target readers and involves the use of three procedures, namely (4) generalisation, in which the cultural item is replaced with a more general target language word, (5) substitution, in which the cultural item is substituted with a different cultural reference or another reference in the target language which is not cultural in nature, and (6) omission, in which reference to the cultural item is removed altogether. Pedersen also suggests the procedure of official equivalent, which falls neither under the source-oriented strategy nor under the target-oriented strategy. This is because the procedure is a bureaucratic one in the sense that the translation is officially determined by some authority (Pedersen, 2005, p. 3). In other words, there is already a predetermined solution to the translation problem. As such, the translator's intervention is not required. Because of this, in analysing the data, this study will only take into account the procedures which fall under the source-oriented and target-oriented strategies and will not take into consideration the procedure of official equivalent. In this

study, an examination of the frequency of each of the procedures used will therefore be able to point to the overall strategy used in the translation of foreign words in the novel into Malay.

ANALYSIS

Based on the analysis carried out, a total of 174 Dari and Pashto words are identified in the English text (see Appendix A). Of these 174 words, 172 are marked in the text through the use of italics. Two foreign words – 'giryano' and 'mahram' – are marked in the text using normal font as they occur within English words which are printed in italics. The mapping of these foreign words to their counterparts in the Malay translation reveals the use of a number of translation procedures. It must be noted that there are instances where a single foreign word is translated into Malay using a number of different procedures; therefore, the number of procedures used is higher than the number of individual foreign words found in the text. In the following section, each of the different procedures is discussed. In the examples provided, ST refers to the source text while TT refers to the target text or the translation.

THE PROCEDURE OF RETENTION

The analysis reveals that a total of 119 foreign words are translated using the procedure of retention. The foreign words retained are also printed in italics in the Malay translation. The use of the procedure of retention can be seen in the following examples.

Example 1 (*dogh*)

ST	: Laila was in the kitchen, making carafes of <i>dogh</i> with Giti. (p. 162)
TT	: Laila berada di dapur bersama-sama Giti, sedang menuangkan <i>dogh</i> ke dalam gelas. (p. 277)

It can be seen from Example 1 that the word '*dogh*' which is used in the source text is retained in the Malay translation. The meaning of the word '*dogh*' is not provided for readers of the translation. Nevertheless, the readers can probably arrive at the conclusion that '*dogh*' refers to a type of drink, as they are told in the translation that '*dogh*' is something that can be poured into a glass. '*Dogh*' in this context refers to a yogurt-based drink which is a traditional drink in Afghanistan.

Example 2 (*khayat*)

ST	: "You're a really good <i>khayat</i> . Maybe you can teach me." (p. 243)
TT	: "Awak memang <i>khayat</i> yang baik. Mungkin awak boleh mengajar." (p. 412)

In this excerpt, Laila compliments Mariam and tells her that she is a good '*khayat*' after Mariam gives her some items of clothing for her baby daughter, Aziza. The word '*khayat*' is retained in the text, with no information about its actual meaning. The word '*khayat*' here refers to 'a tailor'.

In Example 1 and Example 2, the meaning of the foreign word is not very clear in the Malay translation. There are, however, instances in which the meaning can be easily deduced from context, as in the following examples.

Example 3 (*dishlemeh*)

ST	: Bibi jo too always brought Mariam something, a box of <i>dishlemeh</i> candy, a basket of quinces. (p. 15)
TT	: Bibi jo juga selalu membawakan sesuatu untuk Mariam, sekotak gula-gula <i>dishlemeh</i> , atau sebakul kecil buah pear. (p. 27)

As seen in Example 3, the writer uses the foreign word '*dishlemeh*' in his English novel. The meaning of this word can easily be understood by the source text readers as the word '*dishlemeh*' is followed by the word '*candy*'. This indicates that '*dishlemeh*' is a type of candy. In the Malay translation, the word '*dishlemeh*' is retained. The fact that the word '*dishlemeh*' is preceded by the word '*gula-gula*' clearly indicates that '*dishlemeh*' is a specific type of candy. As can be seen in the example, the technique of specification used here is not a technique introduced by the translator. The translator in fact merely reuses the the technique used by the original author.

Besides the technique of specification, the technique of repetition employed by the original author and reused by the translator can also make the meaning of a foreign word clear. This can be seen in Example 4.

Example 4 (*tabreek*)

ST	: "You are now husband and wife," the mullah said. " <i>Tabreek</i> . Congratulations." (p. 54)
TT	: "Kamu berdua sekarang pasangan suami isteri yang sah." imam itu mengumumkan. " <i>Tabreek</i> . Tahniah." (p. 93)

In the excerpt in Example 4, a mullah extends his congratulations to Mariam and Rasheed after they are declared husband and wife. The author uses the technique of repetition to make the meaning of the word '*tabreek*' clear to his readers. He repeats the word '*tabreek*' but uses its English equivalent, 'congratulations'. In the Malay translation, the same technique is reused by the translator. The word '*tabreek*' is retained in the Malay translation and then repeated but using its equivalent in Malay, 'tahniah' (lit. 'congratulations'). The meaning of the word '*tabreek*' thus becomes clear to the readers of the translation.

THE PROCEDURE OF SPECIFICATION

In the procedure of specification, the foreign word is retained in the Malay translation and is printed in italics. In addition, the translator specifies the meaning of the foreign word through additional explanation in the text. A total of 46 foreign words are translated into Malay using this procedure. Based on the analysis carried out, the procedure of specification involving explicitation is not used by the translator. The translator only uses the procedure of specification involving addition, specifically in the following three forms:

- i. addition in the form of footnotes,
- ii. addition in the form of explanation in the text,
- iii. addition in the form of footnote and explanation in the text.

The first form of addition involves adding footnotes which explain the meaning of the foreign word used in the translation. From the 174 foreign words which are marked in the novel, 44 words are given footnotes. The use of the procedure of specification involving addition in the form of footnotes can be seen in Example 5 and Example 6.

Example 5 (*chapan*)

ST	: The street was lined with shops and little stalls that sold lambskin hats and rainbow-colored <i>chapan</i> s. (p. 73)
TT	: Kedai dan gerai yang menjual topi kulit kambing dan <i>chapan</i> ¹⁹ berwarna-warni berderetan di jalan itu. (p. 125-126)
	¹⁹ Kaftan; baju lelaki yang longgar dan labuh.

In Example 5, the word '*chapan*' which is used in the source text is retained in the Malay translation. The meaning of the word '*chapan*' in the source text is not clear. In the

translation, the translator tries to assist the readers in their comprehension of the word by providing a footnote which explains the meaning of '*chapan*'. Footnote 19 tells the readers that '*chapan*' is 'kaftan, baju lelaki yang longgar dan labuh' (lit. 'caftan, a loose and long shirt for men'). In Example 5, '*chapan*' more accurately refers to a traditional coat worn by men in Afghanistan, especially in winter.

Although footnotes are provided to clarify the meaning of the foreign words used, they are sometimes also used even when the meaning of the foreign word is already clear in the text. This can be seen in Example 6.

Example 6 (*shahnai*, *dohol*)

ST	: She saw musicians blowing the <i>shahnai</i> flute and banging on <i>dohol</i> drums, street children hooting and giving chase. (p. 10)
TT	: Mariam dapat melihat para pemuzik meniup seruling <i>shahnai</i> ² dan memalu gendang <i>dohol</i> ³ , sementara anak-anak kecil berlari-larian mengejar rombongan pengantin. (p. 15)
	² Sejenis serunai yang mengembang di bahagian hadapan.
	³ Sejenis dram besar berbentuk silinder dengan dua permukaan kulit; biasanya dipukul di kedua-dua belah dengan batang kayu atau tangan.

In Example 6, the writer uses the foreign words '*shahnai*' and '*dohol*' in his English novel. The meanings of these words are assumed to be clear to the source text readers, as the word '*shahnai*' is followed by the word 'flute', which indicates that '*shahnai*' is a type of flute, while the word '*dohol*' is followed by the word 'drums', which indicates that '*dohol*' is a type of drum. The translator retains both '*shahnai*' and '*dohol*' in his Malay translation. The readers of the translation are also assumed to understand the meaning of these foreign words, as '*shahnai*' is preceded by the word 'serunai' (lit. 'flute') and '*dohol*' by the word 'gendang' (lit. 'drum'). To ensure that the meaning is clear to his readers, the translator provides a detailed explanation of these two words in the footnote.

The second type of addition involves in-text explanation. This can be seen in Example 7 and Example 8.

Example 7 (*harami*)

ST	: At that time, Mariam did not understand. She did not know what this word <i>harami</i> – bastard – meant. (p. 4)
TT	: Ketika itu Mariam masih terlalu kecil untuk faham. Dia tidak mengerti sama sekali maksud perkataan itu – <i>harami</i> , atau anak haram. <u>Anak luar nikah yang lahir daripada hubungan jenis lelaki dengan perempuan yang belum berkahwin dan tidak mempunyai ikatan yang sah dari segi agama dan undang-undang.</u> (p. 4)

As can be seen in Example 7, the writer uses the foreign word '*harami*' in his English text and provides the meaning of the word '*harami*', i.e. 'bastard', in between the dash used. In the Malay translation, the translator retains the word '*harami*' and also provides the meaning of the word, 'anak haram' (lit. 'illegitimate child'), which is translated from the English word 'bastard'. While the meaning of the foreign word '*harami*' is already clear from the word given in between the dash, the translator is clearly not satisfied with this and resorts to a detailed explanation inserted in the text itself. The explanation provided tells the readers that '*harami*' is 'anak luar nikah yang lahir daripada hubungan jenis lelaki dengan perempuan yang belum berkahwin dan tidak mempunyai ikatan yang sah dari segi agama dan undang-undang'. This additional information inserted in the text makes the meaning of the word '*harami*' clearer to the readers of the translation.

Example 8 also illustrates the use of the second type of addition.

Example 8 (*panjpar*)

ST	: They lay on their stomachs in the middle of Tariq's room and took turns dealing for <i>panjpar</i> . (p. 129)
TT	: Mereka meniarap di tengah-tengah bilik Tariq dan saling menunggu giliran membahagikan kad dalam permainan <i>panjpar</i> . (p. 222)

The excerpt in Example 8 illustrates the close relationship between Laila and Tariq. In this excerpt, they appear to be playing cards together in Tariq's room. In the source text, readers are not told directly that '*panjpar*' is a card game, although they might be able to assume that it is a card game through the use of the word 'dealing'. In contrast, the readers of the Malay translation are told directly that '*panjpar*' is a card game through the addition of the word '*permainan*' (lit. 'game') before the word '*panjpar*'. This example also illustrates very clearly what is said by Pedersen (2005) about additions which involve the combination of the procedures of generalisation and retention. Generalisation involves the use of target language words which are more general in nature compared to the foreign word. In this example, the expression '*permainan panjpar*' illustrates the use of this combination, where '*permainan*' (generalisation) is combined with '*panjpar*' (retention).

The final type of addition involves the use of both footnote and in-text explanation. This can be seen in Example 9.

Example 9 (*kolba*)

ST	: It happened on a Thursday. It must have, because Mariam remembered that she had been restless and preoccupied that day, the way she was only on Thursdays, the day when Jalil visited her at the <i>kolba</i> . (p. 3)
TT	: Hari itu hari Khamis. Ya, Mariam pasti kerana dia masih ingat lagi betapa kelam-kabut dan sibuknya dia pada hari itu. Kesibukan yang berlaku pada setiap hari Khamis, hari ayahnya, Jalil, akan datang melawatnya di <i>kolba</i> ¹ itu, <u>gubuk buruk tempat dia dan ibunya berteduh daripada hujan dan panas</u> (p. 2). ¹ pondok kecil

In this excerpt, the writer uses the word '*kolba*' in the English text to refer to the hut where Mariam lives with her mother, Nana. This foreign word is retained in the Malay translation. As can be seen in the example, the translator clarifies the meaning of the word '*kolba*' through the addition of a footnote which explains that '*kolba*' is 'pondok kecil' (lit. 'a small hut'). The translator further explains the meaning of '*kolba*' through additional explanation in the text itself. In the translation, the readers are told that '*kolba*' is 'gubuk buruk tempat dia dan ibunya berteduh daripada hujan dan panas' (lit. 'an old shack where she and her mother shelter from the rain and sun').

THE PROCEDURE OF GENERALISATION

The procedure of generalisation does not involve the retention of the foreign word. Instead, the foreign word is translated into Malay using a word that is more general than the foreign word. Only two foreign words are translated using the procedure of generalisation. The use of this procedure can be seen in Example 10.

Example 10 (*beid*)

ST	: By the time I made it to the hospital, I was burning with a fever and shaking like a <i>beid</i> tree in the wind. (p. 199)
TT	: Ketika saya dimasukkan ke rumah sakit, saya diserang demam tinggi. Badan saya menggigil, macam <u>pokok</u> diterpa ribut. (p. 339)

The word '*beid*' in Example 10 refers to a willow tree. As can be seen, the phrase '*beid* tree' in the source text is translated only as 'pokok' (lit. 'tree'). The specific type of tree is not

mentioned in the translation. Therefore, it can be said here that the foreign word undergoes the procedure of generalisation.

THE PROCEDURE OF SUBSTITUTION

Similar to the process of generalisation, the procedure of substitution also does not retain the foreign word found in the source text in the Malay translation. Instead, the foreign word is replaced with another word in the target language. The analysis carried out reveals that 59 words are translated using this procedure. The analysis also reveals the use of three types of substitution:

- i. the substitution of the foreign word with the same or a similar word which is already an accepted word in Malay,
- ii. the substitution of the foreign word with its meaning in Malay, and
- iii. the substitution of the foreign word with a word in Malay which carries a different meaning from the meaning of the foreign word.

The first form involves substituting the foreign word with the same or a similar word but one which is already part of the Malay vocabulary through the process of borrowing. The Malay word used, however, may be slightly different from the foreign word in terms of spelling. It must be noted that this procedure appears similar to the procedure of retention. However, in the procedure of substitution, the foreign effect can no longer be felt because the word used is already considered a Malay word and is not printed in italics in the Malay translation. This is in line with the views of Zand (2015), who examines an English novel containing Farsi words and the translation of the novel into Farsi. Zand (2015) argues that "the cultural hybrid Persian elements of the original text become dehybridized in the process of back-translation to Persian because they are culturally unmarked for the Persian reader" (p. 12). In the same way, certain foreign words in the English text may become "dehybridized" and no longer considered foreign when they are translated into Malay. The use of the procedure of substitution in this form can be seen in Example 11 and Example 12.

Example 11 (*tasbeh*)

ST	: Mullah Faizullah twirled the beads of his <i>tasbeh</i> rosary as they strolled... (p. 16)
TT	: Sewaktu mereka bersiar-siar sambil Mullah Faizullah memutar-mutarkan <u>biji-biji tasbih</u> di tangan... (p. 29)

Example 11 illustrates the use of the foreign word '*tasbeh*' in the source text and its translation into Malay. The phrase '*tasbeh* rosary' in the source text is translated into 'tasbih' in the Malay translation. Although it appears as if the foreign word is retained in the Malay translation, this example in fact illustrates the use of the procedure of substitution because the word 'tasbih' is already a part of the Malay vocabulary through the process of borrowing from Arabic. It is also because of this that the word 'tasbih' is not printed in italics in the Malay translation.

Example 12 (*almari*)

ST	: "Put them in the <i>almari</i> , not the closet. He likes the whites in the top drawer, the rest in the middle, with the socks." (p. 220)
TT	: "Masukkan baju-baju ini di dalam <u>almari</u> . Letakkan baju yang putih di laci atas. Yang lain, letakkan di laci tengah dengan stoking."(p. 375)

In the excerpt in Example 12, Mariam orders Laila to put Rasheed's clothes in the '*almari*'. The word '*almari*' in the source text is replaced in the Malay translation with the

same word, which is an accepted word in the Malay language. Because of this, the word '*almari*' is not printed in italics in the Malay translation. As a result, the foreign effect felt in the source text through the use of the foreign word can no longer be felt in the translation.

The second form involves substituting the foreign word with a Malay word which conveys the meaning of the foreign word. The use of this procedure can be seen in the following examples.

Example 13 (*kolba*)

ST	: It was this last piece that slipped from Mariam's fingers, that fell to the wooden floorboards of the <i>kolba</i> and shattered. (p. 3)
TT	: Bekas gula kecil itu tiba-tiba terlepas daripada genggamannya jari-jari halus Mariam, terhempas lalu berkecai di atas lantai <u>pondok buruk</u> itu. (p. 3)

Example 13 shows the use of the word '*kolba*' in the source text. This foreign word is not retained in the Malay translation. Instead, it is replaced with a phrase in Malay, '*pondok buruk*' (lit. 'old hut'), which conveys the meaning of the foreign word '*kolba*'. The use of this procedure can also be seen in Example 14.

Example 14 (*gari*)

ST	: After a while, she worked up the nerve to ask the elderly owner of a horse-drawn <i>gari</i> if he knew where Jalil, the cinema's owner, lived. (p. 31)
TT	: Seketika kemudian, dia memutuskan untuk menyapa seorang lelaki yang menaiki sebuah <u>pedati</u> yang ditarik oleh seekor kuda, supaya lelaki itu dapat menunjukkan tempat tinggal Jalil, si pemilik panggung wayang. (p. 55)

This example tells the readers about Mariam's journey to Herat to look for her father, Jalil. The foreign word '*gari*' in the source text refers to a carriage pulled by a horse. It can be seen that the word '*gari*' is not retained in the Malay translation and instead is replaced with its meaning in Malay, '*pedati*' (lit. 'carriage').

The final form of substitution replaces the foreign word in the source text with a Malay word which does not convey the accurate meaning of the foreign word. The use of this procedure can be seen in the following examples.

Example 15 (*kinchini*)

ST	: "For what? To watch him drive his <i>kinchini</i> wives around town all day?" (p. 8)
TT	: "Nak buat apa? Supaya aku boleh tengok dia bawa isteri-isterinya yang <u>sombong</u> itu bersiar-siar sekeliling bandar sepanjang hari?" (p. 12-13).

In this excerpt, Nana tells Mariam that she refuses to live in Herat for fear of seeing Jalil with his other wives. Nana refers to Jalil's wives using the word '*kinchini*', which means 'prostitute', to express her feelings of hatred towards the women. In translating the word '*kinchini*', the translator does not use '*pelacur*', the Malay word for 'prostitute', but instead uses the Malay word '*sombong*' (lit. 'arrogant'). It is not clear, however, whether this is a deliberate strategy on the part of the translator or whether the translator is unsure of the correct meaning of the word '*kinchini*'. In any case, the substitution of the word '*kinchini*' with the Malay word '*sombong*', which does not reflect the actual meaning of the word '*kinchini*', does not appear to pose a huge problem in terms of overall meaning, as the word '*sombong*' is also able to convey Nana's feelings of hatred towards Jalil's wives.

Example 16 also illustrates the use of the third type of substitution.

Example 16 (*dehati*)

ST	: "Huh? I am nobody, don't you see? A <i>dehati</i> . What have I got to give you? (p. 246)
TT	: "Hah? Kamu tak tahu ke yang aku ni bukan sesiapa? Aku cuma seorang <u>hamba</u> . Apa yang boleh aku berikan pada kamu?" (p. 418)

In the excerpt in Example 16, the readers see the close relationship between Mariam and Aziza, Laila's daughter. Mariam tells Aziza that she is only a '*dehati*', which refers to 'a person who hails from the village'. This excerpt shows that Mariam is conscious of her relatively lower status compared to Aziza's mother, Laila. The foreign word '*dehati*' in the source text is translated into Malay as 'hamba' (lit. 'servant'). It is clear that this procedure replaces the foreign word in the source text with a word in the target language which does not carry the same meaning as the foreign word. Again, it is not clear whether this a deliberate strategy or a mistake on the part of the translator. Nevertheless, it is assumed that the chosen translation does not pose a problem in terms of reader comprehension as the Malay word 'hamba' also refers to someone of a low status.

THE PROCEDURE OF OMISSION

The procedure of omission refers to the complete removal of any reference to the foreign word in the translation. Only five foreign words are translated using the procedure of omission. The use of this procedure can be seen in the following examples.

Example 17 (*kolba*)

ST	: Nana smiled demurely when he said this. She waited until he had left the <i>kolba</i> , before snickering and saying... (p. 6)
TT	: Nana tersenyum sinis mendengar cerita Jalil itu. Sebaik sahaja Jalil beredar, Nana menyindir... (p. 8).

Example 17 shows the use of the word '*kolba*' in the source text, which refers to the hut where Mariam and Nana live. As can be seen, reference to the word '*kolba*' (lit. 'pondok' in Malay) is dropped in the translation. The translator refrains from literally translating "...until he had left the *kolba*..." into "...sehingga Jalil beredar daripada *kolba*...". Instead, the translator is satisfied with "sebaik sahaja Jalil beredar..." (lit. 'as soon as Jalil left...'). The omission of the word '*kolba*' or its Malay meaning from the translation, nevertheless, is assumed not to affect the readers' overall understanding of the excerpt as a whole.

The use of the procedure of omission can also be seen in the following example.

Example 18 (*zahmat*)

ST	: He drank the rest of this water and extended the glass to Mariam. "If it's not too much <i>zahmat</i> ." (p. 199)
TT	: Dia menghabiskan airnya dan mengembalikan gelasnyanya kepada Mariam. "Kalau boleh..." (p. 338).

In this excerpt, a man by the name of Abdul Sharif visits Mariam at her house. After drinking the glass of water offered by Mariam to him, he extends the glass to her, as if requesting for more water. The foreign word '*zahmat*' in the source text means 'burden' or 'trouble'. As can be seen, neither the word '*zahmat*' nor its Malay meaning is included in the Malay translation. However, as in the previous example, the omission of the foreign word and its Malay meaning is not assumed to affect the meaning of the excerpt as a whole.

DISCUSSION

The aim of the paper is to determine the translation procedures used and the overall translation strategy adopted by the translator. Based on the taxonomy of strategies in the

translation of cultural references proposed by Pedersen (2005, 2011), the procedures of retention, specification and direct translation are procedures subsumed under the source-oriented translation strategy. The procedures of generalisation, substitution and omission, meanwhile, are subsumed under the target-oriented translation strategy. The frequency of the use of the procedures can therefore point to the overall strategy used in the translation of foreign words in this novel. Based on the analysis of the data collected, the use of five translation procedures are identified. Table 1 shows the procedures used and the number of words translated using each procedure.

TABLE 1. Procedures in the translation of foreign words in *A Thousand Splendid Suns* into Malay

Translation procedure	No. of foreign words	%
Retention	119	51
Specification	46	20
Direct translation	0	0
Generalisation	2	1
Substitution	59	26
Omission	5	2
TOTAL	231	100

The procedure used most frequently in the translation of foreign words in *A Thousand Splendid Suns* is the procedure of retention. Although the procedure of direct translation is not used, the procedures of retention and specification alone make up approximately 70 per cent of the procedures used. On the surface, the use of these procedures points to the adoption of a source-oriented strategy in translating the text into Malay. In other words, the translator attempts to be faithful to the source text, keeping most of the foreign words found in the source text in the Malay translation produced. The approach taken by the translator, which gives priority to faithfulness to the source text, appears to be in line with the views of scholars such as Bellos (2008) and Rizzardi (2014). Through the retention of the foreign words, the foreign effect felt in the source text through the use of the foreign words is assumed to be similarly felt by readers reading the Malay translation.

It must be noted, however, that although the procedure of specification is categorised as a source-oriented procedure due to the retention of the foreign words in the translation, the procedure can at the same time be considered a target-oriented procedure. This is due to the fact that the procedure of specification involves the addition of footnotes and in-text explanation, the purpose of which are to assist the target readers in their understanding of the translated text. Taking this into account, it is believed that the strategy of specification cannot be considered as a purely source-oriented procedure. Therefore, it might be more accurate to say that in the case of the translation of foreign words in *A Thousand Splendid Suns* into Malay, the translator has adopted a more balanced approach, that is, by taking a source-oriented approach through the retention of some of the foreign words in the translation and at the same time by adopting a target-oriented approach which makes the text more accessible by the target readers through the use of procedures such as specification, generalisation, substitution and omission.

The procedure of retaining foreign words in the Malay translation is similar to the approach taken by the translator of the same novel into German, as mentioned by House (2011). The same approach is also taken in the translation into English of the works of Chantal Spitz which are written primarily in French but incorporate words from the Mā'ohi language, as explained by Keown (2014). Toler (2001), however, stresses that in the translation of these texts, the retention of the foreign words should not be followed by a clarification of the meaning of the foreign words through the incorporation of footnotes or in-text explanation. As mentioned by Toler (2001), if foreign words from the text are retained in

the translation, the translator should not attempt to clarify their meaning in the same way that the original author did not attempt to explain the meaning of the foreign words in the original text.

The fact that the translator has adopted both a source-oriented approach and a target-oriented approach in translating the text into Malay raises the question of the translator's own working practices and principles. This study, therefore, is believed to be valuable in that it is able to not only demonstrate the different procedures that can be used in the translation into Malay of a text which involves the use of more than one language and as such contribute to ongoing discussion on procedures and strategies in translating foreign literature into Malay but also contribute to the fairly under-researched area in Translation Studies where the focus is on translators and their working practices. As such, a study such as this is important in that it does not only ask 'what' procedures and strategy are adopted but also provides an avenue for further research that can look into the question as to 'why' those procedures and strategy are adopted by the translator.

CONCLUSION

The main impetus behind this study is the existence of texts which employ the use of foreign words and the question of how these foreign words are dealt with when the texts are translated into another language. Focusing specifically on the novel *A Thousand Splendid Suns*, this paper has tried to identify and examine the different procedures and the overall strategy used in the translation into Malay of foreign words in the English novel.

This study is believed to be important as it is able to reveal the different kinds of procedures which the translator has at his disposal in dealing with foreign words in a text which involves the mixing of languages. The analysis shows that the translator employs five different translation procedures in dealing with the Dari and Pashto words in the English novel, with the procedure of retention being the most frequently used procedure. This appears to be in line with the approach taken by many other translators when dealing with texts of this nature. Meanwhile, the adoption of a generally source-oriented strategy results in a translated text in which much of the foreign effect present in the source text is also felt.

This study explored the issue of the translation into Malay of foreign words in only one text whose distinctive feature is the mixing of languages. Taking into account that *A Thousand Splendid Suns* has also been translated into French, Spanish, Italian, German, Arabic, Hebrew, Korean and Japanese, it would be interesting to see how different translators deal with the foreign words in the novel in different contexts for different target readers. Further investigations could also be carried out to explore the views of translators who carry out the translation work. Such investigations could, for example, look into the choice of certain translation procedures by the translators and the reasons behind the choice.

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APPENDIX A

Foreign words extracted from the novel *A Thousand Splendid Suns*.

No.	Foreign word
1.	<i>harami</i>
2.	<i>kolba</i>
3.	<i>jinn</i>
4.	<i>dil</i>
5.	<i>didi</i>
6.	<i>kinchini</i>
7.	<i>shahnai</i>
8.	<i>dohol</i>
9.	<i>shalqam</i>
10.	<i>sabzi</i>
11.	<i>arbab</i>
12.	<i>kichiri</i>
13.	<i>dishlemeh</i>
14.	<i>akhund</i>
15.	<i>namaz</i>
16.	<i>alef</i>
17.	<i>beh</i>
18.	<i>seh</i>
19.	<i>tasbeh</i>
20.	<i>Allah</i>
21.	<i>Akbar</i>
22.	<i>tahamul</i>
23.	<i>hijab</i>
24.	<i>mashallah</i>
25.	<i>aneh</i>
26.	<i>nay</i>
27.	<i>gari</i>
28.	<i>chapan</i>
29.	<i>dokhtar jo / dokhtar jan</i>
30.	<i>bas</i>
31.	<i>bia</i>
32.	<i>Matryoshka</i>
33.	<i>aush</i>
34.	<i>surrah</i>
35.	<i>ayat</i>
36.	<i>na fahmidi / fahmidi</i>
37.	<i>khastegar</i>
38.	<i>moochi</i>
39.	<i>nikka</i>
40.	<i>agha</i>
41.	<i>meem</i>
42.	<i>reh</i>
43.	<i>ya</i>
44.	<i>tabreek</i>
45.	<i>ishtop</i>
46.	<i>tashakor</i>
47.	<i>azan</i>
48.	<i>la illah u ilillah</i>
49.	<i>wallah o billah</i>
50.	<i>salaam</i>
51.	<i>khala</i>
52.	<i>hamshira / hamshireh</i>

53.	<i>sofrah</i>
54.	<i>daal</i>
55.	<i>aftawa</i>
56.	<i>nang</i>
57.	<i>namoos</i>
58.	<i>logari</i>
59.	<i>poostin/poosteen</i>
60.	<i>iftar</i>
61.	<i>qurma</i>
62.	<i>Eid Mubarak</i>
63.	<i>sujda</i>
64.	<i>borani</i>
65.	<i>aushak</i>
66.	<i>hamam</i>
67.	<i>kofr</i>
68.	<i>inshallah</i>
69.	<i>bebakhsh</i>
70.	<i>chup ko</i>
71.	<i>watan</i>
72.	<i>hamwatan</i>
73.	<i>ghazal</i>
74.	<i>inqilabi</i>
75.	<i>inqilab</i>
76.	<i>jihad</i>
77.	<i>moalim</i>
78.	<i>awal numra</i>
79.	<i>badmash</i>
80.	<i>khastegari</i>
81.	<i>aroos</i>
82.	<i>shokr e Khoda</i>
83.	<i>shorwa</i>
84.	<i>mozahem</i>
85.	<i>panjpar</i>
86.	<i>giryanok</i>
87.	<i>pakol</i>
88.	<i>fatiha</i>
89.	<i>khatm</i>
90.	<i>shaheed</i>
91.	<i>pajalusta</i>
92.	<i>badar</i>
93.	<i>kaka / kaka jan</i>
94.	<i>wooy</i>
95.	<i>kofta</i>
96.	<i>mantu</i>
97.	<i>rafiq</i>
98.	<i>loya jirga</i>
99.	<i>dogh</i>
100.	<i>mastawa</i>
101.	<i>ho</i>
102.	<i>bacha</i>
103.	<i>khila</i>
104.	<i>tofangdar</i>
105.	<i>nau socha</i>

106.	<i>khodaya</i>
107.	<i>tumban</i>
108.	<i>alhamdulillah</i>
109.	<i>zahmat</i>
110.	<i>beid</i>
111.	<i>balay</i>
112.	<i>loftan</i>
113.	<i>kenarab</i>
114.	<i>ambagh</i>
115.	<i>gap bezan</i>
116.	<i>wallah</i>
117.	<i>dehati</i>
118.	<i>wah wah</i>
119.	<i>diwana</i>
120.	<i>malika</i>
121.	<i>dokhtar e jawan</i>
122.	<i>almari</i>
123.	<i>sharab</i>
124.	<i>gul</i>
125.	<i>buzkashi</i>
126.	<i>lagaan</i>
127.	<i>pahlawan</i>
128.	<i>degeh</i>
129.	<i>dozh</i>
130.	<i>khosh shodi</i>
131.	<i>espandi</i>
132.	<i>Saratan</i>
133.	<i>ahmaq</i>
134.	<i>gunuh</i>
135.	<i>yaklenga</i>
136.	<i>khayat</i>
137.	<i>chai</i>
138.	<i>halwa</i>
139.	<i>khar</i>
140.	<i>ona</i>

141.	<i>biwa</i>
142.	<i>sawab</i>
143.	<i>bov</i>
144.	<i>qanoon</i>
145.	<i>aishee</i>
146.	<i>Shari'a</i>
147.	<i>Ameer-ul-Mumineen</i>
148.	<i>risha</i>
149.	<i>Allah-u-akbar</i>
150.	<i>kafir</i>
151.	<i>mahram</i>
152.	<i>rubab</i>
153.	<i>tamboura</i>
154.	<i>ikhlas</i>
155.	<i>ruqat</i>
156.	<i>pakora</i>
157.	<i>pari</i>
158.	<i>jelabi</i>
159.	<i>wahshi</i>
160.	<i>naswar</i>
161.	<i>babaloo</i>
162.	<i>Bismillah-e-rahman-e-rahim</i>
163.	<i>noor</i>
164.	<i>goh</i>
165.	<i>noqul</i>
166.	<i>chapli</i>
167.	<i>mehman</i>
168.	<i>Pashtunwali</i>
169.	<i>chelo kebab</i>
170.	<i>pirhan tumban</i>
171.	<i>salam alaykum</i>
172.	<i>gaaz</i>
173.	<i>dootar</i>
174.	<i>sahib</i>

ABOUT THE AUTHORS

Haslina Haroon is an Associate Professor in Translation Studies at the Translation and Interpreting Studies Section at the School of Humanities, Universiti Sains Malaysia, Penang. Her research interests include literary translation and translation history.

Nurul Syafiqah Daud holds a Master of Arts in Translation Studies from Universiti Sains Malaysia, Penang.