

**SELF-TRANSLATION AND THE CREATIVE
PROCESS: A CRITICAL ANALYSIS OF
TEHMINA DURRANI'S *BLASPHEMY***

BY

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Self-Translation and The Creative Process: A Critical Analysis of Tehmina Durrani's *Blasphemy*

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ABSTRACT

Title: Self-Translation and The Creative Process: A Critical Analysis of Tehmina Durrani's Blasphemy

The research aims to examine the process of self-translation in the self-translated novel *Blasphemy* by evaluating translation strategies used by the author Tehmina Durrani while self-translating the novel. Moreover, creativity in translation involves the techniques and strategies a translator uses to accurately communicate the culture of a source text in a target text, beyond mere literal translation. The research is qualitative in nature and using the theoretical framework tailored from Vinay and Darbelnet (1995) model of translation strategies and Venuti (1995) concept of foreignization and domestication, the researcher scrutinized the data by analyzing individual instances (sentences) for borrowing, calque, equivalence, adaptation, modulation, transposition and literal translation from various chapters of text. The findings of the research pointed out that the author made use of various translation strategies such as borrowing, literal translation and others along with lexical choices in order to translate cultural norms. Moreover, the author also made use of domestication and foreignization techniques in order to maintain the source text sense in the target text. It was found out that, due to poor lexical choices in some instances, the translation was unable to accurately convey the cultural norms and customs of the source text in the target text. In order to improve cross-cultural communication and maintain the authenticity of the original text, the self-translator should give equal weightage to linguistic appropriateness and cultural transferability by making correct lexical choices.

Keywords: *Self-translation, Translation Strategies, Creativity, Self-translator, Lexical Choices*

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DEDICATION

To my parents, who have provided unwavering love, continuous support, and constant encouragement.

CHAPTER 1

INTRODUCTION

1.1 Overview

Language is the most significant and wonderful instrument available to humans for facilitating social interactions. People talk about their interests, voice their worries, share their hopes, and communicate their sentiments through language. Humans are not confined to talking about actual things; they also have the unusual capacity to fantasize about hypothetical events, scenarios, and objects. Because of language's potential and capacity, sociocultural successes can take many shapes and sizes. However, language can also make comprehension more difficult or impede it, fundamentally affecting communication. Our world is becoming increasingly multilingual and multicultural; this threat appears more accurate. The bewildering variety of languages and the wide range of social patterns that go along with them necessitate the practice of translation. However, because translation is inherently subjective and culturally specific, much debate and discussion exist on its practicality and legitimacy. It was not until the early 20th century that translation scholars and theorists fully acknowledged translation's conceptual intricacy and political importance. Along with literature and religion, they realized that translation practice needs to be critically analysed in several other fields, such as advertising, media studies, information technology (IT), international politics, scientific theories, research publications, and education. It is necessary to document the specific ways translation has been conceptualised recently because of the theoretical intricacy of "translation" and its challenges.

The idea of self-translation is seen to be a crucial component of translation. Self-translation is an artistic endeavour that draws attention to cultural variations and shows the distinct "author-translator" double agency while creating, negotiating, and challenging interpretations in the liminal space between many cultures and languages. It poses a theoretical and methodological challenge for translation studies because the procedure involved can frequently operate at the borders of the presumptions and assumptions of

this field. Furthermore, self-translation also challenges fundamental concepts in translation studies, such as author and translator, source or target text, equivalence, and the target reader. Moreover, the combination of writing and translating expertise has sparked fascinating conversations on the nature of self-translation. Diverse perspectives exist about this practice: it might be seen as just another translation, as a re-creation producing a second original, or as a kind of writing that 'flees time sequencing, as it is a product of one hand engaging two domains of culture coexisting simultaneously. As previously stated, an essential aspect of translation is the idea of self-translation; hence, the creative process is also quite important. A meticulous analysis of linguistic choices, narrative coherence, and cultural nuances characterizes the creative process of self-translation. When choosing language, the author must negotiate intricate elements, including wordplay, colloquial expressions, and cultural references. This involves carefully weighing whether to keep the subtleties of the source language or to subtly alter them in order to make them correspond to the target language. The author also needs to be concerned about maintaining honesty.

The translator must exercise extreme caution when translating intricate passages and other elements to maintain the original text's meaning. Taking into account cultural idiosyncrasies increases the complexity level because the author must make every effort to include cultural allusions while maintaining the primary themes of the story in order to make it more readable for most readers. This study looks at self-translation, a small subtopic of the larger field of literary translation. The study uses the translation paradigm proposed by Vinay and Darbelnet and looks at every tactic employed in the process. The study examines the difficulties related to self-translation through Tehmina Durrani's work. The main goal is to analyse the benefits and drawbacks of the author's self-translated work while accounting for the numerous translation techniques used. The study will shed light on the author's varied word choices and assess how much of the source text has been maintained in the target language.

1.2 Background to the Study

Translation is vital for promoting communication across varied linguistic communities since it connects disparate cultures and languages. While self-translation

presents a fresh viewpoint, conventional translation has been thoroughly researched. Translators are writers, just like any other. This innovative approach poses challenges in authorship, imagination, and language adaptation. Understanding the complexities of the relationships between speech, art, and culture requires knowledge of self-translation and the contributing variables. Rabacov (2013) focused on how self-translators use their translations to mediate cultures.

When bilingual and bicultural self-translators change the original text, some academics view this as a betrayal. However, the research claims that this change was intentional to support different audiences in understanding and reacting to the information. Similarly, Maklakova et al. (2017) examined, within the framework of translation theory and practice, the motivations behind writers translating their writings and the nature, essential elements, and distinctive features of self-translation. After reviewing earlier studies, the researcher concluded that there has not been much focus on self-translation. The results of one's translation can act as "gold standards" for others. Research indicates that multilingual writers use self-translation for extralinguistic and linguistic purposes. While some motives are objective, like language acquisition or dissatisfaction with translations, other, more subjective motivations, like pursuing new careers and honouring one's country, are more stimulating. Other academics have studied the accuracy of self-translation. Self-translation fidelity has been the subject of extensive investigation, and many translators aim for excellence. It is challenging to be correct due to variances in language semantics, stylistics, and cultural standards according to (Vansina, 2004). Some scholars believe that self-translation could lead to a higher level of fidelity. The probability of misinterpretation is reduced because the author and translator are the same individual. With the help of this natural link, a writer- cum- translator can more closely approximate the original content concerning language and style. Self-translation is still struggling to reach the point of absolute equality for a variety of reasons. An extra layer of interpretation is added, which may differ from the original due to the subjectivity of translators. Second, translators may include elements that lessen the translation's accuracy out of a desire for quality. Third, one's integrity might have to be compromised to appease sensitive readers. Finally, non-translational cultural influences make perfect equivalency harder to attain (Zou, 2016).

Language art that is simultaneously rich and melodic is created via self-translation using lexical choices as palettes. Accurate language usage and artistic expression are combined in creative self-translation. Every linguistic choice affects the plot, tone, ambience, and even a few of the more nuanced semantic elements of the translated work. The translator's job is to manoeuvre through language to get equivalency while successfully retaining the tone and culture of the original material. The dynamic process balances language restrictions and creative freedom. Choosing the right words and capturing the spirit and subtleties of the source language is very challenging. In this deft word ballet, the translator preserves the plot, showcasing their abilities as an accurate artisan and creative alchemist. The method of self-translation involves exploring linguistic territory and requires a thorough understanding of the cultural peculiarities and semantic intricacies inherent in both languages. Every lexical decision is a brushstroke that enhances artistic expression and cross-cultural communication since language is a creative medium.

1.3 Statement of the Problem

Self-translation presents challenges that complicate rendering a text from one language into another. Authors who self-translate navigate the complexities of linguistic and cultural differences while striving to preserve the authenticity and integrity of their original work. This process often raises critical issues regarding the balance between staying true to the original narrative and making necessary adjustments for a new linguistic audience. One of the primary problems is the potential loss or transformation of meaning, voice, and cultural nuances when adapting a text across languages. Without careful attention to translation strategies, there is a risk of compromising the original work's essence.

Additionally, self-translators face the difficulty of making lexical choices that may favour the target language but alter the intended impact of the source text. The complexities of self-translation thus raise broader concerns about the limitations and potential sacrifices involved in translating one's work, mainly when the linguistic and cultural contexts differ significantly. For instance, self-translation allows for a unique form of creativity, where the author can consciously reshape and reinterpret the text,

blending the linguistic and cultural elements to enrich the work's meaning and impact in both languages.

1.4 The Rationale of the Study

The Vinay and Darbelnet (1995) paradigm illuminate the problematic issue of translating literary works between languages by examining self-translation. The selected text, Tehmina Durrani's self-translated novel, provides much information regarding translation methods and a diverse array of possible research topics. This study examines Durrani's self-translated works to demonstrate the processes of translation and linguistic interaction, as looking at the self-translated text from every perspective helps us understand its challenges better. This study clarifies Tehmina Durrani's work and advances our understanding of literary translation.

Moreover, it stands out and significantly contributes to translation studies, especially considering the dearth of literature evaluations on literary works that have been self-translated in the country. This approach clarifies the concept of self-translation and points to new areas for curricular literary studies research.

1.5 Research Objectives

- To explore the translation strategies employed in the self-translated work by Tehmina Durrani.
- To examine the lexical choices employed in the self-translated work by Tehmina Durrani.
- To examine the extent to which the sense of the source text is maintained in the target text.

1.6 Research Questions

1. Which translation strategies in the selected self-translated work have been used by Tehmina Durrani?
2. What lexical categories have dominantly been used in the selected translated work?

3. How far are foreignization and domestication reflected in the target text?

1.7 Significance of the Study

This research is significant because it examines the difficulties of self-translation, utilising Tehmina Durrani's self-translated novel as a prism to examine the various translation techniques. The study examines the benefits and drawbacks of Durrani's self-translated work and uncovers the intricate web of translation processes based on the model created by Vinay and Darbelnet(1995). The study advances the understanding of the challenges and nuances involved in literary translation, particularly in self-translation, by closely analysing the chosen lexical choices and evaluating how faithfully the original text's meaning is preserved. Moreover, the study elucidates effective methods that self-translators can employ to maintain the complexities of the original work. It emphasizes the importance of cultural and contextual fidelity, guiding self-translators to navigate the fine line between literal translation and creative adaptation. This research establishes the foundation for a more profound understanding of self-translation while simultaneously deepening our understanding of the difficulties associated with literary translation. To offer information on language, translation, and honesty, researchers have investigated self-translation problems. Since self-translations of literary works are uncommon, this study broadens the scope of translation studies. This study provides fresh insight into a neglected field of literary studies by examining the idea of self-translation.

1.8 Delimitation

This inquiry focuses exclusively on the book "Blasphemy," which comprises thirteen chapters. This study examines the translation method, selection of words, and accuracy of the text in these chapters. By isolating the two, the researcher analyzed self-translation more thoroughly, enhancing the reader's understanding of the book's content and emphasizing the potential consequences of omitting specific phrases. The thirteen chapters thoroughly explore themes, addressing specific aspects, broader concepts, and practical constraints.

1.9 Organization and Structure of the Thesis

The five thesis chapters present various portions of the research. Chapter 1 presents the study's subject, problems, objectives, and significance. The study's parameters and problem justifications are provided as well. Furthermore, chapter 2 offers a thorough analysis of the body of knowledge currently available in the field by conducting a thorough examination of relevant literature. The research technique and methods are described in depth in Chapter 3, along with the research design and implementation. It discusses techniques and processes for sampling, identifies particular equipment, and critically examines the approach used for data gathering. The analysis and presentation of the results are covered in Chapter 4. Finally, Chapter 5 offers a comprehensive summary of the study's conclusions by summarising the research outcomes and making suggestions based on them. The reader is guided via the introduction, literature review, research methodology, data analysis, and research conclusion by this organisational framework, which guarantees a methodical and logical evolution of the study.

1.10 Chapter Summary

This chapter included a brief introduction to the current research, along with a description of the background of the research, which motivated the research endeavour. It establishes the framework for the research, clarifying the methodology and underlying assumptions. The goals and questions of the research are explained in this chapter. In addition, the scope of the research has been emphasised, and its boundaries have been clarified. In conclusion, the chapter captures the essential characteristics and domains of the current research.

CHAPTER 2

LITERATURE REVIEW

2.1 Introduction

An informative review of studies that have investigated the topic of self-translation is given in this chapter. The literature on self-translation and its techniques is introduced, followed by investigations on translators' lexical decisions when translating and when self-translating. A thorough analysis of studies relating to implementing Vinay and Darbelnet's (1995) paradigm in the translation field will also be conducted. Consequently, this chapter will also emphasize literary gaps in the current corpora of literature.

2.2 Definitions and Perspectives

Scholars have examined translation extensively, but the phenomenon of self-translation brings a fresh perspective to the discipline. The creator's effort at translating what they have written from one particular language to another is known as self-translation. This innovative method poses intriguing queries concerning the connection between creativity, authorship, and language adaptation. A more profound comprehension of the intricate relationships between language, culture, and artistic expression is made possible by elucidating the motivations behind and techniques employed in self-translation. (Cordingley, 2022).

Popovič (1976) was of the view that the author's translation of a unique text into a different language. Similarly, Grutman (1998) claimed that auto-translation translates into one's works or the outcome. Moreover, about ten years later, the researcher revised the definition of self-translation, which translated one's writings into another language and the result of such an undertaking, and replaced auto-translation with self-translation. Furthermore, one could argue that the increasing interest in self-translation has coincided with two trends in translation Studies: on the one hand, the growing focus on the issue of translator creativity and paratext use, as well as on the other hand, the larger context of increased, migration and multilingualism of societies. Although this thesis does not

address the translator's broadness and flexibility, some aspects of self-translation studies relate to creativity. One finding from studies on self-translation is the occurrence of two seemingly irreconcilable frames of perspective. Whereas the second emphasizes functoriality and sees self-translation as the result of the second author's creation, the first sees it as a particular kind of translation resulting from interlinguistic transmission (Ferraro & Grutman, 2016).

2.3 Background Discussion

The phenomenon of self-translation, wherein authors render their own works into another language, has historically occupied a liminal space within translation studies, often overshadowed by discussions of hetero-translation (Grutman, 2013). Early scholarship treated self-translation as a peripheral curiosity, but recent decades have seen a critical re-evaluation of its role in negotiating multilingual identities and intercultural dialogue (Hokenson & Munson, 2007). This shift aligns with broader disciplinary moves toward recognizing translation as a creative, agentive process rather than a derivative act (Bassnett, 2013). In a similar context, theoretical frameworks for analyzing self-translation have increasingly drawn from poststructuralist and postcolonial paradigms. Scholars such as Rainier Grutman (2013) argue that self-translators occupy a "bilingual zone of creativity," where linguistic hybridity enables textual reinvention. This perspective challenges earlier assumptions that self-translations merely replicate source texts, instead positioning them as palimpsestic works that reflect evolving authorial intentions. The Vinay and Darbelnet (1995) model, with its taxonomy of direct (e.g., calque, borrowing) and oblique (e.g., equivalence, adaptation) procedures, provides a structural lens to analyze these reinventions systematically. However, critics note that their framework requires adaptation for self-translation contexts, where author-translators enjoy unique liberties to modify semantic content and stylistic features (Santoyo, 2005). Moreover, cultural and postcolonial dimensions further complicate self-translation practices. For South Asian authors, self-translation often becomes an act of cultural mediation between localized vernacular narratives and global literary markets (Jung, 2021). In this regard, Bassnett (2013) observes that postcolonial self-translators frequently employ strategies of "resistant translation," deliberately retaining culturally

specific lexicon to counter hegemonic linguistic norms—a practice aligning with Venuti's (1995) concept of foreignization. Conversely, domestication strategies may emerge when authors seek broader accessibility, creating tension between cultural fidelity and audience accommodation (Venuti, 1995). Moreover, empirical studies of self-translated texts reveal significant variation in approach. For instance, Aneta Pavlenko's (2005) analysis of Nabokov's self-translations demonstrates strategic code-switching to preserve multilingual wordplay, while Jung (2021) identifies lexical simplification in South Asian diasporic texts aimed at Western readerships.

2.4 Motivations for Self-Translation

As several academics have noted, translation's reputation has historically suffered from being viewed as derivative compared to original literary writing, which is regarded as innovative. The notion of creativity is crucial to Translation Studies since academics and critics employ it to elevate translation by demonstrating that it is, in fact, creative. Several distinct strategies have been used. A subset of scholars has focused on translation-related fields where creative thinking is essential. These include literary translation, translating poetry, wordplay translation, and, more recently, transcreation, adaptation, and multimodal translation. Studies have been done on authors who translate their books, such as Samuel Beckett, Joseph Brodsky, and James Joyce. Writers who translate are often accused of using different translation procedures and methods from those used by competent translators, and some critics see self-translation as intrinsically more creative than proper translation. Some researchers have argued that the translation process cannot function properly without creativity.

Others view creativity as a decision made by the translator, an aspect of their agency, and therefore, ironically, as something that may distinguish (creative) writing and translation from proper translation (Sullivan, 2013). Many scholarly investigations have been carried out to examine the motivations behind self-translation in the context of literary works. Academic researchers have conducted methodical studies to identify the incentives driving people to translate their books. Scholarly discussion of this question is typified by an analytical investigation of the various circumstances that prompt writers to translate their work. As a result, a thorough comprehension of the incentives behind

self-translation becomes apparent from the careful analysis of the research projects that aim to clarify the nuances involved in this artistic and language endeavour. Focusing on the critical viewpoint of self-translators about this activity, Takahashi (2019b) further explored the cause of self-translation. They looked at the many aspects that played a part in their self-translation, including the impact of their social context, artistic expression, and the function of human autonomy. The author conducted in-depth research on the experiences of self-translators and customized the technique of this study. They translated their memoir from Japanese to English. Many things motivate people to translate themselves, one of which is that distance affects people's interests and desires. The fact that people have different motivations for completing the seemingly challenging procedure is shown by this.

2.5 Studies in Self-Translation

Scholars of translation have studied both two-translator comparisons and self-translations. Wanner (2017) examined the multilingual self-translation and exile poetics of Russian-American poets Andrey Gritsman and Katia Kapovich. The study looked at the self-translation strategies and global identities of poets. Despite differences in presentation and attitude, both poets prioritise diversity over likeness in their poems and use self-translation as a means of displacement and self-examination. Wilson (2009) looked at self-translation and self-representation. The study explored Francesca Duranti's multilingual works, autobiography, self-translation, and creative writing. Self-translation and identity problematization suggest that bilingualism might rejuvenate writing and self-exploration. Duranti's relocation prompted reflections on being "translated" geographically and textually. Takahashi (2019) used the author's experiences translating memoirs from Japanese to English to study autobiographical self-translation. According to the study, the dynamics when the translator's Introspection and cultural and linguistic shifts establish fresh identities in self-translation. Scholars of translation studies have looked at autofiction and self-translation. Academic discussion has compared self-translation to these occurrences, exposing literary and translational dynamics.

Batalla (2015) studied autofiction/self-translation and Reinaldo Arenas' "El colour del verano." Throughout the book, Arenas employed auto fictional techniques to

interpret oneself, symbolically encompassing both nominal personal and identification. The findings demonstrate that "El colour del verano" stood out as Arenas' most autofictional work, skillfully combining personal and fictional elements using various literary techniques. This study presented a novel viewpoint on autofiction by highlighting its connection to self-translation and illuminating the reasons behind an author's decision to write in this particular genre, the connection between autofiction and the author's larger body of work, and the understanding it offers of the "interliminal space" within the original as well as the self-translated text.

One common practice in literary translation is the phenomenon of self-translation. Academic researchers have investigated self-translated literary works to clarify many aspects related to the process of self-translation. For instance, Sorvari (2017) analyzed the first novel of Zinaida Lindén, *väntan på en jordbävning* (2004), and its Russian translation, *ozhidanii zemletriaseniia* (2005), both examine translingual and transcultural issues. Self-translation is a method of cultural mediation used by Russian-Finnish-Swedish writer Lindén, who challenges the conventional division between original and translation. The technique entails a comparison of the two editions, highlighting how self-translation and translingual writing are essential to the poetics and construction of Lindén's work. The results demonstrate that self-translated writings have two versions, which help with cultural translation and mediate between different languages and audiences. Gjurčinova (2013) examined the use of self-translation and translation-translation in literature produced by European migrants. It delved into the process by which (im)migrant writers created in their native language before deciding to translate or have their works translated. A tradition and framework for analyzing these works were developed by referencing prominent global and comparative scholars. Examples from three Italian immigrant writers—Amara Lakhous, Gözim Hajdari, and Božidar Stanišić—were used by the researcher to bolster her argument. The results provide insight into the many languages and cultural techniques migrant writers use to navigate the context of migration in their artistic representations. Moreover, Akbatur (2017) examined Elif Shafak's English-language books as a case study to investigate the complex relationships between writing and self-translation. The analysis demonstrates how power dynamics are involved in Shafak's "writing/self-translating" in books like *The*

Bastard of Istanbul. Shafak seems to gain from the English language's worldwide dominion in expressing her culture, identity, and point of view, yet this self-translation is not without flaws. Shafak criticises minority authors and their writings for bearing the weight of representational demands. However, this weight ironically helps to publicize her works, especially in the Anglo- American setting. Shafak's authority as a visible and interventionist writer demonstrates the potential of self-translation; she shaped her writing to appeal to different readerships and adapted Turkish culture towards a western audience. Shafak's approach, however, is ambivalent in that it seeks to question conventional notions of Turkish identity while also relying on a narrative that corresponds with the interests of the intended audience.

Apart from this, Rakhman (2024) examined the fundamental characteristics of the concept of (self-)translation as depicted in Jhumpa Lahiri's autobiographical works, *In Other Words* and *Translating Myself and Others*. This study was distinctive in its holistic approach, being the first to comprehensively analyze Lahiri's engagement with (self-)translation through a combination of comparative and biographical methods. The methodology adopted involved an in-depth examination of Lahiri's Italian-language works, focusing on the intricate relationship between translation and the original text within the framework of Walter Benjamin's translation theories. The study further explored how Lahiri's linguistic experiences and engagement with multiple languages influenced her evolving personal and literary identity. The findings revealed that Lahiri's concept of (self-)translation extended beyond linguistic practice, encompassing a transformative process in which literary texts were reinterpreted in another language, reflecting her dual identity. This duality manifested in her simultaneous belonging to multiple linguistic and cultural paradigms, highlighting the dynamic nature of translation as both a creative and existential act starts a dialogue within the self, which is defined as an intricate network of electrical forces generated by a translingual dialogue with the self. While both languages maintain their status quo and fight against mutual surrender, she argues that self-translators have a hard time defining and articulating their identities, leading to a split in self-awareness. She spreads the idea that during self-translation, just one of the two languages is lost. Evangelista (2002) explores Besemeres' theory that multilingual authors have conflicting versions of themselves and must choose among the

two selves/languages in order to emphasize the connection between self and language. She comes to the conclusion that multilingual authors are defined by one self with contradicting versions rather than by two selves. Thus, self-translation enables the investigation of various facets of the self (Ruiz, 2017). Moreover, Kippur (2015) reinforces the point of view by arguing that the dynamic nature of self-translation enables the author to continuously move inside themselves. Apart from this, Russo (2024) is of the view that self-translation involves the author's use of multiple languages, showcasing his linguistic past. It also highlights the way foreign terms and inaccuracies reveal the translator's presence, emphasizing the interplay between domestication and foreignization in a narrative. In a similar fashion, Ajeesh and Pranesh (2019) examined the role of self-translation as a transformative tool in the domain of translation studies, arguing that traditional translation principles, such as faithfulness, equivalence, and the binary distinctions between author/translator and source/target texts, failed to accommodate the complexities of self-translation. The study explored how self-translation transcended conventional classifications within translation studies and had the potential to redefine the discipline by advocating for a more fluid and dynamic structure. The methodology adopted incorporated a theoretical analysis of self-translation, engaging with poststructuralist perspectives to assess its implications for translation studies. It was determined that recognizing self-translation as an independent discipline within translation studies could lead to a restructuring of its fundamental notions and foster a more inclusive and expansive theoretical framework. Furthermore, the study highlighted the historical significance of translation practices in countries such as India, Brazil, Canada, Africa, and Italy, emphasizing that the incorporation of self-translation into translation studies could allow these nations, which had not traditionally been at the forefront of translation theory production, to contribute meaningfully to the discipline.

2.6 Strategies and Practices in Self-Translation

In a number of ways, the complex self-translation process makes text translation easier. The alterations to this process were investigated by Nugroho and Laksman (2020). The effects of the lexical grouping of style indicators on the translator were investigated in literary self-translations from English and Indonesian. The researchers looked at

Laksmi Pamuntjak's qualitative translation of TQOR into Amba, an Indonesian language. Invariation, transposition, reduction, attribute reduction, and extension are some of the style marker changes. According to the translation process, the self- translator may see different themes. Different style markings are used for applications by TQOR and Amba. The research told us about translation dynamics beyond just equivalence. Focusing on challenging phraseology, Fahrutdinov et al. (2017) studied Vladimir Nabokov's "Lolita" self-translation. The article discusses Nabokov's self- translation and methods for creating new works for Russian audiences in order to highlight the creative as well as artistic freedom gap between a writer and a capable translator. Many consider Nabokov's auto-translation to be the "ideal" translation because of his distinct perspective, expert knowledge of his work, and capacity to make alterations that a regular translator would struggle to do. In terms of innovation, stylistic strategy adoption, and equivalence conditions fulfilled, the results showed that self- translation is cutting edge. Subjectivity, creative freedom, and individuality are all well- balanced in Nabokov's "Lolita" self-translation.

In order to demonstrate originality, academics compare self-translations to the originals. The question of whether self-translation properly rewrote or accurately translated a Source Text (ST) into a Target Text was investigated by Harahsheh and Omari (2019). In a case study, Haikal's self-translation of "Autumn of Fury: The Assassination of Sadat" into Arabic and English was analyzed in fifteen cases. Critical Discourse Analysis (CDA) analyzed linguistic, political, as well as ideological perspectives to uncover the causes for translation modifications. It was found that Haikal's self-translation significantly altered the original text. Similarly, Li (2006) the body's loveliness in Eileen Chang's English short story "Stale Mates – A Short Story Set in the Time When Love Came to China" as well as her own translation into Mandarin, "Wusi yishi – Luo Wentao sanmei tuanyuan." According to the study, Chang used artistic freedom as the copyright holder to highlight and interpret cultural conceptions of men as well as women through self-translation. The modifications made to "Wusi yishi" not only retained but also changed the "Stale Mates" depictions of physical attractiveness, suggesting a transcultural ethos of the body that combines elements of Western and Chinese culture. Similarly, Amin et al. (2023) explored self-

translation; that is, the artistic pursuits of bilingual as well as multilingual writers who choose to translate their writings into languages, they are fluent in. The research examined the intricate connection between self-translation and the alteration of the creative process through an analysis of Abdullah Hussain's "Oddas Nasslian" as well as its self-translated version, "The Weary Generation." Using a macro-textual level of analysis, the study examined Hussain's translation techniques, highlighting the influence on the author's creative expression and exposing specific changes in the text. The results showed that self-translation gives writers, like Hussain, a certain creative freedom not often present in other people's translations.

2.7 Creativity in Self- Translation

Creative translations are defined as those that utilize language in an unconventional or unanticipated way, or that provide a non-conventional choice of linguistic variations (Kusssmaul, 1995). Being creative is typically seen as a quality that applies exclusively to literary text translation in the translation industry. However, according to Jääskeläinen (2012), creativity is essential to the problem-solving process in all other kinds of translation assignments since it is helpful when there isn't a clear answer. Apart from this, Mackenzie (1998) presents another point of view when she notes that experienced translators assert that even technically complex writings that are fact-only require creativity in their translation. Moreover, as per Sullivan (2013), who approaches creativity from a socio-cultural perspective, the intrinsic creativity involved in the translation process has become more apparent as a result of the adoption of models that are not equivalency-based and the rise in approaches adopted for translation, such as pragmatic, functional, sociological, etc.

When a translator applies creativity when it is needed, it makes the translation successful; conversely, when a translator is rigid and sticks to the tried-and-true methods, the translation is less successful (Kusssmaul, 2000). The process of translation is a complex and comprehensive undertaking that is impacted by a number of various situations. The creative process is a challenge since it involves a lot of different aspects. The importance of creativity was stressed by Yazbeck (2023) in terms of the potential it has to impact the translation process. The researcher placed a strong emphasis on the

transforming role of creativity, specifically in terms of its ability to bridge cultural divides and provide translations that are exhaustive, accurate, and sensitive to cultural standards. Furthermore, the research highlighted the fact that the language that is used by the translator has a substantial influence on the creative process. The importance of creativity in translation cannot be overstated and this is especially true when it comes to the incorporation of additional signals on both the lexical and semantic levels. During the course of the translation process, Kashirina (2015) emphasized the need of engaging in creative thinking in order to choose vocabulary that is acceptable. Additionally, the researcher emphasized the significance of critical thinking throughout the whole of the translation process, including both the pre-translation as well as post-translation phases. Moreover, the researcher highlighted the need of translators adopting prudence while doing text translation. This is because borrowing words and other techniques, in addition to lexical choices, may have an influence on how the sense as well as meaning of the source text are represented in the target text. This is because borrowing words and other methods may have an effect on how the sense as well as meaning of the source text are represented.

Furthermore, two sets of theoretical approaches to creativity are presented by Balacescu and Stefanink (2003): the first group views creativity as a means of overcoming problems in translation, while the second group views it as a component of innovation. In the first group, they include machine translation, skopos theory, comparative stylistics, pragmatics, as well as hermeneutical methods; in the second, they include theories of manipulation school and poetic license applied to feminist or postcolonial translations. Moreover, Sullivan (2013) describes the two dominant schools of thought among scholars of translation: one views creativity as a necessary component of producing a successful or credible translation, while the other views it as an addition to the routine practice of translation. When seen as a translator's option, creativity brings the idea of translator authority into play, yet this authority is always weighed against the culturally established criteria of literal equivalency. These distinctions distinguish "translation proper," or translation that adheres to an equivalency-based methodology, from creative translation. Thus, it might be argued that translation innovation challenges the definition of translation itself (Ruschiensky, 2015). This could

be the cause of the growing interest in the topic in question among translation academics. Delisle and Woodsworth (2012) assert that human translators' inventiveness is what distinguishes and sets them apart from other translation services. There are two primary ways that creativity in translation has been studied: the literary method and the experimental approach. An experimental method investigates how cognition functions throughout the translation process, while a later method looks at translation creativity in relation to various sociological, cultural, political, and historical settings.

2.8 Lexical Choices in Self-Translation

Authors modify their word selection when performing self-translation. One of the most intriguing facets of this approach. The revolutionary endeavor centers on modifications to semantics, semiotics, and word selection. To maintain the complexity and meaning of the text, authors employ words with care. Self-translation demonstrates the complexity of language expression and communication through the lexical choices made. In linguistic transposition, lexical alternatives increase the complexity of communication. Selection is required to maintain the meaning of the original text in the target language. Tekalp (2023) analyzed abstracts of Turkish-English social sciences. Language structures in Turkish and English academic abstracts were analyzed. Elements of coherence, tension, sentence structure, and language. Studies demonstrated self-translators can adapt to linguistic variances without losing meaningful structure. Genesin (2020) assessed Luan Starova's "The Times of the Goats" in Albanian and Macedonian. Macedonian-Albanian speaker Starova self-translates and literary translanguagizes. Because of the "dual work" or "bicephalic" text formed by (re)creation and (re)writing, the "original" Macedonian and "translated" Albanian versions are difficult to identify. Starova adapted to different languages and cultures by comparing coherent devices, tense usage, intersentential interactions, and word selections. Starova showed his adaptability to many languages and cultures by emphasizing each piece's originality.

Authors use word choice to generate realistic writing. Authors purposefully clarify concepts, make the text coherent, as well as translate works while keeping cultural and contextual subtleties. Words and phrases can be used purposefully. Good selection of words helps authors explore identity. This helps translate and render across languages

and different cultures. Antunes (2018) examined Joo Ubaldo Ribeiro's "Sargento Getlio" self-translation and "coisa." The research examines how Ubaldo utilized "approximation and autonomization," in reference to the inmate who accompanied Getúlio to Aracaju. Subsequent to "coisa," "creature" was employed to underscore the peculiar yet vibrant nature of the inmate. Ubaldo's decision to adhere to the limitations of the original Portuguese language is acknowledged by the presence of the more literal translation, "criatura," which is also in Portuguese. Similarly, Benabed (2017) examined the 1990s postcolonial shift in translation studies, which led to a rise in interest in African literature and translation. Many African writers recognise as intercultural translators, influenced by the "Manipulation School," polysystems theory, and the cultural turn. They wrestled with issues surrounding the application of their mother tongue in writing and how to convey their postcolonial experiences in languages spoken by former colonisers. African writers made language decisions that are fundamentally political and impacted by power dynamics. Moreover, African literary works exhibit intentional attempts by writers to incorporate local lexis in the language of the Other as a symbol of alterity as well as cultural distinction, even though they are written in European mediums. As a result, the works retain a distinctly African tone. In a Promethean gesture, the postcolonial writers adopt European languages, forging a distinct cultural identity and encouraging tolerance towards linguistic variants that were formerly thought to be inferior.

Furthermore, Waite (2018) explored the writings of Nancy Huston, Julien Green, and Samuel Beckett—three translingual Franco-Anglophone writers. The investigation focused on the interaction between the figurative gain in self-translated as well as non-authorial translations and the literal, language loss in translation. The study set self-translation apart from non-authorial translation by highlighting the freedoms enjoyed by self-translators and presenting it as the pinnacle of artistic reworking and linguistic refinement. Additionally, the analysis of "translative loss," emphasising the deliberate and accidental elements in texts that have been self-translated. According to the study, some translingual authors find self-translation to be very enlightening as a means of improving their language and semantics, while others use it to highlight and educate readers about social and political concerns. In the end, self-translation was defined as a dramatic rewriting process motivated by translative loss in which bilingual writers

function as knowledgeable editors, stretching the bounds of language and making a significant contribution to the (re-)creation of translingual literature.

2.9 Studies Within Vinay and Darbelnet's (1995) Paradigm

Translation studies have looked at works of literature that have been translated and those that have been self-translated using a variety of theoretical frameworks. In this context, Noryatin et al. (2022) investigated the methods used by STBA JIA fourth-semester students to translate economic articles via English to Indonesian. The qualitative study used descriptive analysis to assess the extent of students' translation knowledge and how they use theoretical ideas to their translation processes, drawing on Vinay and Darbelnet's theory on translation procedures. The approach used include data analysis from the final translation exam, in which students translate articles related to the economy. Students employ several approaches to translate Indonesian words, demonstrating that practice improves translation. Najaf Daryabandari and Mohammad Taghi Faramarzi used Vinay and Darbelnet to translate "The Old Man and the Sea" from English to Persian, according to Sharei (2017) It tried to determine the two translators' either direct or indirect interpretation preferences. This research examined 40 translation methods using Vinay and Darbelnet's paradigm. Results show several crucial points: Faramarzi literalizes more than Daryabandari modulates. The data also showed that Faramarzi's source-oriented translation, which stresses direct translation, is more accurate to the original language and culture.

Translator difficulties have been studied utilizing the Vinay and Darbelnet paradigm. Hosseini et al. investigated Persian horror literature translation procedures for Neil Gaiman's "The Graveyard" in 2021. The translator's terror transmission and text replication were assessed using Vinay, Darbelnet, and Davies' theoretical frameworks. Omission, modification, literal translation, transposition, as well as modulation were translation methods. Readers get uneasy when the translation omits horror genre components. Chishiba (2017) explored translating "A Simple Guide to the Anti GBV Act," a Zambian statutory document, from English to Nyanja. The most prevalent method was literal translation using Vinay and Darbelnet's taxonomy and Vermeer's skopos theory. Borrowing, addition, generalization, transfer, omission, and less expressive

vocabulary were all used in translation. Translations were mostly reversible, proving the approaches worked.

Translation may be utilized for video as well as sound releases. Movie and documentary subtitles increase cross-cultural understanding as well as accessibility by showing translation. Translation studies encompasses sacred texts, demonstrating its interdisciplinary nature and value in cross-cultural communication in many mediums. Shakernia (2011) evaluated Vinay and Darbelnet's direct and indirect translation strategies in Persian subtitles of American historical drama as well as romantic comedy. Direct as well as indirect translation were employed to thoroughly examine six films each category. Historical drama films used direct translation more because subtitle suppliers desired authentic, real, as well as literal translations that reflected their source language and culture. Persian romantic comedy captions used oblique translation to match the target language. Aziz (2022) studied TV and animation dubbing -- recording and synchronizing production audio in another language. Vinay and Darbelnet's 1995 harmonic fit approach were used to assess English animated dubbing into Arabic. Research indicated dubbers' difficulties matching their original text. Dubbers struggled to identify lip motion phrases and navigate each language's pronunciation systems despite good translation methods.

Aghajani and Adloo (2018) examined Vinay and Darbelnet's Translation Model frequency and The Holy Quran's English translation. Three translations by Arberry, Pickthall, and Tahere Saffarzadeh were used to compare the final sixteen Suras from 57 Ayahs. Vinay and Darbelnet's Translation Model was shown to be essential for Quran translation into Persian and English. Results indicated three translators employed all seven model strategies. With literal translation accounting for 74.6% of all English translation operations, direct translation appeared as the most commonly employed approach. Calque was the least common method. With 44 instances of literal translation, Arberry had the most instances, while Saffarzadeh used the techniques 57 times in the Ayah under study. Direct translation was the most often utilised of the two main translation procedures; Arberry utilised it in 50.8% of his total schemes. A similar study conducted by Safi and Nasser (2021) applied Vinay and Darbelnet's model the translation of surah names from the Qur'ān. This methodology enabled the morphological, linguistic,

as well as contextual levels of study of fifteen selected samples through the use of seven basic techniques. Twenty semantic domains were identified from the names, indicating common concepts. After then, the renditions were arranged according to the methods of the selected model, with the goal of identifying the best method for each surah's name. The study discovered that six of the seven techniques were suitably adopted across many semantic domains, demonstrating the great applicability of the Vinay and Darbelnet model in this situation. The standards of translators, on the other hand, vary due to the difference in their religious and linguistic backgrounds. Surah names are interpreted based on the Noble Qur'ān and revealed logic. Researchers observed that translators who removed surah names in their ayas also made erroneous translations. Like Newmark's 'couplet', many translators generated two versions. This works in several cultures.

Scholars translated novels, short stories, and more. Alqunaibet (2018) translated Ghassan Kanafani's *Men in the Sun* from Arabic to English using Vinay and Darbelnet. The study examined translation problems, translator strategies, and model efficiency using Vinay and Darbelnet's model. The first two books were descriptively analyzed. Most lexical, syntactic, including cultural (expressions as well as culturally specific terminology) issues were resolved by proper translation, transposition, as well as modulation. Because the original text utilized metaphors and other rhetorical tactics, literal translations were common, the study found. Mansor (2021) investigated the explicitation technique utilized to transfer technical aspects of culture from Arabic to Malay in *Rihlat's Malay translation, Pengembaraan Ibn Battuta*. Translations of travelogues. This taxonomy was modified to incorporate Descriptive Translation Studies (DTS). The most common Arabic-Malay translation method was explicitation, both intratextual and paratextual. Clothing, food, as well as drinks were significantly affected.

2.10 Translation a Creative Process

Translation, sometimes viewed as a mechanical task of transferring words, conceals an exciting creative process beneath the surface. It's a language dance, a balancing act of faithfulness and freedom in which translators function as artists, facilitators, and representatives of culture.

i. Immersion in the Source Text

The first step is immersion. The translator delves into the source text, capturing its essence, comprehending the author's goal, and recognizing cultural variations. It's like interpreting a coded letter, with each word providing a hint to the overall meaning.

ii. Balancing Literal and Creative Approaches

Then there is the tricky balance of literal vs creative. Although a word-for-word translation is exact, it may sound uncomfortable in the target tongue. The translator, using their linguistic skills, seeks counterparts that convey not just the meaning, but also the flow, tone, and emotional impact. Puns, metaphors, and cultural references may need to be modified in order to appeal with the new audience.

iii. Blossoming Creativity

This is the place where creativity blossoms. The translator takes on the role of sculptor, shaping the text to match the cultural environment of the target language. They may rewrite jokes, alter clichés, and even create new twists of phrase. It's a constant balancing act between keeping the creator's voice and assuring the translation flows naturally.

iv. Ensuring Faithfulness to Original Intent

However, being creative does not imply abandoning one's original objective. The translator stays a devoted steward, ensuring that the fundamental message and sentimental significance are conveyed across the grammatical bridge. They are the structure builders, ensuring that the text resonates with the intended audience.

v. Understanding Cultural Contexts

This creative process is more than simply words; it's about comprehending cultures. The translator investigates the social, historically significant, and political contexts of both languages to ensure that the translation eliminates culturally faux pas and is consistent with the intended audience's beliefs and principles. The finished product exemplifies this creative dance. It's a new text, derived from the original but expressing its own language, addressing an unfamiliar audience with the exact same strength and beauty. It serves as an indicator that translation is really a creative act, a testament to

language's ability to cross cultures and link hear

2.11 Indigenous Perspective of Self Translation

Many scholarly studies have studied Pakistani translation issues. ST/TT translation effects were studied by Khan and Saeed (2021). Toury's three-phase approach was used to analyze Mohsin Hamid's *The Reluctant Fundamentalist* and its Urdu translation *Bunyad Parast* in a target-oriented, product-oriented Descriptive version Studies (DTS) paradigm. Eight instances show how the translation and TT language portrayed ST reality differently. The study indicated that TT culture's linguistic and sociocultural norms influenced translation and ST reality depiction. Khan et al. (2019) analyzed Naseem Achakzai's linguistic allocation in "Stoned to Death, The Collected Stories" (2018), which approximately translates Afghan poet Noor Muhammad Taraki's Pashto works, including *Sangsaar*. According to Ayyum et al. (2022), "Udaas Naslain" was self-translated into English as "The Weary Generations," and its omissions caused ideological disagreement. Nida's subtraction theory fully compared ST and TT. Language acceptance processes including Translation Equivalency, Contextual Redefinition, and Rhetorical were utilized to understand how Pashto meanings were intentionally incorporated into translated texts. Results indicated these methods used Translation Equivalency often.

Hassan et al. (2023) examined Urdu-to-English literature translation clarification using the Explication Hypothesis. The study used web-based tools including the CLAWS tagger and Ant Conc 3.4.4.0 for corpus analysis to investigate compulsory, optional, pragmatic, and translation-inherent explanations in Pakistani author Umera Ahmad's 'Pir-e-Kamil' translations. Pakistani translators engaged readers with syntactic and part-of-speech explanations. In translation, cultural shifts, domestication, and foreignization are examined. Zahra et al. (2023) investigated the difficulties of translating Shafak's novel's cultural allusions from English to Urdu. Qualitative research examined gender roles, cultural references, societal norms, and women's representation to show translation modifications' complexity. It took a lot of work to adapt the material to target culture without losing its character. Literature translation's obstacles are understood via language-culture interaction. To understand how cultural meanings are retained, modified, or lost during this complicated process, translation's effects on Urdu story,

language, and culture were examined. The study showed literary translations' cultural diversity through translational alterations. Riaz et al. (2016) studied A. Hameed's Urdu short story "Matti ki Mona Liza" ("Mona Liza Made of Mud") in English. Study uses Translation Equivalency. The translators translated to English accurately, linguistically, and literally. The translation promoted Urdu literature and applied linguistics abroad. Nasir et al. (2023) translated Culture-Specific Items (CSIs) from five stories from Muhammad Umar Memon's "The Greatest Urdu Stories Ever Told," utilizing Venuti's (2008) domestication and foreignization methods. Ramière (2006) employed methods such as domesticated omission, neutralization, cultural replacement, foreign borrowing, and glossing. Diaz-Chintas and Ramael's (2014) taxonomy classified CSIs, and a hybrid study design combined qualitative and quantitative methodologies. The research revealed 59% domestication and 41% foreignization in translated stories, indicating higher integration than estrangement. This comparison of source text (ST) and target text (TT) has been studied extensively. Kazmi et al. (2023) examined Juliane House's 1997 translation quality evaluation approach for the Urdu-to-English book "Peer-e-Kamil". Comparing source text (ST) as well as target text (TT) and identifying faults by genre and register was the evaluation method. Erroneous denotative mismatches and hidden dimensional disparities were detected during comparison. The kind and frequency of mistakes in the translation process were identified by the researchers, providing insight into the translator's tactical decisions.

2.12 Conclusion

The chapter included a thorough analysis of the ideas of translation and self-translation, including studies on the subject and an explanation of the lexical decisions and strategies used in self-translation. Additionally, it emphasized the concepts of creativity as well as the self in self-translation since they are pertinent to the goal of the study. Furthermore, it examined research conducted under the Vinay Darblenet (1995) paradigm to offer an understanding of the current status of this subject. The chapter concluded with a discussion of translation and self-translation research carried out in Pakistan.

CHAPTER 3

RESEARCH METHODOLOGY

3.1 Introduction

This chapter discusses the research methodology employed in this study. It has been observed that quantitative analysis is predominantly used in the natural sciences. Although this method was initially applied in the social sciences, it was eventually discarded due to its limitations in measuring human emotions and attitudes. In contrast, qualitative analysis focuses on non-numerical data, which does not rely on facts and figures (Robertson, 2018). The current study is qualitative in nature and textual analysis has been used for the selected text.

3.2 Sample

The thirteen-chapter novel "Blasphemy" by Tehmina Durrani is the sample of the research. This study carefully analyses the text to reveal the lexical choices, translation techniques, and extent of source sense preservation in the target text.

3.3 Research Design

This study employs a qualitative descriptive research design to analyze the self-translation strategies used in *Blasphemy* by Tehmina Durrani. The research follows a systematic step-by-step approach to examine how translation techniques and foreignization/domestication strategies manifest in the text. The first step involved a close reading of the novel to identify instances of translation that reflect the strategies outlined in Vinay and Darbelnet's (1995) model—borrowing, calque, literal translation, transposition, modulation, equivalence, and adaptation. The researcher carefully extracted phrases and sentences that exhibited these techniques, ensuring that each instance was contextually relevant to the self-translation process. In the second step, the identified cases were categorized according to the model, distinguishing between direct translation (borrowing, calque, literal translation) and oblique translation (transposition, modulation, equivalence, adaptation). This classification enabled a structured analysis of the author's linguistic choices. The third step focused on assessing the translation strategies through

the lens of Venuti's (1995) foreignization and domestication concepts. Each instance was examined to determine whether it retained the cultural and linguistic uniqueness of the source text (foreignization) or was adapted to align with the target audience's linguistic and cultural norms (domestication). This process helped in understanding the extent to which the self-translated text preserved the original meaning and stylistic elements. The fourth step involved interpreting the findings to highlight patterns in the use of translation strategies, demonstrating whether Durrani's self-translation leans more towards maintaining the original cultural essence or adapting it for a different linguistic and cultural audience. The rationale for adopting this framework lies in its comprehensive categorization of translation techniques and its ability to reveal the nuances of self-translation. Vinay and Darbelnet's (1995) model provide a structured method for identifying translation techniques, while Venuti's framework offers an insightful perspective on cultural and linguistic shifts in translation. Together, these models allow for a thorough examination of translation choices, addressing the research objectives effectively. The selection of Blasphemy as the sample is justified by its status as a self-translated work, making it an ideal case for investigating how authors engage in translation without external mediation. The integration of these theoretical frameworks into the research design ensures methodological rigor, allowing for an in-depth exploration of the linguistic and cultural dimensions of self-translation. This structured approach enables the researcher to trace patterns in translation choices, providing insights into the creative and linguistic negotiations undertaken by the author. Moreover, the meanings and concepts of the Urdu lexical items are finalized using the Urdu dictionary named Ferozul Lughat.

3.4 Theoretical Framework

There are various theories related to the concept of self-translation as mentioned in the earlier chapter. Translators employ specific techniques to successfully communicate their message in the target language, regardless of whether they have had formal training or not. The current study employs a theoretical framework tailored from Vinay and Darbelnet's (1995) model and Venuti's (1995) concept of Foreignization and Domestication to address the complexities of self-translation and its creative

implications. Moreover, the analytical framework has been provided by the theoretical framework for the analysis of data.

3.4.1 Vinay and Darbelnet's Model

Vinay and Darbelnet's (1995) model, which serves as the theoretical foundation for this study, consists of seven translation techniques/strategies: borrowing, calque, literal translation, transposition, modulation, equivalence, and adaptation. According to Vinay and Darbelnet, "direct translation" includes borrowing, calque, and literal translation. Vinay and Darbelnet (1995) refer to the remaining four translation techniques as oblique translation: transposition, modulation, equivalency, and adaptation. Literal translation is demonstrated by the first three translation procedures, whereas free translation is demonstrated by the final four options.

3.4.1.1 Borrowing

When speakers of different languages communicate with one another, they frequently utilize terms from the other language. This practice, known as borrowing, results in words from the other language being referred to as loan words. All languages borrow words from other languages; it's the most typical way for new words to be created in a language. More than half of the terms in the English language are borrowed from other languages, as the language has a tendency to do (Trask, 2015, p. 17). English has borrowed numerous words from Urdu and numerous other languages. Certain terms that are borrowed become so well-established in the target language that they are no longer regarded as such. It's fascinating to note that many new terms are brought into a language through translations, which piques the curiosity of translators, who do in fact borrow words into the target language.

3.4.1.2 Calque

Calque is a subset of borrowing in which certain aspects are translated literally (Palumbo, 2009). In general, borrowing is more common in English than calques (Calque, 2018).

3.4.1.3 Literal translation

Literal translation keeps the structure and meaning of the original language as

close as possible. According to Vinay and Darbelnet (1995), this type of translation frequently occurs between languages belonging to the same language family and cultural group. For instance, when translating English proverbs or idioms to Urdu, they sometimes may not translate accurately. The abandonment of literal translation is only possible if the resultant translation is deemed undesirable due to:

- (a) produces a different meaning
- (b) has no meaning
- (c) is impossible because the structure created does not exist in the target language
- (d) does not have the similar expression in the target language

It yields a distinct interpretation Free or faithful translation, which attempts to communicate the meaning of the original text without taking into account structural elements of the source text, is sometimes used to contrast literal translation. While faithful translation is typically referred to as a paraphrase, literal translation stays true to the original text. Translation theorists have disagreed over the years on which approach to take in certain circumstances (Palumbo, 2009, p. 49). Conversely, a faithful translation is one that effectively elicits from readers the same reaction as it did when it was written in the original language. identical to the original receptors, the receptors comprehend the same meaning in it, respond to it emotionally in the same way, and make decisions and take actions based on identical reasoning. In other words, faithfulness arises from dynamic equivalency rather than formal equivalency and is really a characteristic of the message rather than the form (Nida & Taber, 1982). Vinay and Darbelnet (1995) suggest using oblique translation as a backup plan if the three translation procedures prove unsuccessful. Four techniques are involved in oblique translation.

3.4.1.4 Transposition

Transposition is the replacement of one target language portion of speech with another without altering the meaning. An adjective may start a line in the original language, while a verb may start a translated version (Rushworth, 2021).

3.4.1.5 Modulation

It alludes to how translation alters meaning and perspective (Kim, 2008). For example, a sentence in the source language might be negative, but the translated version might be positive. Subdivisions of modulation can be numerous: 36 a) Concrete in the target language may be replaced by abstract in the source language. The modulation technique

is being used in this translation. b) Cause and effect b) Relation of component to whole

d) Part-an additional part.

3.4.1.6 Equivalence

This strategy refers to situations where different languages express the same ideas or concepts using different stylistic ways and this strategy mostly applies to idioms and proverbs (Chidlow et al., 2014). Imagery in a proverb in one language is usually different from imagery in the equivalent proverb in another language.

3.4.1.7 Adaptation

Translators frequently employ the adaptation approach when a scenario, notion, or idea that exists in the source language does not exist in the target language. The target text is forced to adhere to its conventions through adaptation. Significant alterations to the source language are made during adaptation while keeping the target text's conventions in mind (Sousa & Rojjanasrirat, 2010). There are three levels at which these translation techniques work:

- a. Lexicon
- b. Syntax
- c. Message

3.4.2 Venutti's (1995) Foreignization and Domestication

Maintaining the cultural as well as linguistic distinctiveness of the original text in the translated work is usually dealt with by a method known as foreignization. The goal of using foreignization in translation is to maintain the target audience's awareness of the original text's cultural source. This tactic frequently entails keeping phrases, idioms, and

cultural allusions that might not have exact translations in the target language. Foreignization in literature enables readers to feel the exoticism and authenticity of the original culture. By keeping the foreignness of the text intact and forcing readers to deal with language and cultural variety, this method aims to make reading a more engaging and rewarding experience. Foreignization invites readers to investigate and value the unknown by purposefully adding components that could appear strange to them (Venuti, 1995, p. 25–30). The researcher has selected this concept because it corresponds to the third research question of the study.

3.5 Chapter Summary

In this chapter, the research has discussed the methodology of the study along with the sample and data analysis procedure. Moreover, it also exhibited the theoretical framework of the study along with its justification.

CHAPTER 4

DATA ANALYSIS

4.1 Introduction

This chapter concerns the analysis of the novel written by Tehmina Durrani, which has been self-translated from Urdu into English. The overall analysis is taken up under Vinay and Darbelnet's (1995) theory. The book "Blasphemy," which was chosen for examination, is examined in the context of the translation techniques hypothesis developed by Vinay and Darbelnet (1995). The selected text is analyzed according to translation strategies provided by Vinay and Darbelnet (1995), as discussed in the previous chapter of the study. This is followed by examining lexical choices made by the author to determine the appropriateness of the lexical choices in the self-translation. Moreover, the researcher explores the processes of foreignization and domestication to highlight the extent to which the sense of source text is maintained in the target text.

4.2 Translation Strategies

The current section deals with the analysis of translation strategies used by the author in the self-translation of the text.

4.2.1 Borrowing & Literal Translation

Borrowing refers to the linguistic occurrence in which a term or phrase is absorbed and utilized in another language. Borrowed words can be modified to fit the target language's morphology, syntax, and pronunciation (Shi, 2004). For instance, "pizza" is an adaptation of an Italian word that was changed to conform to English phonetics. A translation method known as "literal translation" involves translating the original text word for word. This method can help translate a text as correctly as feasible. However, it can also result in strange or odd translations (Riecher, 2019).

The following section presents the analysis of borrowed words and literal translation in the self-translated text, and selected instances from the text will be analyzed.

Instance 01

امام ضامن ہمیشہ کی طرح اب بھی اس کے بازو سے بندھا ہوا تھا۔ کسی نے زور سے کلمہ شہادت " کے الفاظ دہرائے۔

The Imamzaman he always wore. Somone loudly rehearsed the 'Kalma eh shahadat. (Durrani, 1998, p.03)

Analysis

The phrase "Imamzaman," acquired from the Urdu language, is kept in the translated version of the line, indicating the translator's conscious choice to maintain the cultural core of the original language. According to Sharei (2017), translators frequently use these borrowings to preserve cultural quirks that might otherwise be lost or diluted during translation. The fact that "Imamzaman" was kept in this translation shows that the translator tried to maintain the term's symbolic significance and complex implications in the original setting. This is consistent with the translation model Vinay and Darbelnet (1995) developed, which highlights the value of preserving contextual and cultural meanings when no direct translations are available into the target language. The term "Imamzaman" has a multifaceted meaning in this context, including not just a religious figure but also a multitude of cultural and historical connotations that are intricately interwoven with the socio-cultural as well as theological landscape of the source language group (Dupret & Gutron, 2020). As a result, this translation option preserves both the original text's integrity and the larger communication goal of expressing its cultural significance. Similarly, the expression "Kalma e Shahadat" is another example of a word taken from Arabic. It has great theological significance in Arabic and Urdu, making it both linguistically and theologically noteworthy. Hosseini et al. (2021) point out that literal translation is frequently used while working with religious materials, mainly when the text's sanctity necessitates word-for-word accuracy. In Islamic tradition, the passage known as "Kalma e Shahadat" is the profession of faith, which has great spiritual value for Muslims and has been disclosed by Allah. Deeply ingrained in the customs and faith of the Muslim community, the term "Kalma" denotes the acceptance of the Prophet Muhammad (SAWW) as the last messenger and the fundamental principles of monotheism. Not only is the phrase shouted during private devotions, but it also has a

significant function in group ceremonies like funerals, when it is said that the departed is taken to the cemetery. Its recitation at these sombre times is a communal declaration of faith, an ominous reminder of life's impermanence, and a request for heavenly mercy for the deceased's soul (Nelson, 2007).

Keeping "Imamzaman" and "Kalma e Shahadat" in their original, untranslated forms highlights a significant translation challenge: striking an equilibrium between literal and dynamic equivalency. While literal translation prioritises maintaining the original text's structure and content, dynamic equivalency aims to communicate meaning in a way that appeals to the target audience (Gasparyan, 2021). Because religious and sociologically significant phrases have much weight in their originating language and culture, precise translations of these terms usually take precedence. By using this method, the translator may communicate the literal significance of the expressions and their more profound cultural and religious implications, which could be missed otherwise (Ebrahimi, 2020). Therefore, by choosing to borrow rather than to replace, the translator preserves the authenticity of the original text, making sure that the translated version does not eliminate the profoundly ingrained cultural connotations that are present in phrases like "Imamzaman" as well as "Kalma e Shahadat."

Instance 02

وہ شدت سے پردے کے قائل ہیں، بڑے دین دار ہیں، سنا ہے اس کی شادی ایک مرید سے ہوئی ہے

He is a staunch advocate of strict purda, known to be highly religious. It is heard that he married one of his mureed. (Durrani, 1998, p.15)

Analysis

The word purda is a borrowed word from the source language. Borrowing occurs mainly when no equivalent word is found in the target language (Sharei, 2017). This is Islam and Pakistani culture, but according to western culture then, they consider purda a most hostile and destructive aspect for women. They think that due to purda, women face inferiorities in society and how they are dependent on others, due to which a type of feministic aspect arises here (Begum, 2015). The author has borrowed the word to highlight the culture of conservative families related to females in the Eastern context.

Similarly, in this line, the word mureed is borrowed from source text. This instance follows the same pattern as above, which contains a word with religious connotations. According to Chishiba (2017), borrowing in some cases, specifically in religious cases, is done to maintain the fidelity of the source text. Mureed in the Eastern Islamic culture is a person under the worldly obedience of a Pir (Saeed & Batool, 2021). The author borrowed this word in order to convey its religious connotations.

The above sentence, "Mureed", also highlights literal translation as "مرید" retaining the particular cultural and religious meaning attached to the Urdu phrase. However, it is important to recognise that the prevalence of literal translation could occasionally make it harder to communicate some cultural or contextual nuances because the main goal is still to replicate the language structure of the original text (Filladsen & Jordenzen, 2020). The instance demonstrates the author's dedication to preserving the authenticity and balance of the text by exposing the author's predominate usage of a literal or word-for-word translation technique.

Instance 03

دائی نے یاد دلایا اس کی طرف لگائے حلوے کے لئے گندم کے چوکر کو خشک کرنے کی نگرانی میری تھی

Dai reminisced, while I supervised the drying of wheat chaff for halva.

(Durrani, 1998, p.244)

Analysis

The Arabic loanword "dai" was incorporated into Urdu to signify a female childminder. According to Shakernia (2011), translators and authors strategically employ loanwords to capture the pragmatic and semantic aspects of an idea that might not have an exact translation in the target language. The translation of "dai" incorporates cultural subtleties firmly ingrained in the socio-cultural environment and conveys the sense of a caregiver. Outside of its traditional Arabic meaning, the term "dai" has a deeper meaning in Pakistan. It is about a lady who makes authentic tortillas using a mud-based special oven. This term's dual meaning highlights its complex, culturally particular meaning, which may make it difficult to translate into English without losing its layers of significance within the Urdu-speaking society (Ghazala, 2018). Therefore, borrowing this phrase involves more than just upholding grammatical correctness—it also entails

keeping the social and cultural responsibilities that the term has in the original language. Apart from "dai," another term taken from Turkish is "halva," which is also included in the text. "Halva" is a sweet food that is very important to Punjabi culture. It is usually created with various healthy components, including sugar, ghee, and semolina. Halva is traditionally provided as a show of welcome and celebration at weddings and other important social events in the area (Castagnetti & Greene, 2021). The decision of the author to keep this loanword in the target language is an intentional attempt to maintain the rich cultural context of the original work. In Punjab, where desserts are essential to significant life celebrations like marriages and religious holidays, "halva" is more than just a meal; it is an intricate cultural practice deeply ingrained in the region's social fabric. This loanword's inclusion emphasises how culinary practices represent social ideals, communal interactions, and the connections between food and cultural identity.

Loanwords like "dai" and "halva" are used in translation in a way that preserves the integrity of the original text and is consistent with translation theory's notion of cultural faithfulness. The translator highlights the significance of cultural background and the necessity to communicate the distinctive features of the viewpoint of the source language by keeping these phrases in their original context. These borrowings are necessary to maintain the pragmatic roles and rich semantic content these terms provide in the source text. Specifically, these terms have cultural and historical connotations that go beyond mere definitions, making them essential to comprehending the larger sociocultural context in which the story is situated (Winter, 2017). As Shakernia (2011) notes, loanwords allow the translator to preserve the authenticity of the source text while giving the target audience a more absorbed knowledge of the cultural milieu. As such, they are frequently the most effective way to convey concepts deeply rooted within a particular cultural or spiritual tradition.

Furthermore, it shows how sensitive the translator was to the cultural importance of what happened described in the source text that "dai" and "halva" were kept. For instance, food is more than just nourishment; it is an integral part of many cultural traditions. Foods such as halva have symbolic importance in the source culture; they stand for plenty of hospitality and commemorate life's achievements. The translator ensures that these cultural connotations are maintained in translation by sticking with the

original phrase, enabling the intended audience to understand the depth of meaning associated with these kinds of actions (Gawlewicz, 2016). In Pakistani society, the "dai" is not just a caretaker but also a cultural character associated with traditional home life, especially in rural regions where she might cook and prepare meals in a traditional oven (Omer et al., 2021). The original phrase is the most appropriate way to maintain this complex role since substituting it with a comparable word in the target language would fall short of capturing its entire cultural resonance.

Instance 04

اس مناسبت سے یہ بچے جو بے کہلاتے۔

They grew up to look like rats. They were called chuhas (Durrani, 1998, p.150)

Analysis

The word "chuhas" is adapted from the source language culture in this sentence. Chuhas are kids whose heads have been locked in an iron box stand since childhood. Moreover, their body grows with time, but their heads remain fixed with the size of the box fitted on their heads. This is how they appear different from normal human beings, and their owners use them for their begging business. Those chuhas are accepted as blessed persons whose prayers are more worthy than anyone else. They can change your fate, as quoted by the religious caretakers. This aspect of cruelty is not found in Western culture, and Noryatin et al. (2022) claimed that borrowing is also used when the source idea is not present in the target context. So, this is an adopted word with a hidden scenario.

Instance 05

میرے شوہر کا قتل جہاد تھا۔

Murder of my husband was jihad. (Durrani, 1998, p.181)

Analysis

The author purposefully chose to invoke the religious as well as cultural implications of the term "jihad" in the preceding line, which is why using it instead of words like "murder," "killed," or "assassination" carries enormous weight. In the Islamic

context, the term "jihad" has several meanings. It usually connotes a struggle or attempt to follow Allah's way, usually presented positively (Kadayifci, 2012). Conversely, the English counterparts, such as "murder" or "assassination," evoke negative connotations of illegal or immoral acts of aggression (Eruaga, 2014). Therefore, by using the word "jihad," the author—or the individual recounting the story—aims to show the character's death as having moral as well as religious significance rather than as a mindless act of savagery. It is important to note that "jihad," when interpreted religiously, implies an act involving force that is approved by God and goes beyond common human aggression (Kadayifci, 2012). This puts the character's killing in the context of morality.

Further solidifying the husband's portrayal as "unjust and cruel" is the narrator's choice to call him the "murderer of his son," a potent charge that heightens the moral implications of the story. Everyone else sees the husband as a man whose moral decay warrants his execution because of his severe treatment of his kid, involving frequent assaults with an adjustable stick for minor infractions (Baker, 2022). This is the point at which the word "jihad" selection is crucial. The author's ability to present his death as an element of a greater, divinely approved conflict allows him to give what would have been read as a straightforward act of retaliation or revenge an additional moral and ethical significance. Thus, the term "jihad" serves to both contextualize the husband's killing and raise the level of danger in the story by portraying it as an act of necessity as well as justice rather than merely the result of personal retribution.

Likewise, the sentence's application of the word "burqa" draws attention to yet another significant cultural and ethnic borrowing, this one from Urdu. In Islamic and Eastern cultures, the "burqa" is more than just a style of clothing; it represents humility and devotion to religion. The word "burqa" is frequently used to refer to a particular style of full-body garment used by women intended to cover their entire bodies in public as a display of modesty in line with some Islamic precepts (Chowdhury et al., 2019). Though it paints a clear picture, the characterization of the burqa as "shaped like a shuttlecock" also captures the subtlety and depth of the garment's cultural meaning. The "burqa" is more than just a piece of apparel; it represents a communal and spiritual identity that reflects more significant cultural norms about women's public duties in these civilizations and modesty and dignity.

Instance 06

پیر کی کرامتوں کے قصے سنتے اس کی مرید ہو گئی تھی۔

She had become the pair's mureed after hearing innumerable accounts of his miraculous feats (Durrani, 1998,p.27)

Analysis

The text is translated into English: "She had become the pair's more after hearing countless tales of his miraculous feats" (Durrani, 1998, p. 27). One example of how a borrowed word from the Urdu source language is incorporated into the English target language is the term "moured" used in the English translation. This borrowing reflects the widespread practice in English, which has taken up many words from other language families, of combining terms from one language with another. To maintain the subtlety and complexity of the original idea, the English translation keeps the term "mureed," which has particular cultural and religious meanings in Urdu. This borrowing demonstrates the translator's diligent work in accurately capturing the meaning ingrained in the Urdu phrase while preserving the authenticity of the religious context. It can be observed that the depth of the source language's culture and religious content is conveyed to the target language through the use of borrowed terms in translation.

Instance 07

میں تمہیں برقعے میں باہر لے جاؤں گا

I will take you out in burqa

Analysis

The above sentence highlights "Literal translation". The sentence is translated word for word here, which shows that equivalent words were available in the target text. Following this strategy not only creates ease for the translator to handle this complex task but also makes it understandable for the reader. The author uses this phrase when she expresses a religious factor in the above sentence. Religiously, in Islam, it is an order for ladies to cover themselves adequately so that the people make the difference between ordinary ladies and the princess of Islam. No doubt, the word برقع gives an odd vision, and Westerners deal with this idea with an opposing point of view. Everyone has a

different perspective. Some see it as an indication of persecution or cultural diversity, and others see it as a mark of religious devotion.

Instance 08

پھر چار پائی کو اٹھا کے باہر نکال دیا گیا

The charpai was lifted in the air and carried out. (Durrani, 1998,p.10)

Analysis

This line followed literal translation, and the word “charpai” quoted by the author shows borrowing here. The writer uses many languages to express her concern and authentic expressions. It should be noted that the author has not used the equivalent word for charpai in the target language because of the cultural actions associated with it. According to Bassnet (2002), translators use this technique to convey significant cultural notions. In the above sentence, the dead body was being lifted, so the author used literal translation to enhance the imagery.

Instance 09

ماں سائیں مدتوں حویلی کی بیگم اور مالکن کہلا ئیں۔

Amma Sain had been mistress of the Haveli for many years (Durrani, 1998,p.07)

Analysis

The author uses the word Amma Sain in both the source language and the target language. So, this line indicates “literal translation”. While translating literature from one language into another, literal translation may be avoided as it does not transfer the culture properly in which the source language literature was written (Das, 2008). In Vinay and Darbelnet (1995) model of translation, literal translation is the third strategy they mentioned. According to Vinay and Darbelnet (1995), this strategy is used or should be used when there is little difference between the source and target texts and both the source and target languages are of the same family. “Amma” means mother, and “sain” is a word to give her respect. Her status is higher than the other ladies in the house. Moreover, she is the owner of the big house. In the Urdu context, بیگم means wife, and مالکن means respected land lord. In English, this word is translated as “mistress, ” meaning a house or area owner. The author has not translated the word بیگم but for two

Urdu words, she has used one word.

Instance 10

راجا اپنے باپ کو غسل دے رہا تھیکہ اس کے چلا اس پہ معجزاتی آب زم زم ڈالتے کلام پاک کا ختم شروع ہوا۔

Rajaji would wash him while his uncles poured the miraculous waters of Zum zum over him. The recitation of the Quran commenced. (Durrani, 1998, p.11)

Analysis

This line contains literal translation as the word 'Zum Zum' has no equivalent in English, so translators have retained it in the translation. The native speakers of English do not know what 'Zum Zum' is, and even if it is still explained to them, they will not know what the associations of this word have. Thus, the meaning is lost in translation. The source text is in Eastern culture, while the target text is in Western culture. Zum Zum is water, but in the Islamic culture, it is Holy water, and there is not equivalent word for it in the target language, so the author has used literal translation. Similarly, it has literal translation as well. This strategy forms the third strategy in Vinay and Darbelnet's (1995) model, which they call 'direct translation'. Literal or direct translation is more compatible between languages of the same family and culture. However, the two cultures, in this case, are different. In Islam, when a person dies, the recitation of the holy book of Muslims is considered a sort of calmness for the deceased soul. However, the English equivalent in the above sentence does not convey those specific meanings.

Instance 11

گوشت شوربے کی سو، زردے کی ان گنت دیگیں

A hundred degs of mutton curry, piles and piles of chapattis and cauldron
(Durrani, 1998, p.17)

Analysis

The English translation of the given phrase, "شوربے کی سو، زردے کی ان گنت دیگیں", is "A hundred degs of mutton curry, piles and piles of chapattis and cauldron" (Durrani, 1998, p. 17). According to the research, this sentence exemplifies literal translation, in which the translator attempts to accurately replicate the organisation and

style of the original Urdu text. Maintaining a fair portrayal, the translation captures the depth of the

Urdu gastronomic description without distorting the literal meaning. "A hundred degs of mutton curry" is how "گوشت شوربے کی سو" is translated. By translating "سو" literally as "degs," the numerical component is preserved and an authentic touch is added by sticking with the original unit used in the Urdu text. In the same way, "کی ان گنت" translates to "piles and piles of chapattis," maintaining the literal meaning of the original text of the amount and kind of food indicated.

Instance 12

پیر کی کرامتوں کے قصے سنتے ہی اس کی مرید ہو گئی تھی۔

She had become the pir's mureed after hearing innumerable accounts of his miraculous feats (Durrani, 1998, p.27)

Analysis

The English translation of the given text, "کرامتوں کے قصے سنتے ہی اس کی مرید ہو گئی" is "She had become the pir's mureed after hearing innumerable accounts of his miraculous feats" (Durrani, 1998, p. 27). Maintaining a word-for-word relationship between the source and destination languages is crucial when translating literally. The translation of "مرید" in this case is "mureed," which preserves the particular religious and cultural meanings attached to the original Urdu phrase. The literal approach is further demonstrated by the faithful rendering of "پیر" as "pir," which maintains the particular title accorded to a religious leader or guide in the Islamic context.

Instance 13

شادی سے سات روز پہلے میری سہیلیاں اور گھر والے مجھے ، مایوں، بٹھانے کے لئے اکٹھے ہوئے۔ یہ میرے حسن کو مزید نکھارنے کا دن تھا اگرچہ یہ سنگی عیاشی تھی، لیکن اس کے باوجود انہوں نے میرے بدن پہ دودھ، بادام، ہلدی اور عطر گلاب پر مشتمل انجمن ملا

My friends and family gathered around me to perform the beautification ritual of maiyon. Despite it being a luxury, they scrubbed me with ubtan, a mixture of crushed almonds, turmeric powder, rose water, and milk. (Durrani, 1998, p.33)

Analysis

This paragraph is following literal translation. Most of the translation by the translator is word for word or literal. The translation strategy that is used by most of the translators is literal translation followed by borrowing technique. In the above sentence, the word

Maiyon has been borrowed and there is some literal translation. According to Adloo (2018), borrowing is a great strategy for translating culturally specific concepts into the target language. The author has used borrowing because various reasons such as unavailability of the equivalent word in the target language and to convey the cultural event.

Instance 14

سرخ اور پیلے رنگ کے روایتی شامیانے بلند ہو گئے

The traditional red and yellow shamianas went up. (Durrani, 1998, p.31)

Analysis

The undermarked line following literal translation, if I take up the analysis in the light of Vinay and Darbelnet Model of translation strategies. Vinay and Darbelnet (2002, p.57) advocate Indirect Translation methods if literal translation fails to give proper meaning. Shamiana is a cultural concept, shaminanas use in weddings or any happy moments in Pakistan. It's a type of formal arrangement made by the people for out door sittings. It seems like camps. The size of the Shaminana depends upon the number of invited people in the gathering. Western weddings held in church and if they arrange an out door event even than they just made necessary arrangements. There is no concept of shamianas or tenting during these occasions.

Instance 15

مجھے قرآن کے سائے کے نیچے سے گزار کے کسی گٹھڑی کی طرح کار میں ڈال دیا گی

I passed under the Quran and was bundled into a car. (Durrani, 1998, p.37)

Analysis

The sentence followed literal translation. The third strategy mentioned in Vinay

and Darbelnet theory. Literal translation has a great worth and easy in itself, it gives the writer a convenient way to overcome the issues regarding translation. But the author has not followed proper words of target language, for instance “bundled” word is used by the author for source text “گٹھڑی” word. In English the word bundle means group of things fastened together for convenient handling but in Urdu “گٹھڑی” means a knot that would be more literal, as it refers to a tie made by twisting something especially cloth or thread. Bundle word can also be considerable for the source text word and it should a second choice for the author.

Instance 16

نننی کی آواز مسحور کن تھی

Nanni's voice was mesmerizing (Durrani, 1998,p.67)

Analysis

The English translation of the given sentence, "نننی کی آواز مسحور کن تھی," is "Nanni's voice was mesmerising" (Durrani, 1998, p.67). This translation exhibits a sophisticated methodology that blends aspects of literal translation with an emphasis on sensitively communicating the desired message across cultural boundaries.

The word "آواز" is translated literally as "voice," preserving a close relationship between the Urdu and English concepts. The translation of "مسحور کن تھی" is "mesmerising," which effectively reflects the fascinating and compelling quality of Nanni's voice while preserving the spirit of the original language.

Instance 17

وہ حلال ہو سکتی ہے کیونکہ وہ اس سے شادی کر سکتا ہے

She can be halal, for he can marry her. (Durrani, 1998,p.65)

Analysis

The sentence is translated literally. Word for word translation is the most common strategy mostly used by the translators. The aspect of self-translation makes it trickier. As the author himself has translated and balanced the text. The concept of Halal and Haram is common in Muslims but now westerns are also familiar with this concept. In Islam

Halal and Haram surround all aspects of life: diet, dressing, conduct, finance etc. Here, Halal means mahram and na-mehram. This is another different aspect aroused here. In this sentence the author is talking about Islamic point of view in which not all women are acceptable for wedding. A man cannot marry a woman with whom he has close blood relation for instance, sister, mother, daughter etc (as these relations are mahram). Except this relation, in Islam men are allowed to marry na-mehram to make her mahram for himself.

Instance 18

اس کے بے بس باپ نے عاشورہ پر خون بہانے والے زنجیر کی طرح سینہ پیٹا

Her helpless father beat his chest like the bloodletting chain beaters beats on Ashura.'(Durrani, 1998, p.105)

Analysis

The above sentence denoting here again use of literal translation. As the text translated from source language to target language followed word for word arrangements. She narrated that the father of the boy was crying and shouting like the people of sheea religion do on the Day of Ashura. The concept of Ashura has tremendous impact for Muslims all across the world. Sheea religion followers do this to reflect sorrow and sympathy that they have in their hearts for the sons of Hazrat Fatima (A.S). The name "Ashura" literally means "tenth" in Arabic, alluding to the tenth day of Muharram, the first month of the Islamic calendar. The translator highlighted here the sorrow of that father who was watching his son dying before him and he was beating himself like the people who beat themselves during the month of Muharram.

Instance 19

مسجد کے لاؤڈ سپیکر نے میرے شوہر کی پہلی برسی پر ان کی تعریفیں کیں۔

The loudspeakers at the mosque blasted my husband's praises on his first barsi (Duranni, 1998, p. 198)

Analysis

The above line shows literal translation. Translators commonly follow

domestication and literal translation to create a balanced piece of text in target language. Barsi means the day on which one year of demised soul is completed. This day is strongly highlighted by some religious scholars. On this day everyone recites Quran and pray for the demised soul. The word “برسی” has no cultural or contextual meaning in western region. That’s the reason also “adaptation” occurred along with literal translation in the above sentence.

Instance 20

بیر نے اس کے جعلی جنازے / یوم وفات کو اپنی شادی کا دن سمجھا

Heer considers her fake funeral/ death day as her wedding day. (Duranni, 1998, p. 224)

Analysis

In the above sentence, the author has portrayed image of religious world but full of cruelty, injustice and limitations. She suffered a lot. At the end of the novel, her own son performed her fake funeral to show people his mother is no more. She safely got escape from the cruel world. And that was the time when she saw sunlight of freedom. So, author has translated it by applying Vinay and Darbelnet’s translation strategy, the “literal translation” strategy.

4.2.2 Transposition

Depending on the particular context, "transposition" can mean a few distinct things in linguistics. When converting from one language to another, transposition can occasionally refer to the act of rearranging the words in a sentence (Rushworth, 2021).

Instance 21

”میرے شوہر کی جھکی ہوئی داءى ، میری طرف لپکی

My husband's bent Dai, fumbled towards me (Durrani, 1998,p.08)

Analysis

“Dai” word derived from Persian word dayah. Transposition occurred in which the word used here as it is, no change found in the meaning with respect to the context.

Looking at the translation in the light of Vinay and Darbelnet’s (1995) model, the

translation strategy that the translators have used the most in this translation is “transposition”. A lady care taker for children is known as “Dai” in the Pakistani society. There are some other mindsets related to this word “dai” in Pakistan. Here, writer pointed out the exaggerated emotions of the people who are not even concerned with the deceased soul. In rural areas of Pakistan mostly it’s very common that women cry loudly and beat themselves on their beloved’s death.

Instance 22

پیر سائیں کو نہلانے دھلانے کے بعد سوتی کفن پہنایا گیا

Pir Sain was cleansed and wrapped in a white cotton kafn (Durrani, 1998,p.13)

Analysis

The translation of this line again showing Literal translation. The writer can use the word “shroud” instead of using kafn. Shroud is a piece of cloth used to wrap dead body. This line seems to refer to a verse in the Quran which says that everyone will taste death (Quran 181). Death keeps no calendar and death spares no one. The proud and the arrogant, the strong and the powerful will all die. Even shy ones will do too. When they die, they will all be helpless when wrapped in the ‘kafn’.

Instance 23

بیر کی قدر و قیمت اس کے جہیز کے برابر ہو گی

Heer's worth will be based on her dowry. (Durrani, 1998,p.28)

Analysis

This line is showing Transposition as we see in source language author has said بیر کی but while translating the text writer has used the word ”based on” instead of using “equal to”. Girls are supposed to bring household things with them to be respected. This is not even allowed in Islam and strongly prohibited. Taking dowry from bride’s parents is haram. In Pakistan mostly this tradition followed by the people even the poor one will also have to give their daughter enough household accessories, so that their daughter can live happily.

4.2.3 Modulation

Translation professionals employ modulation as a tactic to make a target language sound natural when a literal translation would be difficult or unnatural (Alwazna, 2022). This can be presenting the same concept from an alternative angle, utilizing various grammatical constructions, or selecting words that have a stronger emotional connection with the intended audience.

Instance 24

وہ شدت سے پردے کے قائل ہیں، بڑے دین دار ہیں،

They observe strict purdah and are deeply religious. (Durrani, 1998,p.15)

Analysis

This sentence also shows Modulation. Modulation refers to a concept for instance, if one language in translation portrays a positive aspect and other one language gave negative meaning. It is a cultural aspect in which as per the guidance of Islam purda is mandatory for all. According to the teachings of Islam, purda is not only for the women but also for the men. Purda not only related to the idea of cover whole body but in Islam there is Purda of eyes as well.

In westerns purda is prohibited, they see purda according to feminist point of view or for women a high degree of torcher. In some foreign countries, covering face or wearing abbaya is illegal according to their laws. So, the above sentence is showing a positive concept in one culture and negative in the other culture.

Instance 25

وٹے کا کھانا اگلے کئی روز تک باری باری بھائیوں کے گھروں سے آتا رہا

Food referred to as korah watta (Durrani, 1998,p.150)

Analysis

This self-translated line show modulation as this line refers to the change in semantics and point of view in translation. For instance, “the word “Korah watta” used in the source language have a negative aspect but the translated version can have a different aspect. As the concept of food coming from the most closed and beloved people referring

respect and mutual loyalty with family who has faced a disaster. But in this context, it is referred to as the food which should be forbidden for all, as they have to take the meal but couldn't eat for them to survive because they have faced a loss of a great person. A person who is loyal to Allah and people consider him angel who prays for them to Allah and fulfil their wishes.

4.2.4 Adaptation

"Adaptation" in linguistics describes the way that languages change and develop in response to different circumstances. Languages are always changing and adapting is a continuous process (Sidani et al., 2010). Not every change is an adaptation; others could just be passing fads or mistakes.

Instance 26

اس کے بے بس باپ نے عاشورہ کے موقع پر خون بہانے والے زنجیر کی طرح سینہ پیٹا

Her helpless father beat his chest like the bloodletting chain beaters on Ashura. (Durrani, 1998, p.105)

Analysis

The above sentence carried a word "Ashura" that is considered as an adapted fact for Westerners because this is from Shia religion. The day on which beloved sons of Fatima (R.A) faced martyrdom is considered as the day of sorrow and pain by Shia religion followers. So, they express their sorrow and love for Hazrat Fatima's sons by beating their chests and letting their blood fall on the floor. Here, the writer resembles the crying and chest beating with people who beat themselves in Ashura. On this day followers of this religion wear black dresses. They beat themselves unless and until their bodies start bleeding. They beat themselves with iron rods, knives and many other tools used for beating. The above sentence shows an adapted occasion, that is okay in one culture and unexpected or unimagined concept in any other culture.

Instance 27

بارش کے دنوں میں ہم لوگ اپنی ڈھیلی ڈھالی شلواریں پنڈلیوں سے اوپر اٹھائے گدے پانی کے ان جو ہڑوں سے گزرتے

When it rained, we lifted our baggy trousers and waded through puddles

of muddy water. (Durrani, 1998,p.18)

Analysis

This line shows the highlighted seventh translation strategy named as “adaptation”. When a situation, idea, or a concept used in the source language does not exist in the target language, the strategy of adaptation is often used by translators. The culture of wearing baggy trouser denoted Pakistani old fashion of 90’s when women use to wear such outfits. In western culture ladies use to wear modern outfits that seems tight, short and they remain without scraf (dupatta). Baggy trousers were heavy and sometimes difficult to handle but women wear those trouser as their cultural outfit.

Instance 28

میں اپنی سانس کے نیچے توبہ، توبہ کھتی ہوئی گھوم گی

I went around saying tauba, tauba under my breath (Durrani, 1998, p.88)

Analysis

“Tauba Tauba” is an informal pet phrase used by many people in different contexts. Some people use this phrase to apologize, some people use it when they wonder etc. “Tauba Tauba” is an adapted phrase from source language to target language. Basically, adaptation shows a concept present in one language but missing in the target language. So, saying tauba tauba has no meaning or concept in westerns, they have no idea why people utter this phrase or where to use this.

Instance 29

آوارہ کتے پلید ہوتے ہیں اسے ا ن سے کھیلنے کی اجازت نہیں تھی

dogs are paleet, and so he was not allowed to play with them (Durrani, 1998,p.77)

Analysis

In Islam there is concept of “pak” and “paleet”. And attention seeker point here is that there is no word used in English for this concept even it will not consider wrong if I say they have no sense regarding this manner. So, adaptation occurs here in addition with literal translation. In this sentence, the writer tells the reader that a boy was not allowed to touch the dog as it was “paleet” according to the religion. In Islam this is forbidden but it

also teaches us to stay caring for all animals but Muslims are aware with limits, they have to follow in dealings.

Instance 30

مجھے اپنے شوہر کے عام و خاص پیروکاروں کے لیے سحری اور افطاری کے انتظامات میں مصروف رکھا گیا تھا۔

I was kept busy organising sehri and iftari for my husband's aam and khaas followers (Durrani, 1998, p.90)

Analysis

In this line, there is adaptation as the concept of sehri and aftari is religious act for all Muslims. Both of these times are marked for having meal. First, they have sehri meal before dawn. After sehri with Azan call, everyone stops eating and they have fast till evening Azan. The meal Muslims have in the evening to break the fast is known as aftari. In aftari there are different dishes and drinks, that women prepare at home. Special arrangements made for offering salah.

This religious fact is not a part of western culture and religion. They have no understandings with these cultural and social factors.

4.2.5 Equivalence

Equivalency is a wide concept that can be used in a variety of situations. The transmission of an identical meaning or function across various linguistic units or patterns is referred to as "equivalence" in linguistics (Chidlow et al., 2014).

Instance 31

گوشت شوربے کی سو اور ، زردے کی ان گنت دیگیں تھی

A hundred degs of mutton curry, piles and piles of chapattis and cauldron (Durrani, 1998, p.17)

Analysis

The word “Dogs” is showing “equivalence” as means cauldron of food also known as a type of large size pot used to cook langar in Pakistani culture. The writer has

tried to reproduce the concept in a different stylistic way (Manser M. H., 2007). As if we see this in the light of Vinay and Darbelents model of translation strategies it portrays that equivalence is a strategy used to pen down the situations where different languages express the same ideas or concepts using different stylistic ways.

Instance 32

منہی چہکتی ہوئی گلابی پشواز پہنے کہانیوں کی شہزادی لگ رہی تھی

Nanni, looking like a fairytale princess in a shimmering pink peshwas
(Durrani, 1998,p.160)

Analysis

Here, author has changed her way of writing. She expressed the feelings of the protagonist for her sister. As she says “Nanni looking like a fairytale princess”. Author has used simile. Equivalence is the strategy refers to situations where different languages express the same ideas or concepts using different stylistic ways. Equivalence no doubt give a perfect vision to the reader but it can be often challenging because of inherited cultural and language differences.

Instance 33

چٹکی ایک آسمانی وجود کی طرح تھی

Chitki was seeming like ethereal being. (Durrani, 1998,p.180)

Analysis

Chitki is a minor character in this novel, playing the role of sister of the protagonist “Heer”. This line beautifies her appearance more dramatically using metaphors or similes. This line followed equivalence, as it refers to the stylistic ways used differently in the target language than source language but meanings remain the same. The line expresses chitki is the most elegant girl, she was named chutki because mostly in source language contexts, people love to give nick names to their beloved. Chitki means younger sister of the protagonist.

Instance 34

چٹکی ہوا کی طرح ہلکی چلتی ہے

Chitki walk as light as breeze. (Durrani, 1998,p.195)

Analysis

It is a literal description of chitki. She walks, talks and move gently with the flow of the breeze. This is an idiom used by the author in both of the contexts. The researcher believes, the author should use “as light as feather” instead of “as light as breeze”. It is appropriate both grammatically and sensibly but somehow the author has lost equivalence here. The metaphor "light as a breeze" is interpreted differently by each person and is therefore subjective. It depends upon the scenario how a translator take it in consideration.

Instance 35

نینی کے ہونٹ گلاب کی پنکھڑیوں جیسے تھے

Nanni's lips were like rose petal-lips (Durrani, 1998,p.200)

Analysis

In Vinay and Darbelnet model of translation equivalence is the sixth strategy. The above line analyzed as metaphor. And it comes under the term equivalence. Nanni is one of the sisters of protagonist heer. Whom author has described beautiful being a teenager. She is graceful and gorgeous. Her lips seem like rose petals. Being an elder sister, heer notify many compelling qualities her sister has. As it is considering direct translation of a metaphor or an expression to well-balanced translation.

When something is practically equal in terms of significance, meaning, function, or effect, it is said to be equivalent. If there are no apparent differences between two items, they can be substituted for one another.

Instance 36

میں اسے پرندوں کی طرح پر اور ہوا کی طرح رفتار دینا چاہتی تھی ا

I wanted to give her wings like the birds and speed like wind (Durrani, 1998, p.245)

Analysis

As theory suggests if a sentence or text shows metaphor, idiom or simile then the

text would come under the term equivalence. The author expresses her feelings for her beloved sister. She wanted to give her freedom to live an independent life. A life full of happiness and leisure. In Islam, everyone has equal rights in society. There is no superior or inferior in view of religion. But there is inequality and discrimination in people's eye. The protagonist had faced hard time during her life time so, she wants peace and a life full of joy for her sisters.

4.3 Lexical Choices

In the following section the researcher has analysed the lexical choices made by the author in the selected text.

Instance 01

اماں سائیں مدتوں حویلی کی بیگم اور مالکن کہلائیں

Amma Sain had been mistress of the Haveli

Analysis

The translation of the words is Amma Sain had been mistress of the Haveli." Nevertheless, there are some incorrect word choices in this translation, especially when translating "بیگم" (begum) and "مالکن" (malikan).

Moreover, "بیگم" (begum) and "مالکن" (malikan) are references to Amma Sain, who was a well-respected or illustrious woman in the haveli; the English "lady" or "women of the haveli" would be a more appropriate translation than "mistress." The original Urdu statement does not imply a romantic or adulterous connection, which is the usual meaning of the term "mistress" in English.

Instance 02

ان کی آہ و بکا کی تال اور سر جوار بھاٹے کی طرح اماں سائیں کے سامنے تھی

The rhythm of their wails was like a dirge, which reached a crescendo with Amma Sain

Analysis

The translation for "سر جوار بھاٹے" is "reached a crescendo." Although "سر جوار بھاٹے" suggests arriving at a peak, "crescendo" denotes a progressive amplification of

volume or intensity in a piece of music. Perhaps translating to mean "coming to a climax or culmination" would be a more appropriate translation. Consequently, the following translation could be more accurate: "The rhythm of their wails was like a dirge, which reached a climax in front of Amma Sain."

Instance 03

- سینہ کوبی کے دوران ان کی آہ و فغاں کی تان بار بار اس دعا پر ٹوٹتی

Beating their breasts, they lamented.

Analysis

The translation "Beating their breasts they lamented" in the above sentence, "سینہ کوبی

"سینہ کوبی" is has a little error in how "سینہ کوبی" is ٹوٹت

interpreted (seena kobi). Rather of directly referring to hitting the breasts, the right translation would more correctly depict the motion of beating the chest.

Furthermore, the term "سینہ کوبی" (seena kobi) refers to a cultural phrase that describes striking or thudding one's chest in a manner that conveys sorrow, regret, or sadness. This custom is prevalent in several religious and cultural contexts and is frequently connected to emotions of grief or mourning.

The translation "beating their chests" is more accurate since it conveys the cultural meaning of the original Urdu phrase. The change puts greater emphasis on striking the chest as a physical way to communicate sadness or loss, which is more in line with the Urdu phrase "سینہ کوبی" and its cultural meaning.

Instance 04

- اس کی بغل میں سات پیروں کے قبے ایک ہی قطار میں تھے۔

Adjoining it, seven pirs lay dead in a line.

Analysis

The translation "Adjoining it, seven pirs lay dead in a queue" shows a notable

absence of the phrase "قبرے". The word "قبرے" means tombs or graves; the original translation misrepresented the original Urdu text since it left it out. It can be said that "In its embrace, the graves of seven pirs were in a queue." would be more accurate. This revision adds the word "قبرے," correcting the omission and guaranteeing that the translation correctly describes the existence of seven actual graves instead of suggesting the departed were spiritual leaders (pirs).

Instance 05

"Blasphemy"

کفر

Analysis:

In this text the researcher has examined the lexical choices made by the author of the selected text for the title and chapters. The selected text is titled "Blasphemy," however the translation in Urdu, "توبین" (toheen) or "گستاخی" (gustakhi), expresses scorn or insult directly. This creates a grammatical contradiction in the terminology used, as the translated expressions indicate disrespect more precisely than the more complex and wide-ranging sense of blasphemy. The selected Urdu counterparts may not adequately convey the significance of religious beliefs and the particular context in which the term "blasphemy" is employed. In addition, the novel's opening chapter is called "Nijat," an Urdu word that means "freedom" or "salvation." The translated word "Nijat" is "Release," which could not precisely capture the meaning intended. Although both names imply some sort of release, "Nijat" may have a more complete and subtle meaning of freedom or redemption than "Release."

4.4 Preserving Source Text Meaning in the Target Text

The researcher looked at the selected texts in the part that follows to evaluate how foreignization and domestication processes were used, with the goal of determining if the meaning of the source text was maintained in the target text.

Domestication

The process of translating a text from one language (the source language) to

another (the target language) by aligning it more closely with the expectations and cultural norms of the intended audience is known as domestication (Venuti, 1995, p. 163). In the following section the researcher has examined the process of domestication in the selected text.

Venuti, L. (1995). The translator's invisibility: A history of translation (p. 163). Routledge.

Instance 01

کھاٹ پہ براجمان وہ اپنا قلم زعفران میں ڈبو کر کاغذ کے پتروں پر لکیریں کھینچتا رہتا

He dipped his bamboo pen into saffron and continued drawing lines on the paper sheets.

Analysis

Translated as "bamboo pen," the expression "قلم" aims to capture the material and cultural subtleties included in the original Urdu idiom. Using a "bamboo pen" is akin to using a traditional writing equipment connected to certain cultural customs, while also offering a literal counterpart. The goal of the domestication process is to maintain the cultural authenticity of the original language while providing a translation that is suitable for an English-speaking audience. By selecting "bamboo pen," the translation not only conveys the substance of the writing instrument but also adds a component that represents the supplies and techniques that are frequently used in particular cultural contexts.

Instance 02

تعویذوں کو تہہ کرنے کے بعد مزید خیر و برکت کے لئے وہ ان پہ پھونکیں مارتا

After placing the amulets, he blows gently on them for added goodness and blessings.

Analysis

The process of domestication in the given sentence is substituting the culturally related English term "amulets" with the Urdu term "تعویذوں" (Taveezon). "تعویذوں" in this context refers to tiny, engraved items that are frequently thought to be lucky charms or protective. The essence of these items and their intended use is encapsulated in the English name "amulets". By selecting "amulets" over a more literal translation such as

"charms" or "talismans," the translator makes sure that the intended meaning of these objects is conveyed while allowing the audience to understand their cultural importance.

Instance 03

چھٹکی تو کوئی مرمریں کی مخلوق تھی

Chitki was seeming like an ethereal being.

Analysis

The term "مرمیں" (Mar Marien) denotes "ethereal being" in the context of domestication. In addition to inspiring delicate, ethereal, or celestial notions, this selection about domestication reveals the sensitive meaning that the Urdu phrase carries around. Through the use of the phrase "مرمیں," a phantom-like creature that is associated with elegance and grace is described. In a manner that is culturally appropriate and contextually relevant, the English translation of the Urdu phrase, "ethereal being," conveys the meaning of the Urdu term.

Instance 04

ننھی کے گلاب کی پنکھڑیوں جیسے ہونٹ متناطیسی تھے

Nanni's lips were like rose petal-lips

Analysis

During the process of domestication, the phrase "پنکھڑیاں کی گلاب", meaning "rose petals," has consistently been rendered as "rose petals." This domestication decision aims to express the essence of rose petals accurately by using an English translation that is contextually and culturally relevant. The original word "پنکھڑیاں کی گلاب" describes smooth, delicate, and frequently fragrant petals of a rose. The domestication process guarantees that the English word reflects the visual and sensory characteristics connected with the Urdu term by selecting "rose petals" for the translation.

Instance 05

یہ مزار کی بد دعا کے سوا کچھ نہیں

This is nothing but a curse of the shrine.

Analysis

In the translation of یہ مزار کی بد دعا کے سوا کچھ نہیں as This is nothing but a curse of the shrine, a shift in meaning and cultural resonance occurs, which can be analyzed using Vinay and Darbelnet's translation model and Venuti's foreignization/domestication framework. The Urdu phrase employs a syntactic structure that emphasizes the shrine's curse as an inescapable fate, with بد دعا (bad dua) carrying strong religious and cultural connotations linked to divine retribution. The English translation, while preserving the core idea, employs a syntactic shift through modulation—altering the original emphasis to a more neutral assertion. The use of curse of the shrine instead of shrine's curse leans towards a literal rendering but lacks the cultural weight of بد دعا, which in Urdu implies both supernatural consequences and fatalism. From Venuti's perspective, the translation leans toward domestication by making the phrase more accessible to English readers, who may not fully grasp the notion of a shrine's bad dua as a culturally embedded belief. A foreignized approach could have retained the structure more explicitly, such as Nothing but the shrine's bad dua, preserving the term bad dua to reflect its cultural specificity. This shift exemplifies the translator's negotiation between linguistic fidelity and target audience comprehensibility, ultimately prioritizing readability over cultural nuance.

Instance 06

مجھے قرآن کے سائے کے نیچے سے گزار کے کسی گٹھڑی کی طرح کار میں ڈال دیا گی

I passed under the Quran and was bundled into a car. (Durrani, 1998, p.37)

Analysis

It shows domestication aspect. Domestication makes the text easier and more familiar with the target culture so that audience got no ambiguities while surfing on the text. Saying farewell to a bride under the shade of holy book Quraan, is a cultural aspect commonly found in Pakistan. It has no concern with the sunnah of holy Prophet SAWW. In westerns the way of saying good bye to a bride is completely different from this. There are no rituals or customs to see off the bride.

In this sentence, the protagonist narrated that she was sent to her groom's house under the shade of holy book Quran and she pointed out it as formality here.

Instance 07

بالا خانے کی چھت سفید شٹل کاک برقعوں سے بھر گئی

Our terrace filled with white shuttlecock burqas, (Durrani, 1998,p.98)

Analysis

This line contains a cultural aspect as shuttlecock burqas are usually wore in Pakistan and in some other Asian countries. Here, I believe I found domestication where the writer has used many concepts having resemblance with Pakistani context while translating the text from source language to the target language. For instance, the use words like mureed, degs, korrah watta. Within this aspect it is a special type of burqa described as it is with a rounded top, resembling the shape of a badminton shuttlecock. In westerns, they use the term burqa to refer to any full-body veil, without any distinction.

Instance 08

کلف لگی شلوار قمیص کے ساتھ اس کے کندھوں پہ ہمیشہ وہ سبز چادر ہوتی جس پر اللہ کے ننانوے نام نقش تھے

Over a starched white shalwar kameez, he always draped a green shawl with the ninety- nine names of Allah (Durrani, 1998,p.155)

Analysis

It's in Pakistani religious context that the author has highlighted, the most well - known and famous noble persons of the society who has taken religion for granted in all aspects. Domestication highlighted here. The has described the appearance of the deceased person when he was alive. She narrated the concept of wearing a green shawl on which ninety names of Allah were written.

Instance 09

کلف لگی شلوار قمیص کے ساتھ اس کے کندھوں پہ ہمیشہ وہ سبز چادر ہوتی جس پر اللہ کے ننانوے نام نقش تھے

Over a starched white shalwar kameez, he always draped a green shawl with the ninety- nine names of Allah (Durrani, 1998,p. 12)

Analysis

It's in Pakistani religious context that the author has highlighted, the most well - known and famous noble persons of the society who has taken religion for granted in all aspects. Domestication highlighted here. Shalwar kameez is a traditional dress most famous in Punjab and almost overall in Pakistan. The has described the appearance of the deceased person when he was alive. She narrated the concept of wearing a green shawl on which ninety names of Allah were written.

4.5 Foreignization

While translating a work, characteristics of the source culture are purposefully preserved, even if they could appear strange or odd in the target language. This process is known as foreignization. In contrast, domestication modifies the text to fit the target culture in an effort to achieve fluency and familiarity (Chesterman, 1989, p. 64). In the following section the researcher has examined the process of foreignization in the selected text. Chesterman, A. (1989). Readings in translation theory (p. 64). Finn Lectura.

Instance 01

قسمت کی اس لکیر میں جو کبھی حنا کے جال میں چھپ گئی تھی شیطان کا وجود سے کندنہ ہو گی تھی

The thread of destiny remained hidden within the intricate patterns of glitter adorning her palm.

(Durrani, 1998, p.136)

Analysis

The phrase "قسمت کی اس لکیر" translates to "the line of fate" or "the line of destiny" in English. Foreignization with "the thread of destiny" may introduce metaphorical embellishments that do not fit with the direct and specific character of the

Urdu term.

Although "the thread of destiny" possesses poetic and figurative qualities, it may stray from the more direct and literal meaning of "قسمت کی اس لکیر". A visual and tactile aspect is added by using "thread" instead of the original phrase. A literal translation, such as "the line of destiny," may better convey the Urdu expression's straight and tangible meaning, according to foreignization opponents. This strategy preserves cultural authenticity and accuracy while avoiding metaphorical confusion.

Instance 02

لوگوں کو لگتا تھا کہ ہم نے جھوٹ کی ہنڈیا چڑھا رکھی ہے ، ہماری واپسی سے پہلے ہی اس کو بتانا تھا

People think that we are compulsive liar and you should tell her about this before our arrival.

(Durrani, 1998, p.145)

Analysis

The phrase "جھوٹ کی ہنڈیا چڑھ" translates to "mounting a basket of lies" or "piling up lies." The forensic phrase "compulsive liar" denotes habitual and uncontrolled dishonesty. The Urdu phrase lacks rich visual as well as cultural nuances. Accumulating falsehoods in a basket represents an increasing amount of lies according to an Urdu expression. This picture may suggest deception and seriousness. While "compulsive liar" highlights the psychological nature of continuous lying, it may not capture the visual connotations of the Urdu phrase. A more precise translation, such as "mounting a basket of lies," may maintain the visual aspect. Balance literal correctness with language target colloquialisms to avoid complex translations.

Instance 03

چھوڑو، چھوڑو میرے پاس تمہارے قصیدے سننے کے لئے کوئی وقت نہیں

let it be, I don't have time to listen to your panegyrics. (Durrani, 1998, P.155)

Analysis

The translation of "قصیدے" as "panegyrics" is a typical practice in the field of foreignization. This translation from another language was unable to convey the power of

the Urdu phrase. In the context of poetry, the term "qasida" alludes to praise. When writing or speaking about adoration or devotion, it is possible that the emotional and informal components of "قصیدے" are not embraced in the context of "panegyrics." The words "panegyrics" might not be appropriate for the modern Urdu language and style. Using the flowery complement in Urdu may give the impression that it is too formal for casual contempt. "Your praises" and "your poems" are the modern language counterparts of the phrase "قصیدے" The picks in question are evidence of admiration for effort.

Instance 04

میں انہیں اٹال لٹکاؤنگا تاکہ انہیں غسل کے معنی کبھی نہ بھولیں

I will remind them of the significance of a bath in a way that they never forget. (Durrani, 1998, P.184)

Analysis

In the above line, "غسل" is transliterated as "bath." It is recognised that this may not completely convey the particular religious and ceremonial meanings of the original Urdu term. The term "غسل" denotes a ritualistic or ceremonial washing in Islamic tradition, commonly linked to cleansing before prayers or following specific actions. The phrase "bath" often denotes the action of cleansing the body and this is also pointed out by Vázquez (2018) in the study conducted on translations of biblical texts, without the religious and ceremonial connotations found in the Urdu term.

Instance 05

- میرے طرف گھورتے ہوئے وہ با آواز بلند میرے خاوند سے مخاطب ہوا سائیں بادشاہ تیری بزرگی کو سلام۔

Due to your service, I extend my greetings to your venerable presence (Durrani, 1998, P.185)

Analysis

The English version "venerable presence" could not adequately capture the rich cultural and social connotations of the Urdu term "بزرگ." When used in its original context, "بزرگ" alludes to a more comprehensive and complex feeling of respect, legitimacy, as well as moral knowledge that is generally associated with older members

of a group or community, rather than only the concept of being revered or revered. According to Ibrahim (2020), it instills in the person a feeling of dignity that goes beyond basic deference and immerses them in a legacy of ethical, communal, and spiritual guidance. The phrase suggests that the individual is not just respected but also exudes a particular gravitas, an air that begs for respect and acknowledges their lived experiences, wisdom, as well as higher moral status.

While "venerable" does imply respect in English, especially for seniority or wisdom, it does not have the same cultural connotations as "بزرگ". The latter word is deeply ingrained in the social framework of numerous South Asian cultures, where seniors are viewed as guardians of traditions, spiritual insight, and moral counsel in addition to being revered for their age. A cultural view of aging and experience as forms of ethical power shapes this greater veneration (Vázquez, 2018). The phrase "venerable" may not adequately describe the elders, who are regarded as reservoirs of spiritual insight along with cultural history, embodying the knowledge of real-life experiences. Consequently, "venerable" only partially expresses the extensive reverence as well as societal and cultural duty connected with "بزرگ", even though it does indicate reverence generally. Elders should be treated with respect; however, a more appropriate translation would additionally have to take into account the moral as well as spiritual leadership that they provide for the people they serve. To get a better approximation, one may use phrases like "respected elder" or "respected patriarch/matriarch," which highlight the authority and wisdom found in "بزرگ". Furthermore, keeping the original phrase "بزرگ" in a translated work could provide an additional accurate portrayal because it retains the term's inherent cultural distinctiveness as well as depth of connotation. This would provide viewers with a deeper comprehension of the processes at work in the original language as well as enable them to interact with every aspect of its moral alongside social ramifications.

Instance 06

- وضو کی ٹونٹیوں کی ایک قطار اس نالی میں قطرہ قطرہ رس رہی تھی جو خانقاہ کی بلند چار دیواری کے ساتھ ساتھ گھوم رہی تھی۔

Water from the tapes was flowing around the corners of the walls of

convent. (Durrani, 1998, P.87)

Analysis

The mistranslation of "خانقاه" as "convent" frequently results in a notable loss of social and theological distinctiveness. The word "convent" doesn't fully convey the meaning of "خانقاه" as it is understood in Islamic traditions, even if it is mostly used in the Christian context to describe a group of women who took their monastic pledges to lead a life filled with spiritual devotion, usually affiliated with a church as highlighted by Gjurčinova (2013) in the study conducted on translation of French spiritual texts into English. The Islamic world accords great respect and dignity to the "خانقاه" (khānqāh), especially in Sufi traditions. It alludes to a place of spiritual refuge or sanctuary where Shaykhs, or Sufi gurus, live and where pupils as well as followers congregate for spiritual counseling, meditation, as well as worship. The main goal of the "خانقا" is to achieve inner serenity as well as spiritual maturity, frequently by engaging in Sufi philosophy lessons, prayer, and Dhikr (remembering God).

The term "خانقاه" is sometimes confused with the word "convent," which not only minimizes the unique cultural and theological aspects of Sufism but also hides the wider spiritual roles that the khānqāh plays in Islamic societies. While duties inside a khānqāh may differ depending on location and customs, it is a more open and welcoming environment for both men and women than a convent, which is usually connected primarily to women in Christian monastic communities. In addition to receiving spiritual education, people go to khānqāhs for solace, looking to the resident Shaykh for spiritual support and direction. The translation of "خانقاه" as "convent" thus oversimplifies and misrepresents the term, stripping it of its Islamic and Sufi-specific connotations. A more appropriate translation might involve retaining the original term "خانقاه" or using a phrase like "Sufi lodge" or "Sufi retreat" to better convey its spiritual and religious function within Islam. By preserving the original word or providing a more contextually accurate translation, the cultural and religious integrity of the concept is maintained, allowing the target audience to grasp its significance within the source text.

Instance 07

باباجی کی روحانی طاقت ، تصرف ، تقویٰ اور تقدس جو انہیں اس ارفع مقام تک لایا تھا

Babaji's spiritual strength, demeanor, piety and faith took the old man to such heights of virtues. (Durrani, 1998, p.9)

Analysis

A complex and multifaceted spectrum of ideas, such as spiritual strength, behavior, piety, and holiness, are included in the term "طاقت ، تصرف ، تقو اور تقدس" روحانی."

However, the entire depth and complexity of these phrases as they are comprehended in Urdu are sometimes not fully conveyed by typical English equivalents, such as "piety and faith". In addition to their direct English equivalents, the phrases in the original sentence have layers of significance intricately woven within the South Asian cultural and religious landscape. As an example, "تقو" (taqwa) denotes not just piety but also an elevated sense of morality as well as devotion, frequently emphasizing one's connection to the divine (Maman et al., 2022). In the same way, "تصرف" (tasarruf) denotes more than just behaviour; it also suggests inner authority and control over one's desires, both of which have profound spiritual ramifications (Nazam et al., 2022). The modified phrase "spiritual fortitude, comportment, devotion, and holiness" aims to expand the meaning of the source Urdu statement to produce a more accurate and thorough translation. The selection of "spiritual fortitude" over "spiritual power" indicates a more profound feeling of inner robustness and toughness, although "comportment" embodies the disciplined behaviour that "تصرف" denotes. Moreover, "devotion" is substituted for "piety," providing a broader definition of religious zeal and commitment. The feeling of sacredness represented by "تقدس" (Thaddeus) is appropriately conveyed by the phrase "holiness," which is kept from the source.

"Babaji's spiritual strength, demeanour, piety, and sanctity elevated him to great virtues" is the revamped sentence that exemplifies how this adaptation respects the originally written Urdu text's social and spiritual weight while rendering it in a way English-speaking people understand. Here, "piety" and "sanctity" uphold the religious as well as moral aspects of "تقو" and "تقدس," while "demeanour" represents the calm in addition to disciplined conduct that characterizes a spiritually evolved person. Translation, in particular, emphasises how crucial it is to translate ideas closely linked to

particular cultural, religious, and philosophical contexts rather than just words (Hidayat et al., 2024). In such situations, literal translations frequently distort or flatten the primary language's meaning, necessitating more significant interpretative labour on the part of translators to accurately portray the nuance and complexity of the source text. The expression "روحان طاقت ، تصرف ، تقو اور تقدس" therefore poses a conceptual as well as grammatical difficulty, necessitating awareness of the origin as well as the destination cultures in order to provide a translation that is both correct as well as meaningful.

4.6 Discussion

The researcher has analyzed the selected text for translation strategies, lexical choices, and maintaining the source text's meaning in the target text. The analysis reveals that the author employed various translation strategies in the self-translated work. Some strategies—borrowing, calque, adaptation, literal translation, modulation, and equivalence—are used more frequently than others. Borrowing emerges as the most commonly used translation strategy, and the author strategically utilizes it to maintain the contextual, semantic, and cultural essence of the source text in the target text. Using borrowed terms ensures that culturally-specific or contextually embedded meanings are preserved, allowing the target audience to experience the richness and nuance of the original language. The prevalence of literal translation follows closely behind borrowing, with the author employing this strategy to preserve the "exotic flavour" of the source text. Literal translation allows the author to retain the syntactic and lexical structure of the original language, giving readers an authentic taste of the source material's unique characteristics. This approach reflects a deep commitment to faithfulness, where the translator carefully balances fidelity to the original text with the demands of the target language. However, the frequent use of literal translation also raises questions about its impact on readability and fluency in the target text. While it helps to retain the aesthetic and stylistic features of the source text, there may be instances where overly literal translations create awkward or unnatural phrasing, potentially alienating the target audience. Despite these concerns, the author's skilful handling of literal translation demonstrates her dedication to preserving the integrity and authenticity of the original work.

Moreover, borrowing in this translation is often tied to religious references, even when the source text contains minimal religious language. This tendency to overborrow, particularly when relating factual content to religious contexts, indicates a deliberate effort by the author to emphasize the cultural and religious intricacies of the source text. By maintaining these religious elements in the translation, the author not only preserves the spiritual essence of the original but also aligns the translation with the cultural values and expectations of the target audience. Such borrowings allow the reader to grasp the depth of cultural significance inherent in the text, creating a richer, more immersive experience. Another significant aspect of the translation process is the use of modulation, where the translator intentionally shifts the perspective or tone of the message. This technique, which can involve changing a positive statement into a negative one or vice versa, is employed to ensure that the translation remains sensitive to the social and cultural norms of the target audience. The use of modulation demonstrates the translator's awareness of the need to adapt the content to suit better the cultural expectations and sensibilities of the target audience while still conveying the intended meaning of the source text. In cases where direct translation might cause confusion or misunderstanding due to differences in cultural or societal norms, modulation allows the translator to create a more accessible and engaging version of the text for the intended audience. The author's self-translating vocabulary enhances content with intensive language study. The author employs context-sensitive words skillfully. Even with impeccable language skills, improper word choice can make self-translation risky. Researchers discovered that the author's term does not fit the context after extensive investigation.

Not all options match the goal statement's meaning and practical consequences. "Blasphemy," a translated book, has foul language. The word "Kuffar" in Urdu does not indicate blasphemy, making the situation unusual. Language variations distort meaning and promote cultural conflict, making translation interpretation difficult. A slight mistake may transform a word's meaning and culture, as in "Kuffar" to "Blasphemy". The researcher discovers more problematic word choices that increase the target text's pragmatic and semantic difficulties. These language modifications devalue the translation from a cultural perspective. To promote linguistic decision-making, the

researcher highlights self-translated lexical incongruities. The findings highlight the intricate relationship between language, culture, and translation and stress linguistic accuracy. These findings impact cultural presentation and semantic accuracy. Reevaluating translational choices to enhance cross-cultural and linguistic communication is needed due to the author's unintended use of improper words.

The author's use of foreignization and domestication strategies in their self-translated work illustrates the challenges of preserving the essence of the original text while simultaneously adapting it to suit the cultural expectations of the target audience. Foreignization, where the text retains a sense of "otherness," emphasizes preserving the original language's unique elements, giving readers a glimpse into the source culture. The author's choice to intentionally foreignize aspects of the text demonstrates a desire to remain loyal to the original work's cultural and linguistic authenticity. However, this approach can also create tension, as foreignizing strategies may decrease relevance or accessibility for the target audience, particularly when unfamiliar cultural conventions or subtleties are introduced without sufficient explanation.

By prioritizing foreignization, the author speeds up the process of translating cultural data from the source text, but at the cost of potentially alienating the reader, who may struggle to grasp the nuances of the source culture. This may include references to specific religious, social, or historical contexts that are not easily translatable into the target culture without further adaptation. For instance, the complexity of translating religious references can pose significant challenges, as religious language is often deeply embedded in its cultural and ideological context. The author's interpretation of religious words and phrases reflects a thoughtful attempt to navigate these complexities, demonstrating cultural understanding and sensitivity. At the same time, the author employs domestication strategies to adapt certain cultural and religious elements to better align with the target language and its cultural framework. In doing so, the author carefully balances the need to maintain the integrity of the source text with the necessity of making the translation accessible to the target audience. For example, religious terms or concepts that may be obscure or culturally specific are rendered in a way that resonates with the target audience's understanding, ensuring that the underlying meaning is not lost. This domestication is particularly important in sensitive subject matter, where

precisely representing cultural and religious elements is crucial to avoid misinterpretation or offence. The author's skilful treatment of religious contexts showcases their deep cultural and religious awareness, reflecting an effort to foster understanding and respect between cultures.

However, the process of self-translation necessitates striking a balance between foreignization, domestication, and the demands of globalization. Each of these strategies has a distinct impact on the final product. While foreignization preserves the exotic and authentic qualities of the source text, domestication ensures that the text is relatable and understandable to the target audience. When these two strategies are combined, the translator must make careful concessions. Foreignization, while preserving the integrity of the original, often requires simplifying language or minimizing conceptual complexity to avoid overwhelming the reader. However, excessive simplification can dilute the richness of the original cultural experience, leading to a loss of meaning or depth. Globalization further complicates this balance, as the translator must consider the broader implications of making the text accessible to a global audience. The text's cultural and linguistic specificity may need to be moderated in a globalised world to appeal to a more diverse readership. This creates a unique challenge for the translator, who must decide which cultural elements to retain and which to adapt without sacrificing the authenticity or core message of the original work.

4.7 Conclusion

In conclusion, it can be said that the author has used various translation techniques along with lexical choices and sense-maintaining processes such as foreignization and domestication. The author has used borrowing to transfer the religious and contextual meanings of the source text into the target text. Moreover, the author uses literal translation, which shows their style and way of translating the source text into the target text. In the case of lexical choices, the author has made lexical choices in some instances accurately, and they help deliver the sense of the source text; however, poor lexical choices have also been made that affected the sense of the source text in the target text. Additionally, the author has used foreignization and domestication strategies to preserve the meaning of the source text within the context of the target text.

CHAPTER 5

CONCLUSION, FINDINGS AND RECOMMENDATIONS

The investigator has carefully examined the introduction, study technique, data analysis, and interpretation in the earlier chapters. Conclusion, suggestions, and recommendations are covered in this chapter.

5.1 Findings and Answers to Research Questions

The present study investigates the translation strategies, lexical choices and the maintenance of a sense of the source text in the target text. The research examined thirteen chapters of the novel *Blasphemy* by Tehmina Durrani. The researcher is prepared to delineate the critical findings after carefully and thoroughly analysing the collected data. The findings are presented individually for each question under examination.

5.1.1 Translation Strategies Used by the Author

1) The author primarily borrowed words from the source text into the target text as a dominant translation strategy. This extensive use of borrowing was particularly prevalent, given that much of the novel's content revolves around cultural and religious practices, often lacking direct equivalents in the target language. While this approach helped preserve the authenticity and cultural specificity of the original text, it also introduced a sense of source text domination, leading to alienation in the target context. As a result, the translated text may feel unfamiliar to target readers, as it retains strong ties to the linguistic and cultural environment of the source language.

2) On the other hand, the author also employed literal translation to adapt the text to the target context while preserving the meaning and sense of the source text. This strategy enabled a more direct transfer of content, ensuring that the core ideas and narrative elements were retained in a way that was accessible to the target audience. By using literal translation alongside borrowing, the author aimed to strike a balance between maintaining the authenticity of the source text and making it comprehensible and relevant in the target language context.

3) In addition to borrowing and literal translation, the author employed strategies such as

adaptation and equivalence to transfer cultural and religious concepts into the target context effectively. These techniques allowed for a more flexible approach, enabling the author to modify some aspects of the source text to better align with the cultural framework of the target audience. By using adaptation and equivalence, the author ensured that complex cultural and religious concepts were conveyed meaningfully and relatable while preserving the original text's integrity.

4) The researcher observed that the author minimised modulation and transposition in the translation process. These strategies were employed sparingly, which involve shifts in perspective or structural changes to convey meaning more naturally in the target language. This limited use suggests that the author prioritized direct and faithful representation of the source text, opting for strategies that retained its original structure and content rather than reconfiguring it to fit the norms of the target language.

5.1.2 Lexical Choices Made by the Author

5) The author employed specific lexical choices to effectively convey the correct semantic meaning from the source text into the target text. These deliberate choices were made to ensure that the intended meanings and concepts of the original text were accurately represented, reflecting the author's attention to detail in preserving the integrity of the source material. By carefully selecting words with the same semantic weight in both languages, the author aimed to bridge the linguistic gap while maintaining the original message's precision.

6) The lexical choices made by the author played a significant role in producing an effective and accurate translation of the source text into the target text. These choices ensured semantic accuracy and helped evoke the intended emotions and tone, capturing the original work's essence. By selecting words that resonated emotionally and contextually, the author enhanced the overall impact of the translation, making it both faithful to the source and engaging for the target audience.

7) However, in some instances, the lexical choices were contextually and semantically incorrect, particularly regarding the novel's title and specific chapter titles. These missteps highlighted challenges in accurately conveying the intended meaning and cultural significance, which could potentially confuse readers or misrepresent the original

intent. Such issues underscore the importance of careful consideration in lexical selection, especially when titles carry significant weight in framing the text's themes and messages.

8) In some instances, the lexical choices made by the author were neutralized, failing to deliver the actual meaning, particularly concerning specific events in the narrative. This neutralization lost the original text's vibrancy and significance, diluting the impact of crucial moments. Consequently, readers may find it challenging to fully grasp the emotional weight or cultural context of these events, which diminishes the overall effectiveness of the translation and obscures the author's original intent.

5.1.3 Maintenance of Sense of the Source Text in the Target Text

The researcher noticed that the author used various translation strategies and lexical choices. However, the research pointed out the author's use of other techniques such as foreignization and domestication, in the target text. This was done for various purposes, such as:

9) The author employed foreignization to adapt the text for the target context and language while maintaining a connection to the source text. By intentionally retaining certain linguistic and cultural elements from the original, the author sought to preserve the narrative's authenticity and provide readers with a glimpse into the cultural backdrop of the source language. This approach enriched the target text and encouraged readers to engage with the foreign elements, fostering a deeper understanding of the original work's cultural significance.

10) Foreignization enabled the author to efficiently deliver and transfer the cultural traditions and religious notions from the source text into the target text.

11) However, the researcher highlighted that many cultural connotations were lost in the target text despite the benefits of employing foreignization. For instance, the names of elders, which carry significant cultural weight and respect in the source text, were rendered as ordinary titles in the translation. This loss of connotation diminishes the richness of the original narrative and may lead to misunderstandings or a lack of appreciation for the cultural nuances embedded in the source language. As a result, while

effective in some aspects, the technique inadvertently reduced the depth of cultural representation in the target text. The author also used domestication to adapt the source text for the target audience. The author modified various words and sentences to ensure that the sense of the source text was maintained in the target text using domestication. This approach was essential when the terms and phrases were deeply rooted in family jargon specific to the source culture. By rendering these expressions in a way that resonates with the target audience, the author not only preserved the essence of the original narrative but also made it more relatable and accessible to readers, enhancing their overall understanding and engagement with the text.

5.2 Answers to the Research Questions

Data analysis was carried out in the previous chapter, utilizing the information gathered from the chosen text. The analysis followed the study's objectives: to find answers to the research questions. In the first place, the study questions examined the strategies for translation that the author used in the process of self-translation of the chosen text, as well as the lexical choices that were made and the processes of foreignization and domestication.

5.2.1 Strategies used in the Self-Translation

The primary objective of the first research question was to determine the translation strategies used by the author in self-translating the selected text. Authors use various translation strategies while self-translating their works. The findings and analysis from the previous chapters revealed that the author had used multiple translation strategies in the self-translated text. Among all the translation strategies of the selected paradigm, the author has used extensive borrowing throughout the text, which shows the author's creativity in translating the ideas and semantic relations from the source text into the target text. Moreover, the author uses calque; however, it is used much less than literal translation. It should be noted that many words had their equivalents in the target language, and the author used literal translation, which did not affect the delivery of the sense of source text in the target text. Some other techniques that the author used were modulation, equivalence, and adaptation; however, they were used scarcely, and transposition was almost negligible. Overall, these translation strategies have enabled the

author to self-translate the text effectively; however, some strategies were used more than others due to the creativity in the translation of religious and cultural aspects.

5.2.3 Lexical Choices Made by the Author

Lexical choices are another central element in any text's self-translation process, affecting the creative process. The author has made several lexical choices in nouns, adjectives and adverbs. There were rare instances of lexical choices in verbs. The author used lexical choices to facilitate the creative process while translating the themes and contexts related explicitly to the source text in the target text. It was also found that the author used context-specific vocabulary, such as referring to the family's elders, in various instances because they contained specific cultural connotations. They did not convey the intended meanings if their equivalents were available in the target language. Consequently, in many instances, the lexical choices made by the author did not convey the intended meaning, and this affected the fidelity of the text. However, in most instances, the lexical choices made by the author effectively contributed to the creative process in the self-translation.

5.2.4 Sense of Source Text in the Target

Sense plays an important role in the process of translation and self-translation, serving as a guiding principle for how meaning is conveyed across linguistic and cultural boundaries. Translators often employ various techniques to navigate the complexities inherent in this task, aiming to strike a balance between fidelity to the source text and accessibility for the target audience. In the context of the current study, the author has notably utilized foreignization and domestication techniques to maintain the sense of the source text within the target text. Foreignization involves retaining elements from the source culture and language, which can help convey the original meaning and cultural nuances. However, while this technique has its advantages, it can also lead to the loss of semantic themes associated with the source context. For instance, certain cultural references or expressions may not translate seamlessly, resulting in a disconnect that obscures the intended meaning for the target audience. This challenge underscores the delicate interplay between maintaining the integrity of the source text and ensuring that the translation resonates with its new readers. On the other hand, domestication serves to

adapt the text for the target audience by using familiar language and concepts that are more accessible. This technique can enhance comprehension and relatability, allowing readers to engage with the material on a more personal level. In many cases, domestication effectively preserves the sense of the source text by rendering it in a way that aligns with the target culture's values and expectations. Thus, while both foreignization and domestication are vital strategies in the translation process, their application must be carefully considered. The author's use of these techniques demonstrates a nuanced understanding of how to balance the preservation of cultural context with the need for reader engagement. Ultimately, foreignization played a crucial role in maintaining the essence of the source text, enabling readers to appreciate its richness and complexity, while domestication facilitated a smoother integration into the target cultural framework. The interplay of these strategies highlights the intricacies of translation and self-translation, revealing the layers of meaning that can be navigated through thoughtful lexical and stylistic choices.

5.3 Recommendations

- 1) The author has used translation strategies; however, the meaning and sense of the source text was not efficiently transferred to the target text due to over usage of certain techniques such as borrowing.
- 2) The lexical choices made by the author has contributed immensely to the translation process however, many lexical choices were inappropriate according to context in the source.
- 3) Domestication as well as foreignization maintained the original text's meaning in the target language. Foreignization stripped the target text of its contextual and semantic significance.

Within the scope of this research, the translation, lexicon, domestication, as well as foreignization processes of the text are investigated. An analysis is performed on the self-translation of a book, in which the author employs a variety of techniques in order to convey the complexity of the original content. The author's translations are centered on the original material. There are a variety of ways that may be used, ranging from conservative adaptations that place more emphasis on content rather than phrase to

precise translations that mirror the original language. When self-translating, the author seems to have struck a balance between linguistic precision and artistic expression, as seen by the range of approaches used. The lexicon that the author used has an immense impact on the process of self-translation. In other words, the maintenance of the sense of source text into the target text can be improved by improving the lexicon or lexical choices. In addition, critical studies have shown that the author's choice of language may have an effect on the translation's correctness as well as its aesthetics. There is research done on domestication vs foreignization. It is the author's responsibility to ensure that the material is adapted to the reader's language as well as culture. The culture of the text is maintained by the combination of foreignization procedures. Foreignization that is not absorbed or that is distanced from the source makes it difficult to convey the nuances of culture.

5.4 Recommendations for Future Research

The researcher suggests a possible option for future research, namely a critical critique of the book via the lens of translation studies. The occurrence of various translation faults, which appear incompatible with a self-translated work, provides a unique chance to investigate the challenges and obstacles to self-translation. This study could fill a vacuum in existing literature by providing significant insights into the author's aim, the consequences of self-translation on the expression of literature, and the potential hazards of this technique.

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