REINVENTION OF CREATIVE SELF AND SELF-TRANSLATION: A COMPARATIVE STUDY OF *PAT JHARR KI AWAAZ* AND *THE SOUND OF FALLING LEAVES*

By

NOSHEEN IRSHAD

NATIONAL UNIVERSITY OF MODERN LANGUAGES

ISLAMABAD

December, 2018

Reinvention of Creative Self and Self-Translation:

A Comparative Study of *Pat Jharr Ki Awaaz* and *The Sound Of Falling Leaves*

By

NOSHEEN IRSHAD

B.S. (Hons), National University of Modern Languages, 2016

A THESIS SUBMITTED IN PARTIAL FULFILMENT OF
THE REQUIREMENTS FOR THE DEGREE OF

MASTER OF PHILOSOPHY

In **English (Linguistics)**

To

FACULTY OF LANGUAGES

NATIONAL UNIVERSITY OF MODERN LANGUAGES, ISLAMABAD

NATIONAL UNIVERSITY OF MODERN LANGUAGES   **FACULTY OF LANGUAGES**

THESIS AND DEFENSE APPROVAL FORM

The undersigned certify that they have read the following thesis, examined the defense, are satisfied with the overall exam performance, and recommend the thesis to the Faculty of Languages for acceptance:

Thesis Title: Reinvention of Creative Self and Self-Translation:

A Comparative Study of *Pat Jharr Ki Awaaz* and *The Sound of Falling Leaves*

Submitted By: Nosheen Irshad   **Registration #:** 1218 MPhil/Eng/F16

Master of Philosophy

Degree name in full

English Linguistics

Name of Discipline

Dr. Jamil Asghar

Name of Research Supervisor   Signature of Research Supervisor

Prof. Dr. Muhammad Safeer Awan

Name of Dean (FoL)   Signature of Dean (FoL)

Brig. Muhammad Ibrahim

Name of DG   Signature of DG

Date

CANDIDATE DECLARATION FORM

I <u>Nosheen Irshad</u>

Daughter of <u>M. Irshad Khan Sherwani</u>

Registration # <u>1218 MPhil/Eng/F16</u>

Discipline <u>English Linguistics</u>

Candidate of **Master of Philosophy** at the National University of Modern Languages do hereby declare that the thesis **Reinvention of Creative Self and Self-Translation: A Comparative Study of *Pat Jharr Ki Awaaz* and *The Sound of Falling Leaves*** submitted by me in partial fulfillment of MPhil degree, is my original work, and has not been submitted or published earlier. I also solemnly declare that it shall not, in future, be submitted by me for obtaining any other degree from this or any other university or institution.

I also understand that if evidence of plagiarism is found in my thesis/dissertation at any stage, even after the award of a degree, the work may be cancelled and the degree revoked.

_____
Signature of Candidate

_____
Nosheen Irshad
Name of Candidate

_____
Date

ABSTRACT

Thesis Title: Reinvention of Creative Self and Self-Translation: A Comparative Study of *Pat Jharr Ki Awaaz* and *The Sound Of Falling Leaves*

Self-translation is generally considered as something marginal, a cultural or literary oddity, as a borderline case of both translation and literary studies. Recent research in the history of this particular area has shown that self-translation has a long tradition, continues to be a widespread phenomenon in several cultures, and is closely linked to the representation of self. In this context, this study seeks to explore the links between self-translation, creativity, and reinvention of self through comparative analysis of Qurat-ul-ain Hyder's *Pat Jharr ki Awaaz* and its self-translated version. The study examines the translation strategies adopted by Qurat-ul-ain Hyder that led to the deformations in the text and highlights the reinvention of writer's creative self as depicted through her choice of strategies. For its methodological framework the study draws on Descriptive Translation Studies (DTS), adapting Kruger and Wallmach's model (1997) for translation description. The analysis has been carried out on two levels i.e. macro-textual and micro-textual levels. The macro-textual analysis takes into account the comparison of structure of the two books, particular aspects of author's style prevalent throughout the text, paratextual features such as preface and footnotes, and translation of titles. To conduct the micro analysis, the study takes seven equal-length passages from ST and compares them with their TT counterparts. In order to explore the translation strategies adopted on micro-textual level, the study relies upon Antoine Berman's model of deforming strategies in translation (2000). Text extracts from ST and TT have been presented in pairs to highlight the translation strategies employed. Out of twelve deforming strategies presented by Berman, the instances for eleven have been found during the comparative analysis. The study reveals that the text has been altered and morphed in many ways on both macro and micro textual levels during translation. The Destruction of Vernacular Expressions and Idioms comes forth as the most widely used translation strategy by the author-translator. With a detailed textual analysis of self-translated text, the study reveals the process of reinvention of self by placing the findings into broader socio-cultural context.

TABLE OF CONTENTS

LIST OF TABLES

LIST OF FIGURES

LIST OF ABBREVIATIONS

ST   Source Text

TT   Target Text

SL   Source Language

TL   Target Language

DTS   Descriptive Translation Studies

ACKNOWLEDGEMENTS

All praise to Allah Almighty, the most Gracious and the most Merciful, who invested in me the ability to undertake this study and complete it within a given time period. Completing this thesis was one of the most significant academic challenges I have ever had to face. Without the support of the following people, this task would not have been completed. It is to them that I owe my deepest gratitude.

First of all, I would like to express my sincere gratitude to my supervisor Dr. Jamil Asghar Jami, for his continuous support, guidance and encouragement. Besides being an exceptional supervisor, he is a man of principles and has immense knowledge of research in general and his subject in particular. I appreciate all his contribution of time, support and ideas. I couldn't imagine having a better supervisor and mentor for my study.

I am extremely thankful and indebted to all my teachers at National University of Modern Languages, for their continuous support and guidance. Their encouragement and credible ideas have been great contributors in the completion of this study.

My acknowledgement would be incomplete without thanking my family who encouraged and helped me at every stage of my personal and academic life and longed to see this achievement come true. Words can't express how grateful I am to my parents, siblings and particularly my nieces and nephews for their unwavering and unselfish love and support given to me at all times.

Finally, I would like to take an opportunity to thank someone who, with the habit of giving up easily, taught me how important it is not to give up on certain things, thus contributed in completion of my study.

DEDICATION

This thesis is dedicated to all its prospective readers.

Pray thee, take care, that tak'st my book in hand,

To read it well: that is, to understand.

(Ben Jonson)

CHAPTER 1

INTRODUCTION

Within the ever-widening discipline of translation studies, the phenomenon that has long been neglected is literary self-translation. Self-translation is defined as a process of translating one text, primarily written in one language, into another language, authored by someone capable of composing in and switching between the two languages (Grutman R. , 1998). Self-translation results in production of two distinct writings addressing two or more audiences and helps in providing a deep insight into the phenomena like "transnationalism and border-crossings" (Grönstrand, 2014, p. 117). Like translation in general, self-translation also plays an important role in reshaping the relationships between two languages by bridging their literary traditions.

Toury (1995, p. 244) identifies two levels of translation involved in self-translation and names them as "intrapersonal" (to oneself) and "interpersonal" (to others) self-translation. Oustinoff, in his book, has categorized self-translation into three degrees: naturalizing, decentered, and (re)creative (2001). Naturalizing self-translation sets the norms of the target language as the standard and eliminates the involvement of source language. The text is adjusted in accordance with the expectations of the target audience and it does not include the foreign elements of the source text. The aim is to translate everything into target language, adhering to the target culture, therefore the reflections of the source language and source culture cannot be traced. This makes it look like a natural creation in target language. Decentered self-translation deviates from the set translation conventions, irrespective of the value judgments. In this case, the translation is occasionally found divergent from the set norms and foreign forms are introduced. The third degree is (re)creative self-translation in which (re)creation of text is involved. Extreme liberty is enjoyed by the self-translator to rewrite or recreate the text.

Oustinoff (2001, p. 5) believes that whatever degree a self-translation belongs to, it "closes the work on itself", even if self-translated version is not the best translation of the work. There are possibilities that the author might not have translation skills or his target language competence is less than other well-trained translators, but the probability of

misconceiving ST is reduced in self-translation as the author knows his intensions behind the ST better than any other translator can conceive.

The author-translator takes liberty in making changes to the text as s/he owns the original too. Such changes, if made by other translators, are considered as infidelity to the ST. This privilege of knowing the actual intensions behind ST and not being answerable to any other authority but him/herself, makes the self-translator translate his/her text creatively. Thus, it can be said that all self-translations are, one way or the other, recreations of the original (Benabed, 2017).

1.1 Self-translation: A Historical Overview

Hokenson and Munson (2007) report the observation that self-translations have been ignored for a very long time both in literary history and translation studies. Even now, such a practice is usually considered to be unique and divergent from the conventionally acceptable process which polyglots use to win admiration from audience. But this practice of producing one text in two different languages and dealing with different readership has a rich tradition in history all over the world.

In history, self-translation has been reported to have arisen in Greco-Roman period and flourished during the Middle Ages and the Renaissance. The practice became even more common during the early modern period, as more people became trans-lingual and particularly the European writers got engaged in translation of texts between vernaculars and Latin. Forster (1970) also states that European literature, especially poetry, was excessively self-translated by the authors between Latin and vernaculars during the Middle Ages, the Renaissance, and the Baroque Period.

Although self-translation continued to persist in the writing traditions of "cultured elites" (Hokenson & Munson, 2007, p. 1), it disappeared with the growing interest towards nation-states, proposing the idea of monolingual nations. This association of one language to the identity of one nation proved to be a drawback to the practice of translation in general and self-translation in particular. The practice then again came into the mainstream during the post-colonial period, making a link between the languages of the colonizers and the colonized.

During the colonial times, the practice of self-translation helped the explorers and the colonizers to present their European works to the natives of colonized areas or, on the contrary, to present their travelogues to the European readers. More recently, the asymmetrical relations between the language of the colonizers and the colonized have been challenged by many post-colonial writers with their attempt to write and translate in both. Nowadays, self-translation is done in situations like "exile or of crude subjugation", when status of one language is threatened by the other (Whyte, 2002, p. 69). It is also common in countries that are linguistically heterogeneous such as, USA, India, and South Africa etc.

However, despite having frequent recurrences in history, this practice has not been much scrutinized academically. Writings of multi-linguals and self-translators are usually studied in only one language, which results in one of the significant facets of their works left unevaluated. Their work in one language is eulogized by the monolingual critics of literature, whereas its parallel in the other language is neglected. Hokenson and Munson (2007) suggest two possible causes of the neglect of self-translations. In their opinion, the first reason is the impulsive desire of the "keepers of canon" (Hokenson & Munson, 2007, p. 1) to adhere to linguistic purity, neglecting the translated foreign texts. Secondly, they opine that self-translations are hard to link with one language system or culture, as the text originates in one system but it addresses the literary and philosophical norms of the other sign system. Lack of detailed account of investigations on self-translation in translation studies and comparative literature is considered to be an outshoot of these problems.

Nevertheless, the turn of the 21st century has witnessed more fastidious investigations in self-translations that increased in number during the past decade. Boyden and Bleeker (2013) note that the quintessential nature of research on self-translation has also been brought into the attention of the academicians with the fact that many authors who won Nobel Prize have produced self-translations at some point in their career as authors. Among the prominent are Samuel Beckett, Joseph Brodsky, Isaac Bashevis Singer, Rabindranath Tagore, and Gao Xinjian (Boyden & Bleeker, 2013). This practice is now considered not only to be more ubiquitous than usually perceived, but also entails elements whose investigation can provide better insight into the issues of authorship, identity, and translation. The scholars' increased interest in the field can be observed by the recent

increase in number of conferences, special journal issues, and books addressing issues related to self-translation (Cordingley, 2013). In 2012, it was recognized as "rapidly growing subfield within Translation Studies", and was given separate identity as "Self-translation Studies" (Anselmi, p. 11).

Analyzing the published work on self-translation, one gets astonished over the relative newness of the researchers in the area. Almost till the 1980s, other than a few researches on writers like Vladimir Nabokov, the center of the attention for most scholars remained and continues to be Samuel Beckett (Chamberlain, 1987). He is still considered the archetype of self-translators. One more series of researches focused on the Neo-Latin authors in the Renaissance Period.

Forster, speaking of bilingualism and literature, in 1968, recorded that his lectures were actually "the first survey of this problem" (1970, p. xii). Later, the shift in researcher's interest from comparatively recognized writers like Beckett towards the off-center group bred by post-colonialism was observed. In Europe, writers associated with the supposedly minor languages and translating their writings into chief European languages, have received much scholarly attention.

In the beginning of the new millennium, the study of self-translation got further intensified. Even as canonical writers like Kundera, Nabokov, and particularly Beckett remained prominent subjects, many others also made their name in the field, including Alexakis, Ferre and Hudson. Much of the heed has been paid to the present-time self-translators whose selection of language to write in is politically loaded. Among the self-translators from the sub-continent whose work clearly depicts the power asymmetry between source language and target language, Rabindranath Tagore, a famous Bengali writer who self-translated his works in English, has been found to be the focus of much scholarly attention (Zafoor, 2013; Sen, 2017; Alam, 2016).

1.2 Bilingualism and Biculturalism

Self-translation and bilingualism are the two phenomena that are very closely related. According to Hokenson and Munson (2007, p. 12), self-translator is an "idiomatic bilingual writer" capable of writing in two languages and translating his literary works between these languages. In the same vein, a bilingual text is the one that is available in

two different languages usually containing the subject matter that overlaps (Hokenson & Munson, 2007, p. 14). However all bilingual writers do not have such command of both the languages to be able to translate their own text written in one language into the other. There are two ways in which bilingualism is manifested in literary writing i.e. either in selection of certain sign system to create the text in, or in the co-existence of various sign systems or language varieties in the writing itself (Declercq & Boyden, 2013).

Bilingualism is of many different degrees and levels. Hokenson and Munson (2007) present a detailed categorization of bilinguals. A brief overview of their categorization is presented below:

- Those bilinguals/ trans-linguals who learn different languages due to exposure to different settings are called ambient bilinguals. Their level of proficiency in two languages differ as they can write perfectly in only one of the two.
- The other level is of diglossic bilinguals who only have oral competence in both the languages.
- The category of colinguals constitute those writers who produce texts in which code-switching is prominent i.e. they switch between the two languages within one text, keeping one language dominant.
- Another category is of competent bilinguals who have equal competence in the two languages and are capable of producing standard texts in both.
- The last group in the spectrum of bilinguals is of the idiomatic bilinguals. They deal with both the languages with native-like competence, exhibiting proficiency in using idiomatic expressions, registers etc.

According to this classification, self-translators come under the category of idiomatic bilinguals, who have enough competence to deal with the same content in two different languages with the meaning and purpose kept intact. Bilingualism can be expressed in various ways in literary texts that include practice of two or more linguistic codes in one writing or using different linguistic codes in multiple writings which in their nature are monolingual. The second scenario described is the one that reflects self-translation.

Keeping in view a somewhat small number of critical inquiries into the process of self-translation, bilingualism and biculturalism come forth as its prominent prerequisites. Toury (1995) asserts that bilingual efficiency is without any doubt one of the important predispositions for translation, yet, he continues that mere bilingualism is not sufficient for anyone to be skillful in translating and importance of numerous other factors must not be left unconsidered. According to Jung (2002), there are no specific preconditions that can foresee the possibility of any author becoming self-translator, however it is deemed important to determine some basic factors as preconditions. Some critical studies on self-translation (Beaujour, 1989 ; Scheiner, 2000; Jung, 2002) prove bilingualism and biculturalism to be mandatory conditions for self-translation.

Bilingualism goes hand in hand with biculturalism and forms the basis of the process of self-translation. Toury emphasizes that the well-rooted cultural knowledge of a translator holds important position and that the "translatorship" should be focused on playing a social role (1995, p. 53). However, Atzmon (2007, p. 5) opines that biculturalism does not make someone have deep roots in both the cultures rather it implicates "rootlessness" i.e. flexibility of shifting easily from one culture to another so that the two do not get shadowed by each other.

Weinreich (1957) states that a bilingual author carries within him/herself the conflict of two different languages. As both these languages have significant social and cultural status, the conflict occurs on psychological level, however prominent linguistic clues to such conflict cannot be found (Weinreich, 1957). Scheiner (2002) presenting a counter argument states that the traces of bilingual and bicultural existence of writers are very much found present in their writings and particularly in various versions of their works.

1.3 Self-translation and Translator's Self

The study of self-translation not only reveals facts about the process of translation by the author him/herself and the product obtained as a target text in another language, but it also develops insight into the self of the author-translator. Not only the text undergoes transformation during translation from one language into another, but also the personality of author-translator experiences transformation during the process. Three categories of

self-translators have been presented by Grutman (2013) : authors associated with linguistic minorities, for whom translation is utterly needed to make their works available for broader readership; authors belonging to colonial and postcolonial era, who produce their works alternatively in their own language and in the language of former colonizers; and immigrant authors, whose adoption of another language is the result of their shift from one place to another. This categorization is reflective of asymmetric relations between languages and cultures, which are manifested in representation of self by the author-translator in his/her oeuvre.

Discussing the relation of self and self-translation, Besemeres (2002, p. 220) proposes the concept of "language migrants" which can be defined as the way in which one places him/herself into different contexts and takes on various identities, that in essence leads to translation of identities. *Lost in Translation* by Eva Hoffman (1989) presents an example of what Besemeres alludes to as "language migrants". Hoffman, in this book, shares a detailed account of losing and remaking her identity at a new place as an émigré, and of translating her perception of self, viewed from the lens of new culture in the frame of new language.

In the same vein, another concept dealing with identity and self in self-translation is auto-conceptualization. It refers to the way one perceives what and who s/he is, in contrast to his/her socially constructed identity. So, it also means that a self-translator expectedly first conceives his own ideas while self-translating. In this manner, translating the self is on another level, finding an identity. That is to say, it is in hands of a self-translator to make the decision about how to translate. To be specific, to translate one's self in a different culture basically means to make oneself understood by a different culture (Berlina, 2014).

1.4 Statement of the Problem

The discipline of translation studies is considered to be concerned with "the complex of problems clustered around the phenomenon of translating and translations" (Munday, 2008, p. 11). With the continuous focus of translation scholars on the extreme difficulty and complexity of the task of translation, it has already been established that a text originally written in one language and based on cultural, social, political and

ideological features of that language, is exceedingly difficult to translate into another language. For one reason, the source text writer's perception and purposes are needed to be first decoded by the translator and then recoded in another language. Self-translation is considered to be a unique kind of translation, in a way that the author him/herself attempts to translate his/her work in another language. This very definition of self-translation gives the impression that self-translated texts are the most faithful translations of the originals as the author knows best his/her intensions behind the original. Yet, the complexity of the practice of translation is further highlighted by the fact that even for self-translators, keeping 'fidelity' with the source text remains a daunting challenge. Rather, as it is said by Attar (2005), it has been noticed that the self-translated texts are more deviant or deformed as the author-translator is likely to take more liberty in bringing changes to the text. Authors, in this case, only need answer to their own authority. This posits a tyranny which translation ipso facto exercises on the source text no matter the translation is done by another translator or the author him/herself. Keeping this in mind, this research attempts to test and challenge the widespread assumptions related to self-translations i.e. self-translations are not likely to be much deviant from the source text, and the differences between source text and target text, if found any, are due to author's audience-oriented approach. This research examines the extent to which the author, Qurrat-ul-Ain Hyder, exercises liberty to bring changes while translating her own famous collection of short stories *Pat Jharr Ki Awaz*. The changes brought about in text during translation have been analyzed to highlight the possible motivations behind deformation of the text during translation, other than writer's desire to readdress the text to different audience. In doing so, the research indicates the reinvention of writer's creative as a reason behind textual differences between source text and target text.

1.5 Research Objectives

1. To investigate the textual differences between *Patt Jhar Ki Awaaz* and *The Sound of Falling Leaves* on macro and micro-textual level.
2. To highlight the translation strategies adopted by Hyder that led to deformation of the text.

3. To test the central claim of Hokenson and Munson's theory (2007) in light of research findings.

4. To find out the element of reinvention of the creative self through the strategies employed by the author-translator.

1.6 Research Questions

1. What type of textual differences does *The Sound of Falling Leaves* exhibit in comparison to its original in Urdu?

2. In what ways do the translation strategies adopted by the author-translator lead to deformation of the source text?

3. How do the strategies adopted for translation indicate reinvention of the creative self during self-translation?

1.7 Significance of the Study

The importance of translation as well as theoretical and practical issues surrounding it have increased manifold with globalization. The investigations carried out within the field of translation studies help to unfold the multi-layered process of translation and its underlying connection with the social, political, and cultural spheres. This research too is motivated by a desire to contribute to this growing area of research and to add to the understanding of translation by studying the phenomenon of self-translation. An extremely limited number of researches on self-translations from Urdu to English show that this area has been much neglected by the translation scholars up till now and so many dimensions of self-translated texts are yet to be explored. Self-translations are important to study because they not only reveal the ways in which author-translator takes freedom in rethinking and recreating the original, but also highlight the issues like "competing linguistic" (Ordukhanyan, 2006, p. 239) and "conflicting identities" (Klimkiewicz, 2013, p. 198).

Among a few self-translators who have translated their works from Urdu to English, Qurat-ul-Ain Hyder is a prominent name. Unfortunately, because of scarce research in this area in Pakistan, only one of her self-translated texts has been analyzed in few of the studies (Asaduddin, 2008; Iqbal, 2017) i.e. *Aag Ka Darya* translated as *River of Fire*. This study

has focused on her collection of short stories titled *Pat Jharr ki Awaaz* translated as *The Sound of Falling Leaves,* which has not been analyzed in any of the previously done researches, so as to get deeper insight into her translation practices.

The range of motivations and reasons found at work behind the frequent deformation of the text during the descriptive analysis, helps to put in perspective the theory of self-translation taken as theoretical framework of the study. It has also been observed that there is glaring absence of theory of self-translation that accounts for the causes and effects of self-translation more comprehensively. The study is therefore significant, as is hoped to serve as a stimulus to translation scholars to rethink the theory of self-translation and evolve a better version.

1.8 Delimitation

Following are the delimitations of the study:

1. Only one of the Qurat-ul-ain Hyder's four self-translated texts i.e. *Pat Jharr ki Awaaz*, has been taken as a sample for the study.
2. On micro-textual level, utilizing purposive sampling technique, seven selected passages from the short stories have been analyzed for major translation strategies adopted by the author-translator.

1.9 Plan of the Study

The study in hand is divided into five chapters. Chapter one provides an introduction to the key concepts, important terms and key themes associated with the process of self-translation, which are dealt with in coming chapters. It also provides the thesis statement followed by research questions, significance and delimitations of the study.

Chapter two presents an overview of the literature addressing the issue of self-translation. It reviews the link between creativity, self and self-translation under the light of scholarly discussions. It also throws light on relationship between SL and TL that affects the production and reception of self-translated texts. The chapter closes on a discussion about Qurat-ul-Ain Hyder as a self-translator.

Chapter three describes in detail the methodological framework adopted for the study with description of theoretical and conceptual frameworks, method of data collection and analysis and presentation of findings.

Chapter four entails data analysis carried out in the light of models adapted for study. The macro and micro textual analysis is primarily presented descriptively and later quantified in order to further substantiate the results.

Chapter five presents a synthesis of findings, discussed in reference to the theoretical framework of the study. The research questions and assumptions presented in thesis statement are discussed in the light of the findings. At the end, the chapter presents a guideline for further researches in the field.

CHAPTER 2

LITERATURE REVIEW

2.1 Translating One's Own Text: Privilege or Detriment?

It is a well-established fact that every translation inevitably undergoes transformation. All the works produced as translations are presentation of writer's creative skills beyond linguistic boundaries. The translator's understanding of what the writer originally intends to convey always has a color of subjectivity added to it (Tanqueiro, 2000). This stands true even for the cases where writer and translator have close relationship and relatively increased understanding of each other's work. This has always proved to be a hurdle in the way of studying translator's work precisely and accurately. Mentioning one of the major troubles that the translator has to go through, Pontiero (1997, p. 85) states that translators themselves and their works too are "vulnerable to attack from all quarters".

Placing self-translations in this context, where the writer him/herself is the translator of his/her own literary work, brings forth a new perspective. In translation studies, a passably prevalent frame of mind is that self-translators must be considered "privileged", for they, being both author and translator of their work, have complete understanding of the aims and objectives of their work (Tanqueiro, 2000, p. 59). Also, the translations in this case are free of difficulties posed by differences in ideological, cultural, social, and historical backgrounds of the author and the translator. Tanqueiro (2000, p. 56) is of the view that self-translations are free from the adulterations of "external noise" or "secondary influences". These factors, in her view, are responsible for a great deal of distortion found in the product of conventional translation.

However, the studies have also revealed that self-translators not only enjoy this privilege to keep the intent of writing intact, but also they use it as a liberty to correct irregularities or "cohesive defects" present in the work (Boyden & Jooken, 2013, p. 243). A conventional translator is usually considered to be deprived of this privilege.

Boyden and Jooken (2013) strongly support the fact that self-translators enjoy great liberty in bringing changes to the text improving it in different ways realizing that they are

only answerable to their own authority. Analyzing the case of Crevecoeur's self-translations in French and Dutch, they conclude that the self-translated texts are more "noised" (with reference to Tanqueiro) than allographic translations and the market trends, prevailing literary styles, and self-censored presentation of identity are major factors that drive this "noise", thus must be considered during analysis of such texts (Boyden & Jooken, 2013, p. 244).

On the contrary, Ehrlich (2009) considers the comparison of authority of self-translator with conventional translator as ill-founded and baseless, claiming that translator, no matter translating his/her own text or someone else's text, always has a certain amount of privilege and liberty, granted with the change in linguistic medium. This means that all translators, including self-translators, view the source text in a similar way and in doing so self-translators, like all others, may choose something in the original text that was hidden before, and decide to bring it to the surface in translation. Thus equating the status of translator with the self-translator, he claims that the changes in self-translations are mainly due to the fact that the texts are transferred from one language medium to the other and have nothing to do with the status, power or liberty of the self-translator (Ehrlich, 2009).

2.2 The Shift of Creative Self from ST to TT

For a much longer period of time, in translation studies, the product that comes out as translation has remained the focus of attention, but Simeoni (1998) put forth the idea of shifting center of attention from explanation of translation norms to the central medium of this process i.e. the translator and his role in the whole process of translation. From this perspective, translation is considered not as an outcome of cognitive abilities at play but as an offshoot of social conventions that constitute cultural practices acquired by the translators (Sapiro, 2013). This shift has resulted in formation of a link between practices of translator and the social context in which s/he is placed. This social context has been referred to as "translatorial habitus" by Sapiro (2013, p. 60).

During the process of self-translation, not only the text goes through transformation, but also the translator first deconstructs and then reconstructs his/her self/identity. The new identity assumed by the author-translator as a result of shift in translator's self is referred to as "translatorial identity" by Tan (2012, p. 14).

2.2.1 Role of Translator's Identity

D. Fearon (1999) defines identity as the image one has of who he is and how he relates to others. Similarly, Wendt (1999) comprehends the concept of identity as understanding of one's role and assumption about one's self. Putting these definitions in the context of defining identity of a translator, it can be said that translator's identity is what role other people associate him/her with on the basis of what s/he contributes as a member of social complex (Tan, 2012). Thus, with every different role the translator assumes, such as bridging cultures and languages, transferring information, presenting foreign cultural elements, developing a new literary genre, presenting entertainment for the limited audience, etc., his/her identity changes.

But this formed identity of a translator is not only dependent on his/her personal traits and social position, but it also depends on contextual factors. These factors include target audience, the aim/purpose behind the act of translation, and the cultural setting of both the ST and the TT. As a consequence, during translation the translator assumes secondary identity which changes according to the situation (Tan, 2012).

2.2.2 Concept of Self in Self-translation

Eva Gentes et al. state in *Narrating Self in Self-translation* (2017) that as the self-translators narrate one event two times at least, they present a dual perspective. Thus the self-translated works hold great value in analyzing the role of language in shaping self-narration. Further elaborating, they state that bilingual/multilingual writers "think, speak and write" in two languages and shift position from one geographical area to the other (2017, p. 5). These factors together work to create their point of view.

Language and identity are inseparable for bilingual authors, thus putting them into a challenging situation of authentic representation of self in each language. As suitably suggested by Wilson (2009), representation of self and self-translation have a close connection. This representation of self is also connected with the perception the bilingual writers want to build up in the minds of their target audience. If the audience is equally competent in both the languages as the author, staying faithful to the text and coping up with the difficulties of representation of shift in self becomes even more challenging (Kippur, 2015).

Grutman and Bolderen discussing the impact of translator's self on self-translation, state that the fact that author and translator are one person, doesn't necessarily imply that his personae as author and translator are completely identical (Grutman & Bolderen, 2014). Rather, some self-translators consciously decide to mark difference between their individual personae in different languages. Self-translators superimpose their artistic and creative persona on the comparatively weaker role of translator (Grutman & Bolderen, 2014). This fact has been sufficiently recognized and acknowledged in translation studies that self-translators permit themselves "bold shifts" which otherwise would not meet the standards of "adequate translation" (Perry, 1981, p. 181). Perry adds further that the reason for occurrence of these shifts needs to be looked for i.e. whether they have occurred due to change in linguistic medium or due to shift in writer's self (Perry, 1981).

In the view of Gentes (2013), self-translation is a mode of creating balance between both the identities that self-translator possesses. Azurmendi (2015) opines that during self-translation when author changes language, his attitude and emotions towards each language impact the choices and strategies he adopts during the process of translation.

Klimkiewicz (2013) states that self-translation prompts a debate within the self which can be defined as an intricate network of electromotive forces generated by a translingual dialogue with the self. She further argues that the process also poses difficulty for self-translators to locate and articulate their "selves" as both the languages try to maintain their status refusing submission to one another, thus resulting in "divided consciousness" (Klimkiewicz, 2013, p. 191).

Evangelista (2013) takes into consideration the question of formation of new self during the process of writing in second language. She emphasizes the impact of translating one's self in second language on the identity and voice of a person, while s/he remains conscious of his/her "continuous duality" (Evangelista, 2013, p. 179). She propagates the view that one of the two languages is lost during self-translation. To highlight the link between self and language, Evangelista discusses Besemeres' point of view that bilingual writers possess contradicting versions of self and it is inevitable for them to make a choice between the two selves/languages (2002). She concludes that there are no two selves present rather one self with contradictory versions defines bilingual writers. Thus, the

examination of other aspects of self is made possible through self-translation (Ruiz, 2017). The point of view is further strengthened by Kippur (2015) with a view that the dynamic nature of self-translation helps the author to perpetually move within his/her self.

2.2.3 Creativity in Translation

The translations making use of language in an unpredictable and non-conformist manner or those which present the non-conventional choice of language variants are considered to be the creative translations (Kussmaul, 1995). In translation, being creative is usually considered to be an element which only works for translation of literary texts. However, Jääskeläinen (2012) states that creativity helps in the situation where there is no obvious solution, thus it is also an inseparable element of issue-resolving process in all other types of translation tasks. Similar point of view is presented by Mackenzie (1998) as she mentions that professional translators claim on the basis of their experience that even technical texts which comprise only facts, need creativity during translation. Viewing role of creativity from socio-cultural point of view, O'Sullivan (2013) states that with the increase in approaches adopted for translation such as pragmatic, functional, sociological etc. and adoption of models which are not equivalence-based, inherent creativity involved in the translation process has become more visible.

Kussmaul (2000) pointing the difference between successful and unsuccessful translations states that translator's use of creativity at appropriate times makes the translation successful while on the other hand, rigidity on the part of translator to stick to the old methods makes it less successful. Balacescu and Stefanink (2003) discuss and compare the theoretical approaches to creativity and categorize them in two groups, one that considers creativity as issue-resolving element in translation and second that considers it as an element of novelty. They place machine translation, skopos theory, comparative stylistics, pragmatics and hermeneutical approaches in the first category (Balacescu & Stefanink, 2003), and theories of manipulation school (Hermans, 1985), poetic license used in feminist translations (Godard, 1989; Levine, 1991; Lotbinière-Harwood, 1991) or post-colonial translations (Bassnett & Trivedi, 1999; Bandia, 2008; Simon & St-Pierre, 2000) in the second category.

O'Sullivan (2013) presenting the issue in a nutshell says that two schools of thought can be found prevailing among translation scholars, one that considers creativity as an essential element of production of successful or credible translation, and the other that perceives it as an extension to the regular practice of translation. Creativity, if taken as translator's choice, brings in relation the concept of translator's authority, but this authority never goes uncompared with the standards of literal equivalence which are culturally constructed (Loffredo & Perteghella, 2006). These differences set translation that involves creativity apart from "translation proper" (O'Sullivan, 2013, p. 44) i.e. one that follows equivalence-based approach.

It can thus be said that creativity in translation puts into perspective the very way translation is defined (Ruschiensky, 2015). This might be the reason of translation scholars' increased interest towards the given phenomenon. Delisle and Woodsworth (2012) claim that the aspect that makes human translations remarkable and unique is their creativity. Creativity in translation has been researched following two main approaches i.e. experimental approach and literary approach. Experimental approach explores the role of cognition in the process of translation and the later examines creativity in translation with respect to different contexts such as sociological, cultural, political and historical (Ruschiensky, 2015).

2.3 Self-translation in Postcolonial Context

With the cultural turn, the purview of translation studies research involving post-colonial literature has been broadened. It has been noted in history that translation was the source for colonizers to understand and govern the colonized bodies (Benabed, 2017). "Translationese" is the term used by Spivak in order to refer to those translations which disregard the cultural identification of people who are weak politically and are guided by "the law of the strongest" (Spivak, 2000, p. 400). The relation of translation with power has made it an important weapon for postcolonial writers which they use for decolonizing the minds by adopting the strategies such as subversion and resistance.

Using the language of the colonizers is one of the prominent features of literature produced in the former colonized areas. Ashcroft et al. (1989) say that it is the medium of language that perpetuates the power hierarchy and establishes the concepts of facts,

discipline and truth. Thus, it can be said that the literature produced in the postcolonial time is representation of clash between accessibility and identity (Crystal, 1997). There exists a vacillating opinion among the postcolonial writers regarding English language as it possesses potential to alienate and liberate. They opt to produce their work in European language, however many of them consider "some sort of translation" to be involved in the process through which meanings are imprecisely estimated in the source language (Zabus, 1995, p. 315). So, on one hand they tend to protect their mother tongues and on the other hand language which offers wider readership is also important for them. They solve this issue through translation.

Achebe (1975) opines that the language used for the postcolonial literature should be English but in its new form, being rooted in its ancestral origin but morphed to be well-suited for new milieu. This adjustment of language of the colonizers produces hybrid text which involves elements of both the languages of the colonizers and the colonized and results in entrance of formerly quietened cultures into the territory of active discourse. Bandia (2008) considers it a pursuit of agreement between indigenous and European languages, a central way, a mixture of SL and TL adjusted to meet up the requirements of both the languages and cultures, incorporating hybridity as a feature of postcolonial literature.

Traditionally, the translator is someone who him/herself is not the author of the original and may or may not belong to the same linguistic group as the writer. Postcolonial translation studies mainly takes into account the texts originated in the colonized culture and translated by the colonizers and highlights the politics of the colonizers in selection of a particular text for translation. Also, it focuses on the strategies adopted during such translations in order to strengthen the specific image of the colonized they want to portray (Pinto, 2012). The most studied case among such is translation of *Rubaiyat* by Edward Fitzgerald (Nirajana, 1992). Further elaboration of this area of investigation brought reverse translations into consideration i.e. translations from the colonizers' language to the language of the colonized, done by the later. These studies include discussion on the way such translations aid or destroy the colonial mindset. Another type of translation which forms part of postcolonial literature is practice of self-translation. Since in such translations

author and translator are the same person so they escape the question of authenticity and are usually considered equivalent to the originals (Pinto, 2012).

In the view of Mehrez (1992, p. 125), postcolonial literature produced by bilingual authors exhibits a kind of "radical bilingualism" and such works can only be fully comprehended if read with reference to their translations into the other language, keeping in view the cultural context. Tymoczko (2000), taking this idea presented by Mehrez further, argues that writings of bilingual authors attain linguistic polyvalence and polysemous interactions. The postcolonial self-translators use CTEs i.e. Conventional Translation Equivalents which help in mediating language along with the culture. This use of CTEs, in view of Tymoczko, proves to be the most constructive way for the authors to produce their work in multiple languages.

2.4 Power Asymmetry between SL and TL

Multilingualism, along with many other aspects, reflects difference of power between languages. There is no doubt about the fact that in multilingual contexts, no two cultures and languages share the equal status and power differences are always found at play whenever they happen to come into contact (Castro, Mainer, & Page, 2017). These power differences become visible (in spite of the deliberate actions taken to keep them invisible) through translation which is considered as the most prototypical pattern of the confrontation between two cultures (Alvarez & Vidal, 1996). The question here arises that how much of this power asymmetry is made in/visible through self-translation. The issue of power in relation to self-translation has now become the center of attention for translation scholars especially in descriptive studies.

With the involvement of cultural aspect to the study of translations and emergence of term "cultural turn" presented by Bassnett and Lefevere (1990, p. 9), it became apparent that translation is not a neutral practice of transferring some linguistic items from one language to the other, rather it involves power, either in strengthening the existing hierarchies or in deconstructing the prevailing power structures underlying broader social, political and cultural contexts. Álvarez and Vidal (1996) argue that power plays a central role in knowledge production in source culture and then in its representation and re-contextualization in target culture. Also, this power is strategically used to create the

desired representation of other culture. Thus, analysis of translation practice is not possible without taking into consideration the power structures embedded in texts which are representations of broader cultural context (Bassnett, 1996).

In the same vein, Gentzler and Tymoczko (2002, p. xvi) opine that the discipline of translation studies has taken a new turn and the focus from "cultural turn" has now been shifted to the "power turn". Not only the language, but agents and contexts are also asymmetrically patterned which increase the importance of power investigation in translation studies. Power is defined as an ability of one class to restrict the actions of other class, either with the help of visible dominance or through indirect manipulation (Foucault, 1995), which is multidirectional in nature i.e. from lower to higher, higher to lower or horizontal (Castro, Mainer, & Page, 2017). Thus, translator as an agent in translation process, is supposed either to be extending and sustaining the coercive patterns or objecting and questioning them. Translations are always biased and are used as major tool for imposition of political or social dominance, for validating the existing state of affairs, for promotion of desirable ideas and behaviors and for producing "powerful" knowledge, usually in a skillful and non-apparent way (Castro, Mainer, & Page, 2017, p. 19). In addition, translators can also use the process for practicing resistance by overthrowing the conventional loyalty of translation and adding their personal perceptions of the world to their text (Gentzler, 2002).

Besides the translator, all other actors involved in the process of translation, such as editors, publishers and the recipients of the target text together make, change and shape the meaning of the text. The strategies adopted by the translator and his approach towards the act of translation as a whole affect the production of knowledge in and about different cultures. Therefore, in order to discuss power in relation to self-translation, it is important to incorporate the aspect of "power turn" in the discussion (Castro, Mainer, & Page, 2017, p. 20).

Being a minority is one of the factors that places any language at the lower status in power hierarchy. O Castro et al. (2017, p. 4) in their volume have introduced the term "minorisation" to make reference to languages and writings that are considered subservient to the others. Patrick (2010) states that the minorized languages and writings can be seen

at loss on two levels: at macro level, they are bereft of social standing, supremacy, dissemination, and standardization while at micro level, they are deprived of acknowledgement or acceptance by users of language that is sociolinguistically ascendant.

Casanova (2013, p. 91) states that the inequality between literatures belonging to different polysystems results in categorization of literatures as "dominating" and "dominated". The exploration of encounter between the two categories include three different scenarios: self-translation involving both literatures from "dominating" category; self-translation involving both literatures from "dominated" category; and self-translation between "dominated" and "dominating" literatures. Grutman (2013, p. 74) states the same case by referring to first two scenarios as "horizontal exchanges", where the two languages involved are of equal status, while in the third case, the self-translation is either directed uphill (towards "dominating" literature) or downhill (towards "dominated" literature).

O Castro et al. (2017) mention that as self-translators are usually found dealing with diaglossic situations, the linguistic choices made during self-translation are loaded with or influenced by political scenarios. Those self-translators who function with languages that do not share equal status for example, indigenous language and a world-wide dominant language, face problems in reaching an agreement between different aspects of their "self" defined by various linguistic media. Provided that the multilingual contexts in which self-translation is done involve power asymmetry between languages and cultures, Whyte (2002, p. 64) comments that "the practice of self-translation is never innocent".

Power is considered intrinsic in self-translation. The progression of the world towards multilingualism brings our attention towards empowering self-translation. By challenging few of the central and conventional features of translation studies, self-translation not just serves as a useful weapon to change them, but also presents an overview of possibilities for research on multilingualism and activism of translator in future. This is what makes the act of self-translation powerful.

2.4.1 The Case of Urdu and English

Wei (2000) opines that languages are not stable rather they, like other living beings, come into existence, flourish, and then die. Language is viewed as human propensity which

has an ability to evolve with them and they use it, bring changes to it and renounce it according to their desire (Wei, 2000).

English set up its roots in subcontinent during the British Raj (1765-1947) and it became the language of instruction and administration in the region. Slowly, when it started to get acceptance by public, it posited as the language of the elite, the administrative purposes and the Indian press. With its ever-expanding power throughout the world, the language started to hold not only social but also political and cultural supremacy and prestige. Thus, it turned out to be "the language of government, education and advancement, along with being a representation of imperial rule and progression" (McCrum, Macneil, & Cran, 2002, p. 202).

Even after the colonial time, English continued to enjoy the powerful status in Pakistan, as it was selected as an official language of the country. This power so strongly embedded in Pakistan, made it maintain its use in important institutions such as education, law, science and technology, and business etc., putting Urdu and all other local languages at secondary level. As the hierarchy of English was never repudiated, subsequently, in the traverse of six decades English became the second language for most of the people living in cities and those getting education. Although users/speakers of English language in Pakistan are in minority, yet this small group constitute people who are in control of the domains which are considered prestigious professionally.

As has already been discussed that when languages come in contact, they form a hierarchy on the basis of power they possess. Thus, considering the case of Pakistan, J. Baumgardner (1993) states that English is a language that has been given the highest pedestal in the linguistic hierarchy in this region. Explaining the reason of his claim he says that it holds such a strong position in Pakistan that all the legal and constitutional body of work is codified in English with no existence of translation in any of the local languages (Baumgardner, 1993). Sridhar (1995, p. 49) considers English as "a ticket to upward mobility" in Pakistan.

Khalique (2007) states that now-a-days three general opinions are spread by the elite-dominated educated class in order to popularize some assumptions regarding use of Urdu and English in Pakistan. First is that as English is considered to be a language of

knowledge throughout the world, its replacement with any other local language will prove to be a setback for Pakistan, as the indigenous languages restrict the vision. Secondly, translation of texts from English to Urdu should not be appreciated because they add to the level of difficulty. Thirdly, as Pakistan has a number of languages in use, replacement of Urdu for English as an official language will bring chaos in the country (Khalique, 2007).

The domain of literature, like all other fields, has also not been able to escape the overshadowing of local languages by English. There is a huge number of Pakistani writers who opt English over all other indigenous languages to produce their literature. Self-translation from Urdu to English is another special case which highlights the importance of English in the region. Self-translators such as Abdullah Hussain, Qurat-ul-Ain Hyder, Umaira Ahmed etc. who first produced their works in Urdu have attempted to translate them into English. A number of reasons can be considered at work behind such decisions which will be discussed further in this chapter.

Having discussed this, it becomes all more evident and clear that in the pair of Urdu and English, English is posited at a higher place in hierarchy, due to the effect of colonialism and the current status of English-speaking world in all fields like science and technology, arts, commerce etc.

2.5 Translation of Culture-Specific Terms

Katan (1999) opines that the knowledge of meaning of culture and their own cultural associations is instinctive for people and although everyone is intuitively aware of which culture they are a part of, defining culture has always been an elusive and tough challenge. Similarly, Hietarana (2000) remarks that in day-to-day life people use the notion of culture in very loose and somewhat unequivalent senses. Many sociologists and scholars have attempted to define culture from different points of view. Culture, in Vermeer's point of view, is the set of practices and norms that all the members of one society share and that makes them appear similar to each other. He further elaborates that these norms not only help individual to be like others in one group but also help to mark differences between different groups (Vermeer, 1987).

Among all the definitions of culture, the definitions which address the role of norms and traditions are most relevant to the phenomenon of translation, as in Descriptive

Translation Studies the choices and patterns of translator are analyzed from the perspective of norms and limitations that dictate the process of translation. These patterns set the norms of culture in language and the translation process is governed by these linguistic cultural norms.

Identity, social and individual, is highly dependent on and thus is directly related to the language. Language, in other words, is the depiction of ideologies, opinions, customs, distinctive traits and cultural practices of any group of people as a whole, and any person individually. The language use of a society or a group of people holds in itself the information about their cultural associations and their conceptualization of different notions such as, religion, society, nation etc. (Bahameed, 2008). Therefore, every language has its own set of norms and notions that has a direct link to the culture of its speakers. These linguistic norms and cultural associations are thus inseparable (Kramsch, 1998).

Having discussed such a close association between language and culture, it becomes apparent that any text written in one language cannot be translated into another without deep understanding of the two cultures associated with those languages. For a translation to be authentic and successful, it is important for a translator to be mindful of the differences between source culture and target culture (House, 2009). Also, it is needed that s/he should be mindful of the significance of these differences. Translators usually cover up this cultural gap through the strategies such as equivalence. According to Robinson, it is the quality of a professional translator that he gets along with the foreign culture, making the process of cross-cultural communication less problematic (Robinson, 1997).

"Translating across cultures" and "cultural proficiency" are the current fad of the field of translation and interpretation (Katan D. , 1999, p. 193) and Baker (1996) presents his concern about frequent adoption of cultural perspective by a number of scholars. This change has been referred to as "the cultural turn" which postulates that translation can only be studied with reference to culture, identity, power and ideology (Lefevere, 1992, p. 45).

With the acknowledgement that taking the text across different cultures is the main purpose of translation, there arises a question related to the extent to which interaction between cultures through text is possible. Suh (2005) states that linguistic gaps originating

from cultural differences have made the task of a translator quite difficult, however the same differences are the reason why translation is deemed necessary. Bassenett (1998, pp. 79-81), in this regard, argues that it is the part of translator's job to take into consideration the cultural differences and not to profess that "value-free cultural exchange" is possible. She continues saying that language cannot be taken out of culture, nor the culture out of language. Similarly, Wen-li (1996) states that for a translation to be the ideal, it is important that the translator should keep a balance between idiomaticity and culture. This idiomatic nature of text can only be kept intact in translation if the translator knows source culture and target culture deeply and has a clear idea of differences between the two.

The translation of cultural content and problems related to it are discussed by translation scholars from many different perspectives. Cultural differences on the level of text as a whole such as textual structure, rhetorical and stylistic devices, and genre-specific patterns are sorted out in studies based on contrastive rhetoric, pragmatics and text linguistics. Similarly, differences at lexical and semantic level which are related to culture-specific concepts or items, are dealt with the classification of culture-specific items into different categories and proposing appropriate strategies for their translation into another language or culture (Suh, 2005). In addition to items like food, clothing, customary practices etc. concepts embedded in religion including myths and history pose a great difficulty for the translator (Malik, 2013). Thus, based on social, linguistic and symbolic differences between cultures, it can be said that translation is not merely an act of substituting one word with another but much more than that (Abedi, 2015).

Many problems that come to the surface while translating culture-specific items make the task difficult and complex. One of them may be the lack of complete knowledge about target culture on translator's part. Larson (1984) points out that it is the job of the translator to get hold of target culture before attempting to translate, keeping in view the aspects like geography, history, ideologies and world perception. Another problem is linguistic gap between cultures and non-existence of suitable equivalent in the target language for certain culture-specific terms. The translator, in this case has a huge responsibility to decide appropriately which words should be used to convey the meaning without deforming the context and cultural essence of the word (Bassnett, 2011).

Many scholars have presented models to classify culture-specific items into different categories such as Newmark (1988), Pedersen (2005), Katan (1999), Baker (1992), etc. and many other have presented strategies to deal with the problems associated with translation of these culture-specific items, such as Vinay and Dalbernet (1958), Gerardo (1977), Albir (1999) etc.

2.6 Cultural Mediation through Self-translation

Mediation defined in legal terms, is a way to resolve disputes or issues between different parties through reconciliation by a neutral third party. It has been noted historically that in some cultures the mediator used to hold a strong social position and exceptional respect (Râbacov, 2013). Within linguistics, the term is defined as the process of feeding one's beliefs and goals into prevailing communicative context (Beaugrande & Dressler, 1981). R. Taft defines mediation between cultures as the process which needs the successful transfer of information and beliefs from one culture to the other (Taft, 1981). Finally, viewing the term from the perspective of translation studies, brings the concept of intertextuality in relation and the translator, as a reader of ST and the creator of TT is considered as the mediator. As it is noted by Hatim and Mason (1990) that the translator's work encompass mediation between two parties; one is the creator of ST and second consists of the readers of TT. Direct mutual interaction between these two parties might be ineffective due to the difference of cultural contexts they belong to.

Schulte (2011) points towards the trouble translators face as mediators and states that as the product of translator's work is mainly composed of words, which hardly have any marked conceptual contours as far as their meaning is concerned, it becomes highly difficult for him/her to make choices that have less chance of misinterpretation and that convey the meaning effectively. Katan (2004, p. 250) opines that "mediating is a point of refraction" which translator should show awareness of in making decisions of choosing the right cultural meaning/equivalent by either domesticizing or foreignizing in order to gain the highest possible equivalence, putting in minimum effort.

The translator's attitude towards self-censorship must be accessed for mediation between cultures to take place effectively. Tymoczko (2007, p. 28) notes that some translators strategically bring forth their ideology of self-censorship by giving "zero

translation" to some of the cultural terms of ST and it is the result of translator's goal-oriented conscious choices made during translation.

Hatim and Mason (1990) opine that mediation between cultures is not the only job of translators as they also put effort to vanquish the differences that become hurdle in the way of transferring meaning. Castro-Paniagua (2000), in the same vein states that the translator must be considered as an ethnographer, for he is not only responsible for the transfer of information semantically but also for the transfer of cultural codes which inherently form part of that information. So, Khalaf (2014) presents his view by saying that the job of a translator as mediator is an important one and should not be overlooked as it enables him to manage cultural differences and bring forward a text comprehensible and understandable for the target audience yet keeping the values of source culture intact. In other words, the translator bridges the two cultures linguistically.

Râbacov (2013) draws a comparison between translation proper and self-translation and states that in terms of their role as mediator between cultures, both are same. Both entail ST being transcoded into TT. The self-translator is required to mediate between the source and target text by not only utilizing his/her expertise in both the languages but also by getting sufficiently acquainted with the two cultures involved.

2.7 Status of Self-translation

Irrespective of the individualistic nature of ST and TT, usually the treatment of self-translation involves non-recognition of the translational task as a whole. As a result, the action of self-translation is usually made invisible. Jung (2002), mentioning the example of Heym novels where German versions were not declared to be self-translated from English versions, notes that it is often for self-translation to not get any recognition at all. Fitch (1988) notes the same for many of Beckett's self-translated texts which were not considered as translations in the first place.

Some translation scholars also claim that self-translation shares the same status as the original (Fitch B. T., 1985; Grutman R. , 1998; Jung, 2002). The belief that what is originally intended by the author in the original is more effectively delivered by the self-translator as compared to the conventional translator, plays great role in shaping that claim. But considering self-translation as another original has profound results, as mentioned by

Jung (2002), that those who attempt to translate the work that has already been self-translated by the author in another language, find it necessary to read both the original and the self-translation to pursue their task. He further notes that this second translator looks at the self-translated version whenever any ambiguity arises in translation of the original, considering both of equal value and status.

The discussion gives birth to another related aspect which highlights the way the original's status is affected in the presence of self-translation. As France (1997) records that self-translation at times puts into perspective the higher status of the original in the hierarchy. The same point has been highlighted by Whyte (2000) as he quotes the case of Sorley McLeen, saying that increased admiration he got in the 1980s was due to the self-translated English versions of his writings and not the originals in Gaelic.

Another effect of self-translation on the original is that the ST becomes retrospectively unfinished only due to writer's attempt of recreating his/her work in a different language (Krause, 2007). Fitch (1985) elaborates that the TT produced during self-translation is considered to be completing the first version or the original as the writer of both the works is the same person and the work is only realized fully if both the texts are kept in consideration.

2.7.1 Need of Self-translation

It has been acknowledged widely that bilingual and bicultural being of a writer is necessary for self-translation. However, it may not be the reason that makes authors self-translate. The need of authors to self-translate can arise due to reasons like non-availability of considerable audience of ST in the first language; unsuitability of first language to express writer's changed and evolved perception towards his/her writing; financial issues, inability to publish the work etc. (Beaujour, 1989).

Grutman and Bolderen (2014) state that one of the main motivations behind self-translation is the desire to reach bigger audience. Writers use self-translation as a medium for self-promotion by not waiting for other translators to translate their work into another (usually widespread) language and giving themselves an advantage over contemporary writers. The writers thus act as their own ambassadors and career-builders (Grutman & Bolderen, 2014).

Another reason or motivation behind self-translation is considered to be the state of exile (Al-Omar, 2012). Nabokov's self-translations are largely considered as an example in this regard (Yarsawich, 2007). Whyte (2002) notes that while on one hand translation deals with removing barriers between languages and adding foreign elements of one language into the other, self-translation on the other hand happens in the states of exile or of primitive domination of one language over the other.

It is also said that Nabokov showed great dissatisfaction with the translations of his writings by other translators, thus he attempted to self-translate from Russian to English and vice versa (Kimmel, 1998; Osimo, 1999). Therefore, discontent with the translations already done by the other translators results in self-translation. Such insecurities of authors are quite usual and depict the writer's will to save the harmony of their text (Santoyo, 2010).

2.7.2 The Question of Authenticity

Many researchers have attempted to analyze whether the creator of the ST is well-suited to be its translator or not (Fitch B. T., 1985; Hutchinson, 1986; Jung, 2002). Whyte (2002) with regard to this question states that it is not possible to attach fixed meaning to any text and to assume that the writer is the only person who can use his/her text in the best way is wrong. He continues by saying that as soon as the work is published, it is open for different interpretations and uses (Whyte, 2002).

On the contrary, some other scholars are of the view that self-translations are the most authentic translations. The immediate access of the author to the real intent behind the writing is argued to be the main reason for its comparatively greater authenticity (Tanqueiro, 2000). Guldin (2004, p. 100) goes to such an extent to call self-translation as "the only true translation". Fitch (1985) states that the central point of this discussion is not the product received as TT, but the process which produced it. This view clearly places the self-translator in a place better than the conventional translator to be able to recall the intent behind the original (Jung, 2002). In comparing conventional translation and self-translation one other issue that comes to the surface, as reported in many researches (Jung, 2002; Krause, 2007; Scheiner, 2000), is that both of them are deviant from the ST.

2.8 Self-translator versus Conventional Translator

Kalnychenko (2017, p. 324) argues that any neglect of the problem of self-translation is not rightful and that the perception that "there is no difference between the author-translator and the ordinary translator at all, is the simplification of the matter". Finkel (2007) in the same vein says:

A common translation norm compulsory for everybody is non-existent… the norms fluctuate – depending upon the general literary views of a certain epoch. Due to all those circumstances – if not very comforting, still actually existent – the author's solution of translation problems unexpectedly acquires a particularly acute interest and significance. (p. 184)

Finkel (2007) also stresses the difference between self-translator and the ordinary translator and says that the difference between the two may appear insignificant with the perception that regardless of their personal relation to the translated work there is only the result that matters i.e. the degree of perfection and the means by which the translation tasks have been solved. Rejecting this pattern of thought he further says that such a reasoning can only be considered as oversimplification of the matter.

While the ordinary translator and the author-translator are seemingly confronted with the same problems and difficulties, their resolution acquires a different character, a different direction, a different substance in self-translation than in the usual translation. First of all, the literary work is strongly deformed in the way it is represented. While the non-author-translator reconsiders the work, emphasizes some elements and mitigates others, firstly, because of his or her ideological, aesthetic, ethical, etc., non-identity with the author, and secondly, due to the transfer of the literary work into new conditions (to other readership), for the author-translator the reasons of the first order obviously cease to exist. (Finkel A. , 2007, p. 300)

Kalnychenko (2017, p. 326) adding to Finkel's remarks says that although total shift of ideological, aesthetic, and ethical identity of translator is not expected in self-translation, however it is still evident that rethinking does take place in form of a "reconsideration" of text, "not for oneself, but for others". Consequently, there appear more

or less significant changes that the author-translator makes, perhaps, as if committing an act of violence over his authorial intention. The very self of the author is compelled by the different language and cultural milieu to make such replacements and to rewrite his work, resulting in a transformation and a split of self in two. "This reinvention cannot but affect the language and style of the translation" (Schippel & Zwischenberger, 2017, p. 326). It can thus be said that the greater independence from the original makes up the main difference between the author-translator and the ordinary translator. But does the above-noted reinvention of self allow the author-translator to seize the opportunity? The answer to this lies in the investigation of self-translation in different contexts, which the study in hand is a small contribution to.

The difference between the self-translator and the ordinary translator cannot only be judged through the product that comes as TT but the motivation/reason behind carrying out the task of translation also differs in both cases. As Finkel (2007) notes:

> There must be important reasons and conditions for the writer to translate his own works, and these reasons and conditions can be so varied and so individual that it is an extremely rare case that they would be similar with different authors. To some extent, they always include aesthetic considerations – that is, the dissatisfaction with the translations made by other people, but it is not always the main, single, and deciding reason. (p. 327)

Tanqueiro (2000) in her article explores the process of self-translation with a special focus on the role of translator during the process. She declares self-translation to be "the extreme case in the field of literary translation since a single person was bringing to bear two sets of skills and carrying out two tasks which are generally performed by two different people" (Tanqueiro, 2000, p. 55). She further solidifies the argument by comparing the role of self-translator with that of conventional translators. For, no matter how close the author-translator relationship may be in conventional translations and no matter how much the translator strives to reach the "real intentions" of the author, there are always elements colored by the subjectivity of that other party to the process: i.e. the translator (Tanqueiro, 2000, p. 56). In conventional translation, as claimed by Nord (1997,

p. 85), "what is actually translated is not the sender's intention but the translator's interpretation of the sender's intention".

On contrary, to self-translate "implies to interpret, to create. The process is analogous to the process of creation and is innate to the poetisation of reality" (Aparicio, 1991, pp. 14-15). It has sufficiently been reported in translation studies that every translation done, carries translator's objectivity which can be seen in his attempts to revise and fix the text by correcting the errors, adding details, omitting some passages etc. However the difference between the conventional translation and self-translation lies in the fact that the former follows the standard procedures, strategies and techniques of the experienced translator, while the later carries revision of text not necessarily bound by the standard procedures but perhaps is done more instinctively (Tanqueiro, 2000).

2.9 Self-translation and Reinvention of the Creative Self

Brink (1976, p. 45), on the basis of his personal experience as self-translator, says that self-translations are "rethinking in a framework of a new language", which might suggest a process of rewriting rather than a translation. This rewriting involves a shift in writer's creative self in order to produce the self-translated version which although based on the same ideas, differ from the original on so many levels. In an attempt to make this reinvention of creativity of the self-translator better understood, Brink makes the following comparisons: translating one's work into another language is similar to a painter who produces a work in a range of reds and then repeats it in hues of blue. The colors would most likely impose their different 'logics' on the works, even to the extent of demanding a change in shapes or textures. Furthermore, after working with both colors, the painter will have probably discovered much about red through working with blue and vice versa (Brink, 1976). In other words, translating his/her work into another language often gives the author further insight into the original work and it also allows the translation researcher to gain further insight into the evolving creativity during the translation process.

Tanqueiro (2000) discussing the process of self-translation and the way it involves writer's creativity particularly in works of fiction, says that when the author first produces the work in one language there are some creative processes at work which help him/her create a fictional universe and then translate his/her ideas into words, giving form to the

artistic creation. When the same person takes on the role of translator to reproduce the same text in another language, his creativity functions on another level, channeled more directly into linguistic creation as opposed to the processes of giving rise to characters, the relationships between them, the construction and definition of time and space, the narrator's perspective, and plot coherence.

She further adds to explain the reinvented creativity of the self-translator and says that since the author is absorbed in the complicated process of building this fictional universe, which becomes as real to him as outside reality and life itself, s/he may sometimes neglect to some extent certain aspects related more directly to linguistic expression, style, rhythm, the "music" of the words, prosody, cohesion, and so on, or indeed the veracity of some seemingly factual claims (Tanqueiro, 2000). All of these are flaws the author-turned-translator is quite likely to detect and revise when self-translating.

Ehrlich (2009) opines that keeping in view that the self-translator is a privileged translator who enjoys a level of freedom that other translators often lack, and the additional fact that self-translation takes place after the creation of the fictional world, then there is no reason to assume that the self-translator cannot add a new dimension.

Although the process of translation in general, and self-translation in particular is expected to be systematic, resulting in TT that reflects the same idea as contained in ST with the difference of code only, however there are certain constraints to this systematic approach to self-translation. These constraints are placed by the social and political context, power relation between the languages involved, and most importantly the writer's self. As emphasized previously, during self-translation not only the text undergoes transformation but also the author-translator is subjected to change. Similarly, Benjamin (1969) touches on the concept of intentio, and implies that any intention of a text or of an author will change when the language is changed. In other words, meaning is embedded in language, and the way in which a language expresses itself determines what the intentio will be. Applying this to self-translation would mean that although the self-translator has the advantage of being an authority on the author's original intentio, the change in language inevitably leads to a change in intentio. It follows that even the privileged self-translator

can still be an external translator to a certain extent because the very change in language makes this possible.

Presenting the features of self-translation in a nutshell, Finkel (2007) states that there is no doubt that a self-translator also rethinks his own work while addressing it to new readers. But this rethinking and the subsequent translation is of a different nature in comparison with ordinary translation: it is the rethinking not for oneself but for others. Secondly the fact that the author himself writes in the target language does not ensure optimal results at all, does not advantage them noticeably over somebody else's. Moreover, from the point of view of the principle of adequacy, any sort of changes in the source text is a not an advantage but a deficiency, whereas such changes are unavoidable in case of the author-translator. Thirdly, in an authorial translation, the boundaries between translation and adaptation are blurred. To be more precise, adaptation becomes an inevitable part of an authorial translation, which distinguishes it significantly from an ordinary translation (Kalnychenko, 2017).

2.10 Qurrat-ul-Ain Hyder as Author-Translator

Qurrat-ul-ain Hyder (1927-2007) is a prominent Urdu novelist, short story writer and self-translator and has contributed in adding vivacity and new dynamics to Urdu literature with remarkable textual content providing keen political and social insight. Afzal Tauseef (2010, p. 2) states that reading Hyder's writings made him feel as if he has "read Hindustan".

Hyder was born in 1927 in U.P. and belonged to the family of intellectuals. Both her parents were renowned literary figures of Uttar Pradesh. Her father Sajjad Hyder Yaladram was considered one of the founding fathers of modern Urdu short story. Her mother Nazar Sajjad Yaladram was a prominent novelist of her era. Due to her father's transferrable government job, she visited a lot of places in her childhood. Describing her experience she states that she paid visit to many different countries and cities till the age of ten-twelve (Sawhney, 2010). This broadened her vision and made her encounter different cultures. Laurel Steele (2008, p. 182) commenting on Hyder's life state that she got an "iconoclastic life, bold political choices and civilized taste", which is clearly reflected through her writings.

Besides being a literary figure, Hyder also worked as journalist in England and had also contributed for Sahitya Akademi (Paul & Siddiqi, 1998). Also she remained in association with the Central Board of Films (Paul & Siddiqi, 1998). She also taught Urdu at Jamia Millia, Delhi and Aligarh Muslim University as visiting professor (Zaidi, 1993) and delivered lectures at universities of California, Chicago and Arizona.

Hyder's novels and short stories are considered captivating as they include intricate analysis of Hindu and Muslim cultural embedment with respect to colonization, partition of Indo-Pak subcontinent and other social movements. Her contributions to the world of Urdu literature include *Mere Bhi Sanam Khane* (1949), *Aag Ka Darya* (1984), *Aakhir-e-shab Ke Hamsafar* (1979), *Chai Ke Bagh* (1965), *Patjhar ki Awaaz* (2007), *Kar-e-Jahan Daraz Hai* (2010), *Roshni Ki Raftar* (1994), *Safeena-e-Gham-e-Dil* (1969), *Chandni Begum* (1990), and *Gardish-e-Rang-e-Chaman* (1990), which earned her the titles such as "the Hazir Imam of Urdu Fiction" (Hassan, 2001) and "the Grande Dame of Urdu Literature" (Bhardwaj, 2018).

Other than her contributions to Urdu Literature, she has also done extraordinary job in translation from Urdu to English and vice versa. Henry James' novel *Portrait of a Lady* (1881) as *Hamhi Chiragh Hamhi Parvane,* and T.S. Eliot's poetic play *Murder in the Cathedral* (Eliot, 1938) as *Kalisa main Katal* are her contributions in translations from English to Urdu. Besides translation of her own works in English, she has also translated Hasan Shah's *Nashtar*. Her contributions as self-translator include these volumes: *Sound of Falling Leaves* (1994), *Fireflies in the Mist: A Novel* (1994), *River of Fire* (1998), and *My Temples, too* (2004).

Commenting on self-translation, she says that self-translation should keep fidelity to the original keeping the readability intact (Mirza, 1998). However, Asaduddin (2008) opines that Hyder does not actually bring in practice what she believes regarding translation. The deviation of her self-translations from the originals show her audience-oriented approach while translating and she herself accepts it saying that she, being both the writer and the translator, is allowed to do so. Further she adds, "I rewrite, and I rewrite with the English knowing public in mind" (Mirza, 1998, p. 216). In her self-translations,

she uses the liberty to "transcreate" the texts and believes herself to be the perfect translator of her works (Asaduddin, 2008, p. 239).

In light of the detailed analysis of self-translation from different perspectives and its prospective role in reinvention of creative self, the study in hand attempts to add to the very limited number of researches done in the area. In particular, the limited number of studies on self-translation from Urdu to English and vice versa has been identified as a gap in existing body of scholarship on the subject. Thus, the analysis of self-translation of collection of short stories by Qurat-ul-Ain Hyder is expected to contribute in filling this gap.

CHAPTER 3

RESEARCH METHODOLOGY

3.1 Framework of the Research

The methodological and analytical research design for translation studies, presented by Alet Kruger and Kim Wallmach (1997) forms the broader framework of this study. In an attempt to provide the researchers in translation studies with an overt guidance for conducting a comparative analysis of ST and TT, Kruger and Wallmach (1997) claim to have kept in mind the practicalities of the research design with integration of approaches from other disciplines into translation studies. The structure of the original design has been diagrammatically presented in the Figure 1 below. This research design has been divided into four phases by the developers. These phases, although not named in the original model, have been given names by the researcher for proper structuring and convenient referral.

The first phase of their research design deals with the theoretical and conceptual frameworks on which the study is based. The researcher has named it as Theoretical and Conceptual Phase. Kruger and Wallmach (1997) state that after identification of a particular problem to be addressed in the research, the selection of theoretical framework for the study to be based on should be the first step of the researcher. The scholars present a brief account of comparison between prescriptive and descriptive approaches towards translation analysis. They conclude that lack of focus on sociocultural conditions at work during production of translation in prescriptive approach has proved to be its setback. While on contrary, descriptive approach attempts to explain the cultural and time-bound criteria, so is functional and target-oriented. In other words, these theorists attempt to account not only for textual strategies in the translated text, but also for the ways in which the translation functions in the target cultural and literary systems (Hermans, 1985).

The whole procedure of conducting research from the selection of texts to be compared to the procedure of data collection is discussed in the second phase of the design which the researcher has named as Methodological Phase. This level, inspired by the Translation Description Model presented by Lambert and Van Gorp (1985), is further divided into different steps by Kruger and Wallmach (1997). The subcategories include

collection of data at "Preliminary Level", "Macro-textual Level" and "Micro-textual Level". This phase in Kruger and Wallmach's research design holds greater importance as compared to all other phases as it constitutes the practical guidelines to conduct comparative analysis of TT and its original.

After identification of the problem to be addressed and selection of theoretical and conceptual framework, the next step is to select an appropriate corpus for comparison. According to Kruger and Wallmach (1997, p. 123), the selection of text for study should be based on the consideration that "like should be compared with like". They have also mentioned different options for comparison. The present study, comprising the comparative analysis of self-translated text and the original, meets the criteria set by the above mentioned scholars in the proposed model. The selection of text/corpora leads to the next step i.e. collection of preliminary data based on the theoretical considerations presented in the model. The researcher has not included this step as part of analysis as the data gathered in this step does not fit into the scope of the present study.

The next step in this phase is to determine the basis of comparison referred to as *tertium comparationis* (TC) i.e. "an independent, constant (invariable) set of dimensions in terms of which segments of the target text(s) and source text can be compared or mapped onto each other" (Kruger & Wallmach, 1997, p. 123). Kruger and Wallmach have used the term in a sense proposed by James (1980). *Tertium comparationis* can be placed at any level of textual organization, from micro-linguistic levels i.e., phonological, lexical and syntactic levels, to macro-linguistic levels i.e., textual (Connor & Moreno, 2005). Thus, for the present study both the micro and macro linguistic levels of textual organization comprise the *tertium comparationis.*

After selection of text and determining *tertium comparationis,* the researcher is supposed to start analyzing the selected texts at macro and micro-textual levels. Continuing to draw from Lambert and Van Gorp (1985), Kruger and Wallmach (1997) state some primary aspects that may lay out useful information for researcher with regard to both the levels, however they have substantially stressed the fact that it is essential for the researcher to determine the categories that s/he deems suitable for the study. The aspects they consider worthy of adding in macro and micro-textual analysis are stated below:

Macro-textual level:

- Division of the text
- Titles of chapters and their translations
- Internal narrative structure
- Authorial comments (footnotes etc.)
- Relation between types of narrative, dialogue, description, etc.

Micro-textual level:

- Selection of words (lexical sets, semantic fields, terminology, etc.)
- Dominant grammatical patterns
- Forms of speech representation (e.g. direct, indirect)
- Metaphors and figures of speech
- Terms of address
- Modality (passive/active voice)
- Language variety (sociolect, archaic/popular, informal/formal, jargon, etc.)
- Aspects of culture
- Translation procedures (e.g. substitution, repetition, deletion, addition, compensation, etc.)

The third phase constitutes the description of findings resulted from the comparison of ST and TT at above mentioned three levels. This is the Analytical Phase of the research which is mainly descriptive in nature. It is only after this that the researcher sets forth for the fourth and the last phase in this research design which deals with the contextualization of text analysis within broader cultural context. This phase is called Explanation Phase. The explanation phase provides the researcher with insight into the translator's choice of strategies and patterns (if there exist any) and contextualizes all of it within broader cultural and linguistic contexts.

Figure 1 below presents the original research design presented by Kruger and Wallmach (1997), the adapted form of which forms a broader framework of this study. During adaptation of this research design, the first level of data collection i.e. collection of preliminary data has been skipped.
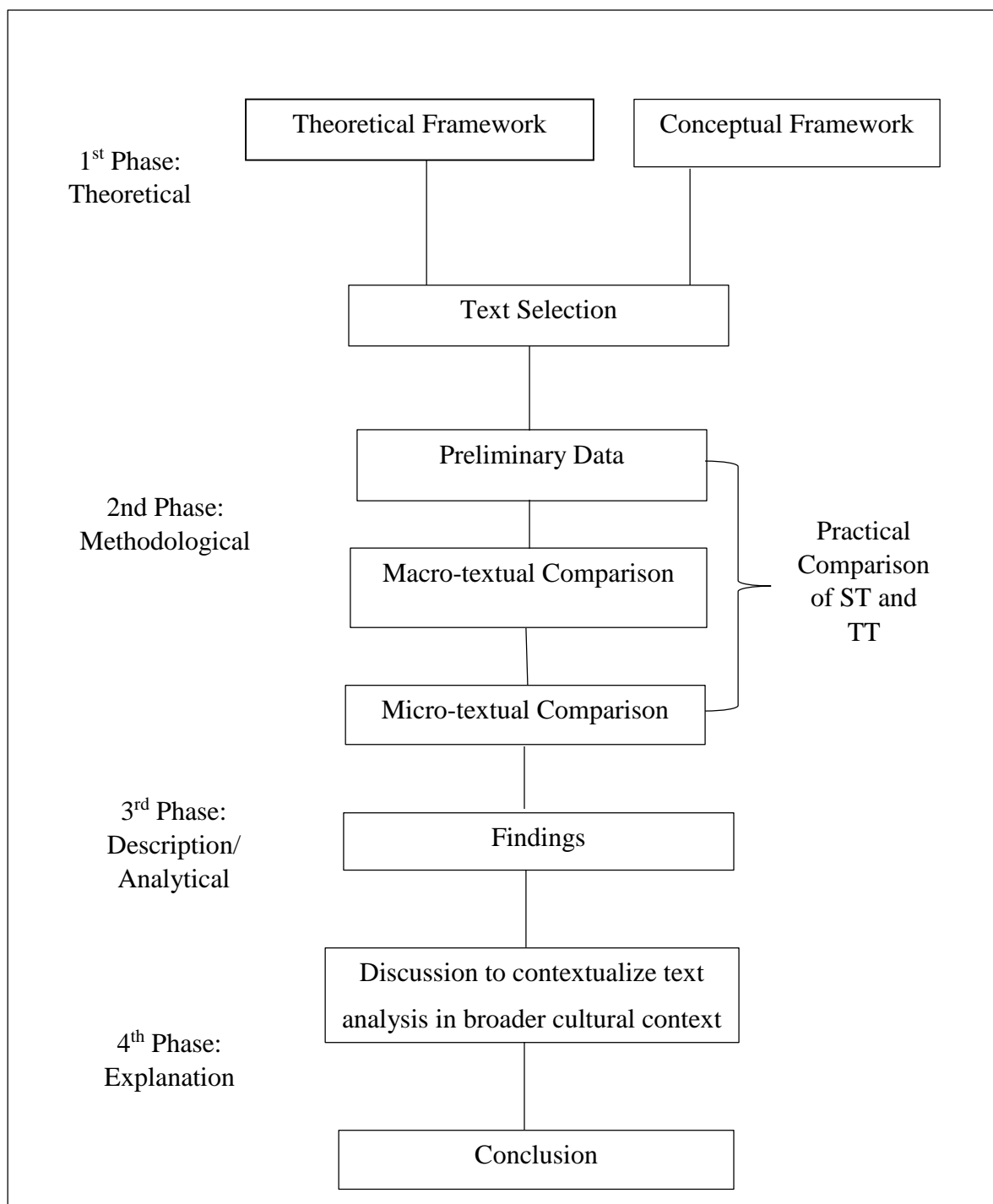
Figure 1: Kruger and Wallmach's Research Design
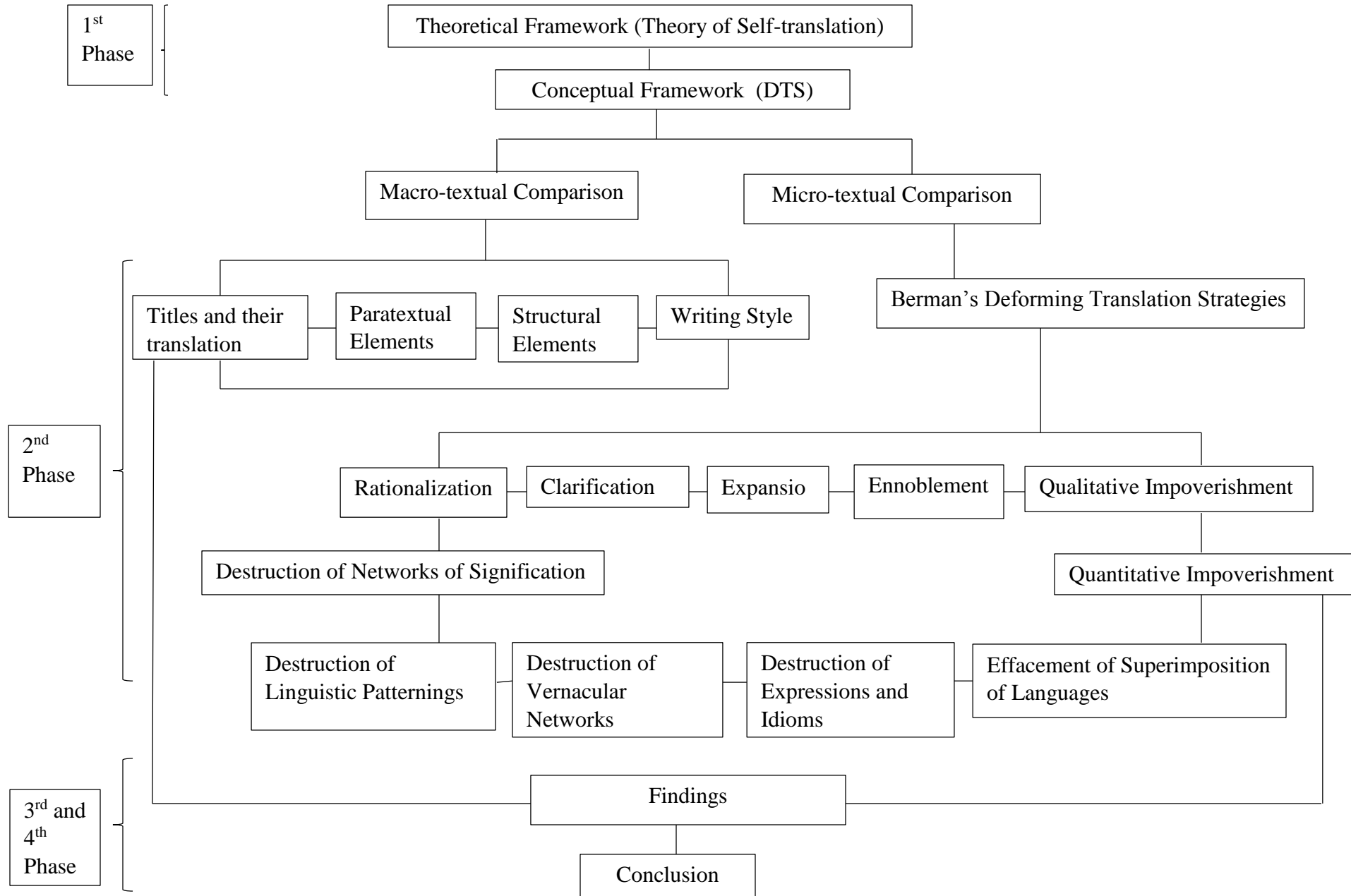
Figure 2: Framework of the Study (Adapted from Kruger and Wallmach's Research Design)

Kruger and Wallmach's design (1997) has been adapted for the study in hand. The adapted version contains all the four phases of the original design. However, in order to work a design that is well-suited to the research objectives, the design has been modified a little. These modifications include the exclusion of data collection on preliminary level and incorporation of Antoine Berman's deforming strategies (2000) to carry out micro-textual analysis. Figure 2 above presents a clearer overview of the research design adapted for the study and the explanation of all four phases with reference to their adaptation in this research has been dealt with in detail further in this chapter.

3.2 Theoretical and Conceptual Level

In order to place the study well within the field of translation studies, before stating the theoretical framework of the study, the conceptual framework guiding the study needs to be explained. The conceptual framework of this study has been explained below.

3.2.1 Conceptual Framework

Regarding descriptive nature of the research, the study in hand draws on Descriptive Translation Studies (DTS). DTS provides the conceptual framework for the comparison of ST and TT and for the description of employed translation strategies. Thus, to foreground the descriptive approach adopted in this study, a brief exploration of principles guiding DTS is deemed necessary.

Descriptive Translation Studies is a branch of translation studies which emerged in the 1980s with the rejection of prescriptive approach for the study of translated literature. Unlike prescriptive theorists, who first theorize and then try to validate these theories practically in accordance with the notion of equivalence, theorists following the descriptive approach initiate by practically examining the text and then establishing what norms and restrictions are found operating in the text in specific cultural and historical contexts (Kruger, 2000). Thus, DTS aims not to prescribe how translation should be done, rather to describe particular features of translated text. It also takes into consideration the limitations and norms prevailing in the target system at that specific time by which the translation techniques and the resulting product as TT might have been affected. Kruger (2000, p. 10),

in this regard, appropriately points out that using DTS to inform the analysis of translated text "ensures that the translated product is used as the means by which to investigate the translation process and the function of translations".

In this study, following the approach of DTS, certain characteristics of Qurat-ul-ain Hyder's self-translations are established and analyzed, and her choice of translation strategies is described in light of examples from ST and TT which shaped and influenced the projection of her creative self through TT. Although DTS forms the broader conceptual framework of the study, however it falls short of the linguistic analytical tools required for the analysis. The researcher has therefore complemented it with Kruger and Wallmach's (1997) descriptive method for comparison of ST and TT and has additionally drawn upon Antoine Berman's model for deforming translation strategies, the detailed overview of which is presented later in this chapter. In addition to that, as the study deals with a particular type of translation i.e. self-translation, the study is also guided by a theoretical framework based on the theory of self-translation proposed by Hokenson and Munson (2007), which is explained below.

3.2.2. Theoretical Framework

The study is based on the theoretical framework given by Jan Walsh Hokenson and Marcella Munson in their book *The Bilingual Text: History and Theory of Literary Self-Translation* (2007). They have propounded a general theory of literary self-translation. Precisely, they put forth a theory that attempts to account for why authors often make drastic and astounding changes to the source text when they translate their own literary work. They first present the presupposition that self-translation is "a mode of writing based on a pre-existing text, which is to be recontextualized for a new receptor-audience speaking a different language". Secondly, Hokenson and Munson's theory postulates that when authors translate themselves, "they make changes that seem almost always to arise from the need, the desire, or the delightful occasion to re-address the text to a new audience" (Hokenson & Munson, 2007, p. 206). Textual differences are thus explained as a result of the need or desire to make the translation well-suited for the receptor culture.

Hokenson and Munson postulate that self-translated texts often differ from their originals because they are directed toward another culture. "Textual differences," they claim, "are primarily cultural because they are audience-oriented" (2007, p. 198).

The study has examined whether the two central claims of this theory of self-translation and its focus on the "audience-oriented" textual differences is justified or not in case of self-translation of Qurrat-ul-Ain Hyder.

3.3 Methodological Level

3.3.1 Research Methodology

Drawing from DTS, the study falls in the category of descriptive research entailing comparative textual analysis as the research method. Primarily, the data has been gathered and analyzed qualitatively, however in order to further substantiate the analysis and findings the researcher has also drawn upon quantitative analysis on secondary level. The collection of short stories by Qurat-ul-ain Hyder, titled as *Pat Jhar Ki Awaaz*, and its self-translated version titled *The Sound of Falling Leaves* serve as sample for the present study. The two texts have been comparatively analyzed to find differences and deformations resulted during self-translation in order to address the bigger issue of reinvention of author's creative self through the process.

3.3.2 Data Collection

The four self-translated volumes of literature by Qurat-ul-ain Hyder constitute the population of the study. Out of these, her collection of short stories titled *Pat Jhar ki Awaz (The Sound of Falling Leaves)* has been selected as the primary sample of the study. This collection includes seven short-stories titled *Dalan Wala (Memories of an Indian Childhood), Jila Watan (The Exiles), Yaad ki Ik Dhanak Jalay (My Aunt Gracie), Kalandar (Dervish), Kaarman (A Candle for St. Jude), Aik Muqaalma (Point Counterpoint) and Pat Jhar Ki Awaz (The Sound of Falling Leaves).* In order to further delimit the study, the researcher has employed the method of purposive sampling, with which selected passages of equal length from each of the short story have been analyzed.

The data has been collected on two levels drawing on the method proposed by Kruger and Wallmach (1997) i.e. macro-textual level and micro-textual level. In

accordance with the adapted model, the researcher has determined some categories to derive data on macro-textual level. The categories included are:

- the discussion on overall structure of the two books,
- sequence of stories in both the books,
- translation of titles,
- writer's style,
- paratextual elements, etc.

The data obtained at this level has been analyzed to make comparison between ST and TT on macro level. The second level of data collection is the micro-textual level. According to Kruger and Wallmach (1997, p. 123), "the terms micro-textual/ microstructure refer to shifts on the phonic, graphic, syntactic, lexical and stylistic levels". In order to produce an organized and well-guided analysis, instead of randomly picking up categories to observe deviances in TT and to discern translation strategies employed by the author-translator, the researcher has modelled the micro-textual analysis on Twelve Deforming Strategies of Translation presented by French translation scholar Antoine Berman (2000). These strategies are:

- **Rationalization**

  It mainly deals with syntactic structures involving rearrangement of sentence sequences in relation to a certain idea of discursive order. It removes the elements of abstraction and generalization by adding the text's drive towards concreteness in prose.

- **Clarification**

  This deforming strategy is considered to be an upshot of rationalization. It deals with making clear the things that have been kept concealed or subdued in the original writing. This explicitation also tends to clarify and explain what was not supposed to be made explicit in original.

- **Expansion**

  According to Berman (2000), rationalization and clarification result into occurance of this third deforming tendency called expansion, as the two involve "an unfolding

of what, in the original, is folded" (Berman, 2000, p. 290). It is a kind of addition in text which flattens and horizontalizes the deep and vertical text.

- **Ennoblement**

  Considering ST as a raw-material, the addition of "elegant sentences" for getting rid of ST's "clumsiness and complexity", is the translation strategy known as ennoblement (Berman, 2000, p. 291)

- **Qualitative impoverishment**

  This entails the act of replacing ST's terms, figures and expressions with others which lack the same oratorical effect and prolific depth.

- **Quantitative impoverishment**

  Loss of text on lexical level is referred to as quantitative impoverishment. When the translator is unable to retain the lexico-syntactic variations of the original in translation, the text becomes quantitatively impoverished. Expansion and quantitative impoverishment can exist together in any translation resulting in a text that is "poorer and longer" than the original.

- **The destruction of rhythms**

  As compared to poetry, prose is more fortunate as translator cannot demolish its rhythmic structure. The rhythm of the text may be deformed by the translator "through an arbitrary revision of pronunciation" (Berman, 2000, p. 292).

- **The destruction of underlying networks of signification**

  Berman states that it is the quality of every literary work that it possesses certain subtext, which is formed by the correspondence and linkage of signifiers used in the work. This correspondence of signifiers form a network that underlies the text. During translation these networks are supposed to be transmitted otherwise the signifying process breaks up.

- **The destruction of linguistic patternings**

  Above the level of signifiers, comes the types of sentences and sentence constructions. Translator adding his own style to the text results in a text which is more homogenous than ST, thus is incoherent.

- **The destruction of vernacular networks or their exoticization**

Sometimes the translator attempts to exclude the vernacular networks or exoticize them which are necessary for building up the setting in ST. Translator deforms the text as he considers these elements not worthy of translation.

- **The destruction of expressions and idioms**

  According to Berman, when the translator replaces an idiom or a proverb with some equivalent from TL, it should be rendered as "ethnocentrism": "to play with 'equivalence' is to attack the discourse of the foreign work" (Berman, 2000, p. 287). Replacement of idioms with equivalents doesn't seem to be a big deal however, at bigger level it dislocates the meaning.

- **The effacement of the superimposition of languages**

  The superimposition of language refers to the connection between dialect and common language. Berman is of the view that translation proves to be a threat to the superimposition of languages. The link of tension and incorporation that is found in the ST between dialect and common language might be destroyed during translation.

  This set of deforming strategies has been selected by the researcher to guide the analysis at micro level. However, the recurring and prominent of these tendencies in all the texts taken as sample, such as Quantitative Impoverishment, Ennoblement etc. have been mentioned in the quantitative analysis that follows the textual analysis.

3.4 Analytical Level

The study has adopted an eclectic approach as it draws from different models and theories. Primarily, the data has been analyzed qualitatively i.e. descriptively however, the addition of quantitative analysis has helped the researcher to further validate the findings. Macro-textual analysis has been done to get information regarding categories that have been mentioned above. On micro level, textual analysis has been performed on seven selected passages from the books. Text extracts from ST and TT have been presented in pairs and have been analyzed comparatively in order to look for the deforming strategies discussed previously in this chapter. Instances for each deforming strategy have been looked for during analysis. Some of the text extracts have been reproduced under more

than one category, as their translations entail multiple types of deformations. In order to authenticate the analysis, the researcher has relied upon two significantly authoritative sources. Oxford Urdu-English Dictionary and *Feroz-ul-Lughat Urdu* have been consulted to carry out the discussion on meanings of source and target text linguistic items.

3.5 Explanation Level

The data gathered after macro and micro-textual analysis has further been quantified in order to look for patterns in selection of translation strategies by the author-translator. The findings are then contextualized in terms of broader cultural and linguistic context, bringing forth the aspects of the reinvented creative self of the author during the process of self-translation.

CHAPTER 4

DATA ANALYSIS

In order to analyze the selected text and its translation, descriptive approach has been adopted in this study. The analysis has been divided into two parts i.e. macro analysis and micro analysis. Macro analysis is concerned majorly with the appearance of the two texts and the text features apparent in both the texts. It compares the ST and the TT at macro-textual level deriving from Kruger and Wallmach's model for translation description (1997) (explained in the previous chapter), taking into account the comparison of structure of the two books, particular aspects of author's style prevalent throughout the text, paratextual features such as preface, footnotes etc., translation of titles etc. Micro analysis identifies the linguistic shifts between ST and TT at micro-textual level. The selection of categories to observe the shifts is based on Antoine Berman's model of Deforming Strategies in Translation. The two texts are analyzed for instances of these deforming strategies and their occurrence is commented upon in micro analysis. The detailed account of macro and micro analyses constitutes the content of this chapter. Also, the findings have been analyzed in the light of Hokenson and Munson's theory of self-translation (2007).

4.1 Macro Analysis

4.1.1 Translation of the titles

The title of one of the seven short stories that are present in the book has been selected as the title of the collection i.e. پت جھڑ کی آواز. According to the monolingual dictionary *Feroz-ul-Lughat,* پت جھڑ means پتوں کے جھڑنے کا موسم or خزآں which can be translated as "autumn/fall". The other content word used in the title of the original is آواز which has many meanings and can be used in variety of contexts to refer to different types of sounds/voices, as in *Feroz-ul-Lughat* six different meanings are mentioned: صدا، پکار(call,

راگ(chord)، نغمـــہ(footfall)آہٹ، کھـــٹکا (beggar's call) فقیــر کی صــدا(noise)غــل، شور(voice)
شہـــرہ(popularity).

According to the bilingual dictionary, i.e. Oxford Urdu-English Dictionary, the word پت جھــڑ means "autumn" and آواز can be translated as "voice/sound". So, through direct/literal translation, the title could be translated as "Sound of Autumn" or "Sound of Fall". However, the author seems not to have adopted the literal translation strategy as the title of the translated text is *The Sound of Falling Leaves*. The writer seems to have used metonymy, converting the abstract concept of season of autumn into concrete image of falling leaves. The instance can also be taken as an example of synecdoche, where a part of something is used to represent the whole. The falling leaves are part of autumn season, yet are used to refer to the whole of autumn. Although, the writer appears to have successfully retained the effect produced by the title of the original, as falling of leaves is mainly associated with the season of autumn, the shift in lexical units cannot be ignored.

As regards the translation of titles of short stories, major discrepancies can be observed there too. Most of the short story titles have not been translated rather the author has given totally new titles to the stories in TT. The titles of all seven short stories and their respective TT counterparts have been mentioned below:

ڈالن والا	Memories of an Indian Childhood
جلاوطن	The Exiles
یاد کی اک دھنک جلے	My Aunt Gracie
قلنــدر	Dervish
کارمن	A Candle for St. Jude
ایک مکالمــہ	Point Counterpoint
پت جھــڑ کی آواز	The Sound of Falling Leaves

Except for three of the stories whose TT titles are the translation of ST titles i.e. حبلا وطن as "The Exiles", قلـــدر as "Dervish", and پت جھـــڑ کی آواز as "The Sound of Falling Leaves", the titles of rest of the stories cannot be considered as translations but the writer creatively has introduced new titles in TT. All the new titles introduced can be observed to have the element of foreignization, in order to make them easily accepted by target audience in the target culture. This strategy adopted for translation of the titles of the stories by the author seems to confirm the point of view put forth in the theory of self-translation by Hokenson and Munson (2007, p. 20), as the new titles are clearly "audience-oriented".

The first short story in the ST is titled ڈالنوالا which is the name of the place in India where the story is set. The writer has translated it as "Memories of an Indian Childhood" which relates to the theme of the story. The title used in ST has a local touch and ST readers an easily understand it as a name of some place, for there are many places in Indo-Pak subcontinent which are named with the suffix "-wala". But the writer seems to have foreignized the title by excluding the local place name and replacing it with generally known and understandable term "Indian". This act of facilitating the target reader clearly reflects the audience-oriented approach of the author. Similar strategy has been adopted for the title of third short story i.e. یاد کی اک دھنک حبـــلے which has been given the title "My Aunt Gracie" in the TT.

The TT titles of two of the stories, کار مین and ایک مکالـــے seem to have been adopted from two famous English novels. *A Candle for St. Jude* (1948) i.e. the TT counterpart of کار مین, is a title of an English novel by Rumor Godden. The facts that this novel and the short story written by Hyder both are based on the theme of hopeless cases and have female protagonists, form an evidence that Hyder's story title has been adopted from Rumer Godden (1948).

Similarly, the TT counterpart of ایک مکالـــے i.e. Point Counterpoint also appears to be an adoption from Aldous Huxley's famous novel with the same title published in 1928.

Some major characteristics shared by the two, such as use of dialogue and variety of interlinked storylines and themes, provide proof that the style and the title might have been adopted from Huxley's novel (Huxley, 1996).

This choice of writer to adopt some famous titles of English novels instead of using direct translations of the original titles reflects a lot about her new creative side represented in TT. کارمن , which is a name of a protagonist could be used in TT as a title without any change. Also, ایک مکالمہ could be translated as "A Dialogue/ A Conversation", but the author chose to use different titles and those too which have famous recognition in the target culture. It clearly reflects that this new creative self of the author has dominated the translation, guided by audience-oriented approach.

4.1.2. Paratextual Elements

Comparison of the paratext of ST and TT reveals two elements that the writer has deployed in her texts i.e. preface and footnotes. Addition of footnotes is a common practice adopted in both the texts. However, the footnotes in TT are not used to explain the same things as in ST.

In total, twelve footnotes have been used in ST. Three of them provide the readers with the full names of the characters which are referred to in the text. Five of them include original English words as an explanation of the words transliterated from English to Urdu by the writer in the text such as, "ROSARY, NOVENA, HAILMARY FULL OF GRACE" etc. Rest of the four footnotes provide a very brief explanation of a few things which the writer thought could confuse the readers such as, "بڑی چیز" used in the text is explained as "قرآن مجید" in the footnote.

On contrary, the TT includes ten instances where the writer has inserted footnotes, but they have been used to include explanations different than those used in footnotes of ST. Most of TT footnotes have been used to explain the source language and source cultural terms which the writer has incorporated in TT to domesticize the translation. Some of these terms have cultural connotations and some are related to religion. The terms and their footnote explanations are given below:

"Bandagi"-------- Persian bondage. A greeting which implies old-world courtesy, common in rural Utter Pradesh till a few decades ago. (p. 18)

"Bitya"--------Little daughter (p. 44)

"Pechwan"---- Water-pipe (p. 38)

"Lyla"--------- Imam Hussain's wife (p. 32)

"Akbar"------- His son who was slain on the 10th day of Moharrum (p.33)

"Imambara"---A building with a hall where tazias are kept and Moharrum majalises are held. (p.36)

"Majlis"------Sabha or assembly (p. 41)

"Maula"------Lord (p.38)

Only one of the footnotes in TT is used at the same place as in ST. A closer analytical look at the footnotes in both TT and ST reveals that in ST writer only used footnotes for brief explanation of a few things or to clarify the transliterations she has used in the text. Although ST is loaded with a lot of target culture terms which are even at times written in target language, but the writer did not feel any need to explain any of those terms in the footnotes, considering perhaps the familiarity of source audience with the English language and culture. However, in contrast the writer has used footnotes in TT mainly to clarify the source culture social and religious terms which the writer has kept untranslated in the TT to domesticize the text. This choice of the author to clarify the indigenous concepts for the target audience can be considered as one of the aspects of writer's new self as a translator.

Another paratextual element that highlights the difference between the writer's attitude towards ST and TT is the addition of preface. While ST lacks any kind of introduction to the book, to the stories that are part of the book, and to the writer's style and life, the TT entails a very comprehensive eleven-page preface. The writer starts with the explanation of her writing style, moving on to add her life history as an author, giving a detailed account of her writings, the context they were published in and the appreciation they received. This circumstantial account also gives the reader an insight into the history of subcontinent during the colonial time and recent years after the independence. She

further goes on to include her family background and the role of women of her family in promoting Urdu literature. After having talked about her life in particular reference to her career as a writer in subcontinent for almost ten pages, she moves forth to introduce the stories that constitute the collection. She declares four of the stories to be autobiographical pieces and the context of rest of them is explained later on.

All this information is missing in ST. The source audience is not made familiarized with the context in which the stories have been written. But the target audience is not only provided with a thorough description of stories but also of subcontinent's history and the writer's life. The choice of the author to include a detailed preface in TT also depicts that the TT is written with a whole different perception and the audience-oriented approach is adopted by the author. This comparison of paratextual elements when analyzed in the light of Hokenson and Munson's theory (2007) also depicts that these choices made by the author-translator are primarily audience-oriented since the addition of preface and footnotes for explanation of cultural terms are strategies adopted to facilitate the new readership.

4.1.3 Structure of the Books

The changes in the structure and composition of the two books is also the main aspect to be included in macro analysis as mentioned in Kruger and Wallmach's model (1997). With regard to sequence of stories in both the books, the change can be obviously noted. The three of the autobiographical works are placed in the same order in the beginning of TT as in ST. After that, the story that appears the last in the ST, appears on fourth position and rest of the stories also don't follow the same sequence as in ST. This change however cannot be accounted as a matter of writer's style. The reason behind this changed sequence could be the response and appreciation the stories got when published in ST, (based on personal observation of the researcher, who found some stories more popular than the others among the source audience) with more popular stories placed before the less popular ones.

Examining further the structural differences between the two texts, compression appears to be the guiding principle that governs restructuring of the original, however instances of amplification and expansion can also be seen. Addition and omission of certain

content to and from the stories will be discussed later in micro analysis with comments on how each instance of addition or omission brings changes to the translation. In order to analyze macro-compression which is found prevalent as a major strategy in the structuring of the translation, the length of the stories in both the books has been compared.

The story ڈالن‌والا takes up as many as twenty nine pages in ST while in TT the writer has wrapped it up in only seventeen pages. For the second story i.e. حبِ‌لاوطن forty four pages have been devoted in ST while in TT it takes up only thirty seven pages. یاد کی ایک دھنک جلے , another lengthy story which is covered in thirty eight pages in ST has been dealt with in only eleven pages in TT پت جھڑ کی آواز، قلندر، کارمن and پت جھڑ کی آواز which takes up twenty, fourteen, and twenty two pages in the original respectively, are found to be compressed and shrunk to only ten, ten, and fourteen pages respectively. Only one of the stories appears to be expanded on a macro level i.e. ایک مکالمہ, which takes up ten pages in original but its translated counterpart is dealt with in fifteen pages. Observing this skeletal framework of translation from Urdu to English, it can be seen that the content has been deterred with, blended and reorganized to result into shrunken translation. It can also be assumed that the writer has compromised on many of the ST details while translating it from Urdu to English, the detailed account of which will be given in micro analysis. The macro-compression of the text can or cannot be the result of author's audience-oriented approach. So in order to judge this strategy of the writer in the light of the theory of self-translation (Hokenson & Munson, 2007) a detailed analysis of which extracts from the text have been omitted from the translation is required, which is done in micro-textual analysis. The quantitative impoverishment of text analyzed on micro-textual level will help throw light on the reasons behind such massive compression of the text.

As concerns the writer's prominent choice for sequencing the events in the stories, most of her stories follow the retrospective style, three of them being autobiographical pieces. About the predominance of the past in her writings, she herself states, "I am accused of harping on the past. But that's the way I write" (Hyder Q.-u.-A. , 1996, p. xv). Two of the stories follow chronological sequence of events but those too are set in past. Adhering

to her style of setting stories in past and most of them having retrospective account of events, the past tense has been used for the most part throughout the text. Giving reason for the adoption of this style she says, "Today the world situation has only got worse. So one goes back again and again to one's childhood which seems safe, intact and rosy from this distance" (Hyder Q.-u.-A. , 1996, p. xv). The TT follows the same time structure with past tense mainly used and events mainly sequenced retrospectively.

4.1.4 Writing Style

Further discussion will entail the author's style of writing. The style an author adopts is something which extricates him/her from other authors. Thus, it can be reckoned that the writer would try to cling to his/her style while translating. Unluckily, as Hokenson and Munson (2007, p.166) state that it is the "style" that is usually "lost in literary translation". The following discussion will explore characteristics which are particular to Hyder's style of writing, to throw light on whether she successfully retained her style during the process of self-translation or not. An analytical overview of writer's language choice and the text features present in both the ST and TT will constitute this part of discussion.

The most obvious and prominent aspect of writer's style is the technique of code-switching. Code-switching, as defined by Grosjean (1982), is the alternate use of more than one language in the same text. The writer, being born in the colonial time and enjoying her career as an author in the post-colonial time, is inevitably affected by the English culture and language. The ST shows the way the author has incorporated so many English words in her writings, at times even as replacement of words which have popular Urdu equivalents. This technique of code-switching is not just the part of ST but can also be seen prevalent in TT. While the author has colored ST with innumerable English words, in TT she has added even greater number of words from source language, thus keeping her style intact. It can therefore be assumed that while writing both the texts, she either had in her mind the audience who already has a shared knowledge of both English and Urdu, or she has just attempted to portray a hybrid language situation of the colonial and the post-colonial times and wants her reader to be equally familiarized with cultural and social terms

of both the languages so as to contextualize the writings well in broader cultural and linguistic context of that time.

Myers-Scotton (1989, pp. 334-35) asserts that bilinguals and multilinguals can decide between two types of language choice i.e. the marked and the unmarked choice. It helps in explaining what motivates the bilingual writers to alternate between languages and mix up different codes in a writing. Myers-Scotton (1989) defines unmarked choice as something which is expected in a given situation i.e. the situation where writer cannot find any suitable equivalent of certain foreign word in the language s/he is using. While marked choice is when the author uses foreign code even though the substitutes to those expressions are available in that language/code. Wardhaugh and Fuller (2015) hold the view that marked choices can equally be expected in the writings of bilinguals as the unmarked choices and their frequency of occurrence marks major aspect of writer's style. Hyder's writings exhibit both the use of marked as well as unmarked code-switching.

The unmarked choices of code-switching observed in ST are given in the Table 1:

1.	گراموفون (p.8)(gramophone)	26.	ہومیوپیتھک (p.30)(homeopathic)	51.	بیڈمنٹن (p.64) (badminton)
2.	ریڈیو (p.8) (radio)	27.	ایمبولینس (p.120) (ambulance)	52.	سینیٹ ہاؤس (p. 48) (senate house)
3.	ٹیپ ریکارڈ (p.8) (tape record)	28.	سرجن (p.39) (surgeon)	53.	کمیشن (p.79) (commission)
4.	ہارمونیم (p.8) (harmonium)	29.	ٹینس (p.43) (tennis)	54.	فائر بریگیڈ (p.81) (fire brigade)
5.	گٹار (p. 33) (guitar)	30.	سپرنٹنڈنٹ (p.44) (superintendent)	55.	اسٹیشن (p.61) (station)

6.	آرکیسٹرا (p.49) (orchestra)	31.	کلکٹر (p.44) (collector)	56.	فلیٹ (p.81) (flat)
7.	لاؤڈ سپیکر (p.66) (loud speaker)	32.	لیفٹیننٹ (p.60) (lieutenant)	57.	کالر (p. 134) (collar)
8.	ٹیلی وژن (p.72) (television)	33.	سیکرٹری (p.62) (secretary)	58.	کیلنڈر (p.63) (calendar)
9.	ٹیلی فون (p.120) (telephone)	34.	ملٹری ایڈوائزر (p.70) (military advisor)	59.	رولر اسکیٹنگ (p.99) (roller skating)
10.	ڈرم (p.83) (drum)	35.	بریگیڈیئر (p.70) (brigadier)	60.	فٹ پاتھ (p.112) (footpath)
11.	مائیکروفون (p.125) (microphone)	36.	اسٹیورڈ (p.83) (steward)	61.	کوٹ (p.7) (coat)
12.	اسٹرینگ وہیل (p.107) (steering wheel)	37.	اٹنڈنٹ (p.83) (attendant)	62.	اسٹال (p.103) (stall)
13.	فٹ بال (p. 120) (football)	38.	کانسٹیبل (p.131) (constable)	63.	کیبن (p.103) (cabin)
14.	موٹرسائیکل (p.8) (motor cycle)	39.	ملٹری اکیڈمی (p.8) (military academy)	64.	فراک (p.14) (frock)
15.	برش (p.76) (brush)	40.	انجینیئرنگ (p.10) (engineering)	65.	فرنیچر (p.15) (furniture)

16.	کینوس (p.76) (canvas)	41.	پنشن (p.14) (pension)	66.	بلاؤز (p.25) (blouse)
17.	اسپرنگ (p.94) (spring)	42.	کورس (p.30) (course)	67.	پڈنگ (p.34) (pudding)
18.	چاکلیٹ (p.98) (chocolate)	43.	سول میرج (p.31) (civil marriage)	68.	ڈگری (p.36) (degree)
19.	ٹفن (p.106) (tiffin)	44.	ریٹائر (p.60) (retire)	69.	فنڈ (p.42) (fund)
20.	بنچ (p.116) (bench)	45.	آرڈر (p.82) (order)	70.	ہیرو (p.60) (hero)
21.	رپورٹ (p.122) (report)	46.	اپینڈی سائٹس (p.98) (appendicitis)	71.	کیرل (p.63) (carol)
22.	سوئمنگ پول (p.137) (swimming pool)	47.	الاٹ (p.109) (allot)	72.	اینٹی کلائمیکس (p.74) (anticlimax)
23.	انٹرویو (p.122) (interview)	48.	اسمگل (p.113) (smuggle)	73.	کونسرٹ (p.75) (concert)
24.	لاؤنج (p. 75) (lounge)	49.	فوٹو گرافی (p.125) (photography)	74.	سوٹ کیس (p.82) (suit case)
25.	چق (p.65) (cheque)	50.	ڈاکٹر (p.30) (doctor)	75.	پامسٹری (p.126) (palmistry)

Table 1: Unmarked Code-switching in ST

The above list shows that foreign words have been used in abundance in ST because the writer could not find a suitable alternative of these words in Urdu. Most of these words comprise modern inventions and instruments such as television, gramophone, microphone etc. for which there is no suitable replacement in source language and the names have been borrowed from English as they are. Titles of different designations have also been borrowed from English and thus their use by bilingual user is considered under the category of unmarked choice. Certain words related to dressing such as coat, collar, frock; food such as pudding, chocolate, tiffin; houses and construction such as lounge, swimming pool, cabin, cottage etc. that refer to borrowed concepts are also unmarkedly used in ST. However, there are some words which have their substitutes in Urdu such as cottage, bench, interview, photography, palmistry etc. but they still fall in the category of unmarked choices because either their Urdu substitutions do not fully convey the meaning attached to these words or these words are being used so commonly in source culture that they have become more popular yet easier to comprehend than their Urdu translations.

To check whether the unmarked choices have been used for code-switching in TT too or not, the text has been analyzed for the foreign words it contains. As the stories are originally based on and written for people of Indo-Pak subcontinent, thus are deeply steeped in source culture and it is expected of the translation to carry foreign words which are actually part of source culture and have not been properly translated in target language as yet. Such words however, will come under the category of unmarked choices in code-switching because their inclusion in the text is expected due to unavailability of proper substitutes in English. The examples of unmarked code-switching from TT have been given in the Table 2 below:

1.	Kamkhwab (p.01)	24.	Pandan (p.04)	47	Kalalog (p.02)
2.	Dupattas (p.33)	25.	Leechis (p.05)	48	Masalchi (p.04)
3.	Burqa (p.45)	26.	Mehandi (p.06)	49	Bhishti (p.06)
4.	Churidar pyjamas (p.49)	27.	Khus (p.32)	50	Shikar (p.07)
5.	Sherwani (p.49)	28.	Neem (p.32)	51	Samai (p.11)
6.	Kundan tika (p.26)	29.	Falsa tree (p.101)	52	Haveli (p.22)

7.	Mantra (p.11)	30.	Mushaira (p.22)	53	Chauka (p.22)
8.	Pirji (p.13)	31.	Nautanki (p.22)	54	Nom de plume (p.22)
9.	Jalali wazifa (p.13)	32.	Majlises (p.32)	55	Dali (p.23)
10.	Chilla (p.14)	33.	Sabeel (p.32)	56	Sahib-log (p.23)
11.	Purdah (p.22)	34.	Marsia (p.33)	57	Khansamas (p.25)
12.	Salaam (p.23)	35.	Nauhas (p.33)	58	Yaar (p.28)
13.	Gharana (p.35)	36.	Matam (p.36)	59	Aria (p.32)
14.	Ustads (p.35)	37.	Mehfil (p.100)	60	Kharaj (p.33)
15.	Ghararas (p.59)	38.	Ghotala (p.66)	61	Chandnis (p.33)
16.	Ghaghra (p.56)	39.	Mahaguru (p.51)	62	Kaharas (p.33)
17.	Ghunghat (p.61)	40.	Puris (p.50)	63	Bidi (p.34)
18.	Mehr (p.62)	41.	Mehri (p.47)	64	Paise (p.34)
19.	Ghazals (p.102)	42.	Doli (p.46)	65	Annas (p.34)
20.	Khwanposh (p.60)	43.	Mahajan (p.45)	66	Merasin (p.35)
21.	Satsang (p.108)	44.	Nouveau riche (p.80)	67	Ayah (p.56)
22.	Padmasan (p.109)	45.	Gup (p.100)	68	Bakhshish (p.92)
23.	Ekka (p.99)	46.	Shanti (p.109)	69	Mukhtar (p.101)

Table 2: Unmarked Code-switching in TT

The major categories of words borrowed into target language from source language include words related to clothing, such as gharara, ghaghra, sherwani, dupatta etc; words related to religious practices, such as nauha, marsia, salaam, etc; words related to social norms and behaviours, such as wazifa, chilla, mehr, doli, pandan etc; words naming plants found in subcontinent, such as neem, falsa, leechi, khus etc; and words referring to jobs and professions of people common in source culture, such as kaharas, masalchi, bhishti, pirji etc. The writer also seems to have borrowed words from languages other than Urdu/Hindi in TT such as nom de plume, aria, nouveau riche etc. Comparing the use of unmarked choices in both ST and TT for code-switching, it can be said that the writer has kept her style intact in this regard.

The unmarked foreign words can be said to have made their way into the ST without any conscious intention of the writer, as she couldn't find better replacements in the source language. However, the list of words that form marked choices of adding foreign words into the text is no shorter than the former. The foreign words used by the author in ST despite the availability of their Urdu substitutes are given in the Table 3 below:

Sr. no.	Word used in ST	Urdu substitutes	Sr. no.	Word used in ST	Urdu substitutes
1.	آرٹسٹک (p.7)	فنکارانہ	42.	فیشن ایبل (p.38)	وضع دار
2.	کلچر (p.8)	ثقافت	43.	انفرمیشن (p.40)	معلومات
3.	بیک ورڈ (p.8)	پسماندہ	44.	انٹیلکچوئیل (p.41)	دانشور
4.	آرٹ (p.8)	فن	45.	اسپورٹنگ (p.43)	معاون
5.	ڈانس (p.8)	رقص	46.	ایکٹوٹی (p.44)	سرگرمی
6.	بزنس (p.8)	کاروبار	47.	موڈرن (p.47)	جدید
7.	لیڈی (p.9)	خاتون	48.	یونیورسٹی (p.47)	جامع
8.	لان (p.10)	باغ	49.	آئیڈیالوجی (p.48)	نظریہ
9.	اتھارٹی (p.15)	اختیار	50.	مڈل مین (p.52)	تاجر
10.	ڈرائنگ روم (p.15)	مہمان خانہ	51.	فیشن (p.54)	رواج
11.	ڈیٹیکٹیو (p.26)	سراغ رساں	52.	ٹنگ (p.59)	بننا
12.	کلاس فیلو (p.26)	ہم جماعت	53.	پروگرام (p.61)	لائحہ کار
13.	ہیلوسینیشن (p.28)	ہزیان	54.	ریہرسل (p.63)	آزمائشی مشق
14.	پرائیویٹ (p.30)	نجی	55.	کلاس (p.64)	جماعت
15.	اسٹرائیک (p.31)	ہڑتال	56.	اناؤنسمنٹ (p.69)	اعلان
16.	اسٹوو (p.34)	چولہا	57.	گلیمبر رس (p.71)	مسحور کن

17.	گینگ (p.74)	گروہ	58.	ڈائریکٹ (p.84)	ہدایت کاری
18.	ٹریجڈی (p.74)	المیہ	59.	یوکلپٹس (p.87)	سفیدہ
19.	بیچلر (p.75)	کنوارہ	60.	گیلری (p.93)	چبوترہ
20.	رائیڈنگ (p.75)	گھڑسواری	61.	کرائسس (p.100)	بحران
21.	ریویو (p.75)	تبصرہ	62.	ڈیوٹی (p.105)	فرض
22.	اسکیچ (p.76)	خاکہ	63.	کار (p.113)	گاڑی
23.	رومینٹک (p.77)	رومانوی	64.	سوسائٹی (p.116)	معاشرہ
24.	مارکیٹ (p.78)	منڈی	65.	کوالیفیکیشن (p.118)	قابلیت
25.	انڈر گراؤنڈ (p.78)	زیرِ زمین	66.	سیکیورٹی (p.118)	تحفظ
26.	ایڈمنسٹریٹر (p.84)	منتظم	67.	پوائنٹ (p.120)	نقطہ
27.	اسٹاف (p.120)	عملہ	68.	لینڈلیڈی (p.133)	مکان مالکن
28.	والنٹیئر (p.122)	رضاکار	69.	فرسٹریشن (p.134)	مایوسی
29.	پبلک (p.126)	عوام	70.	نارمل (p.138)	معمولی
30.	فراڈ (p.128)	دھوکہ	71.	ہاؤس وائف (p.138)	خاتونِ خانہ
31.	کینسر (p.146)	سرطان	72.	آفیشیل (p.161)	سرکاری
32.	اسٹارٹ (p.152)	شروع	73.	تھیوری (p.184)	نظریہ
33.	پرابلم (p.157)	مسئلہ	74.	پلان (p.186)	منصوب
34.	پراونشل (p.163)	صوبائی	75.	یونیفارم (p.89)	وردی
35.	گراؤنڈ (p.9)	میدان	76.	جرنلزم (p.125)	صحافت
36.	بیڈروم (p.105)	خواب گاہ	77.	اکنامکس (p.125)	معاشیات

37.	نیشنلسٹ (p.62)	قوم پرست	78.	ایکٹـریس(p.116)	اداکارہ
38.	ایٹی کلائنکس (p.74)	نقطئہ تنـزل	79.	ٹرین (p.61)	ریل گاڑی
39.	پورٹ فولیو (p.124)	بسـتہ	80.	شیو (p.177)	منڈنا
40.	کوارٹرز (p.85)	شاگرد پیشہ	81.	بس سـٹاپ(p.112)	اڈہ
41.	ایڈیٹوریل (p.63)	اداریہ	82.	ایـسـرپورٹ (p.154)	ہوائی اڈہ

Table 3: Marked Code-switching in ST

Having mentioned the words which the writer has markedly added into the ST, the examination of TT for marked choices needs to be done. To the researcher's utter amazement, the writer has not used any foreign word in TT that can be considered as a marked choice. Kieswetter (1995, p. 15) opines that when a writer makes a marked choice, it includes some "extra social meaning", therefore the message conveyed can be considered as the "meta-message". The marked choices not only deliver the message carried by the semantic content, but also carry with them writer's/speaker's intent to distrust or alter the mode of interaction. Analyzing Hyder's inclusion of marked choices in ST under the light of Kieswetter's comment, it can be said that Hyder showed a distrust towards the existing mode of interaction in source culture therefore added foreign words frequently into the ST. However, this also shows that no marked foreign words have been added to TT which means that Hyder is not challenging the existing mode of interaction and finds it satisfactory to convey her ideas fully without addition of any marked impurities. The theory of self-translation that has been taken up as theoretical framework in this study, fails to account for such changes as this. According to the theory, the textual difference are 'audience-oriented" (Hokenson & Munson, 2007, p. 198), however writer's use of code-switching in the two texts shows her own attitude towards the two languages and is not reader-centered.

The link between typography and translation studies has quite recently been realized by the experts in the two disciplines. Schopp (2002) first brought into notice how relevant it is for translators to be informed of typographic conventions and their impact. The way any text is organized visually impacts the readers' understanding and

interpretation. This visual organization may include facilitated readability or making some information more prominent than the rest. Walker (2001) declares page layout, color and size of the font and quality of print to be suggestive of the status of languages used in a bilingual text. Italics and quotation marks are however believed to be the most prominent of the few extra-linguistic devices used in the genre of literary narrative that bring certain parts of text to the readers' attention. Therefore, both the devices have been looked for in TT to determine whether their use in TT can be considered as an outcome of various typographic norms, or they represent more significant intervention carried out by the translator.

Douglas (2009) and Saldanha (2005) conclude through their researches that italics are a significant stylistic device in the work of English fiction, however they appear to have a less significant role, if any, in other languages. Hyder's English translations of her works reinforce the above mentioned argument as she appears to have used this tool quite frequently in TT for a list of different purposes. ST, on contrary, does not have any instance of italicization as the concept is not familiar for the Arabic script and it cannot be italicized. The use of italics in TT is discussed below in order to investigate this prominent feature that marks the writer's style.

Italicization appears to have been used for four major purposes in T.T: to highlight the foreign words (mainly words from source language); to add emphasis to certain words; for translated songs' lyrics; and to highlight the names of books, newspapers, movies etc. The use of foreign words in the text by Hyder has already been discussed above, but it should be further noted that the writer has also highlighted/marked these words by italicizing them. It is also worth-noting that similar strategy of adding foreign words into the text has been used in ST, but the writer has not attempted to highlight those words in any way such as underlining or making them bold. Few examples of italicization of foreign words in TT are given below:

Example 1: Their heads were covered respectfully with their black or green georgette *dopattas.* (p. 33)

Example 2: Now, my *ayah* back home was different. She was thin and languid and was always dressed in a snow white, starched *ghaghra.* (p.56)

Example 3: It was then that a rickety *ekka* pulled up right beside the pillar. (p.99)

Another important use of italicization is to emphasize certain words which are not foreign i.e. they belong to the target language and fit in the text. In ST the same sentences have been written without addition of extra emphasis. Few of the examples are given below where sentences from ST and TT are given together so that extra emphasis added in TT could be noted easily:

Example 1

TT: But Mrs. Goswami, Mrs. Jaswant Singh, Begum Faruqui and my mother *knew*. (p.3)

ST: text missing.

Example 2

TT: *"Breast cancer,"* she said, with immense pain in her voice. (p.222)

ST: ۔مجھے سینے کا کینسر ہو گیا تھا۔ "انہوں نے بڑے الم سے کہا۔" (p.146)

Fowler (1965) considers such a use of italicization as an unsophisticated way of begging reader's attention and believes that skilled writers should be aware that it is offensive to the reader's intellect to warn him occasionally with change in typography that he needs to be watchful. In the above mentioned examples the writer is also using emphatic italicization for tonic prominence in the text, whereas ST lacks any of this but still the message is conveyed equally well. The technique of italicization whether used to mark foreign words or to put extra stress, can be seen as an intervention by the translator, as the italicized words in a way depict the presence of translator, stressing one thing and rendering the rest less important, thus interfering with reader's interpretation.

The two other uses of italicization in the TT include italicizing the names of books, movies, stage plays, newspapers such as *The Pioneer* (p.6), *Illustrated London News* (p.7), *Gay Prince* (p.24), *Achhut Kanya* (p.10) etc. and italicized lyrics of songs such as *"Let's go, O blissful pal, to the well to fetch water…"* (p.21), *"Oh dear, where did I slip? He hasn't come to my temple yet!!"* (p.31) etc. English fiction writers often use italicization for these two purposes (Mueller, 2014) so this use cannot be accounted for marking writer's

style. However, the thing to be noted is that the writer did not italicize the lyrics of original English songs, but has only kept the practice to highlight the translated lyrics of songs from ST, which again can be seen as an attempt to make her presence visible as a translator.

Another technique used by the author that forms part of her style of writing is the use of quotation marks. Quotation marks have been used in both TT and ST, not only for marking the direct speech of the characters but also for other purposes, such as to add emphasis, to express irony, and sometimes to explain a few words. Different instances addressing all these uses of quotation marks in ST and TT have been mentioned in the Table 4 and 5 below:

Sr. no.	Reason of using Quotation marks	Example from ST
1.	Irony	اور مجھے بڑی پریشانی ہوتی تھی کہ مس سردار اختر دونوں جگہوں پر بیک وقت کس طرح"کام"کریں گی۔ (p.22)
2.	Emphasis	تبھی مسز جوگے مایا چڑھی کی لڑکیوں نے ہارمونیم پر فلمی گانے "نکالنے" شروع کر دیئے۔ (p.22)
3.	Emphasis	"ٹھکرائن کی بگھی" میں صبح سے لے کر رات گئے تک روں روں کرتا رہٹ چپلا کرتا۔ (p.37)
4.	Emphasis	مصیبت یہ تھی کہ جہاں کسی شامت کے مارے نے کسی"غیر مسلک"حناتون محترم سے سوشل گفتگو کے دوران میں ان چار جملوں سے تجاوز کیا۔۔۔(p.44)
5.	Explanation	انگریز حاکموں کی اصطلاح میں صوبے کا ضلع"اسٹیشن"کہلاتا تھا۔ (p.44)
6.	Emphasis	آخری"شوڈاؤن"کے لیے اسٹیج بالکل تیار تھا۔ (p.64)
7.	Irony	بہرحال ڈاکٹر صاحب تو عرصے سے گویا مستقل"زیر زمین" تھے۔ (p.68)
8.	Emphasis	"آرڈر"دے کر وہ باورچی حنا نے کی سمت چلی گئی۔ (p.82)

9.	Emphasis	مجھے گریسی اچانک بے حد "اپنی" معلوم ہوئی۔ (p.93)
10.	Irony	"لڑکی" سر ذرا سا خم کیے اطمینان سے سپر سپر چلتی آکر دھم سے بیٹھ گئی۔ (p.94)
11.	Emphasis	میں نئی نئی کالج میں داخل ہوئی تھی اور اپنے "کالج اسٹوڈنٹ" ہونے کا سخت احساس تھا۔ (p.124)
12.	Emphasis	اب مردوں اور عورتوں کی ایک قطار "درشن" کے لیے اندر جا رہی تھی۔ (p.139)
13.	Irony	مجھے لوگ "ٹائپ" سمجھتے ہیں۔ (p.159)
14.	Irony	ایک تھیوری تھی کہ وہی لڑکیاں آوارہ ہوتی ہیں جن کا "آئی۔ کیو" بہت کم ہوتا ہے۔ (p.185)

Table 4: Use of Quotation Marks in ST

Sr. no.	Examples from TT	Reasons for using Quotation marks
1.	Every morning Resham was dressed and bandaged by Faquira and was sent down to see the "horse-doctor" at the ghora hospital. (p.6)	Literal translation
2.	Indians were accepted as "upper class" and civilized enough to live in bungalows. (p.7)	Emphasis
3.	How could Mrs. Sardar Akhtar "star" at two places the same evening? (p.10)	Irony
4.	So the circus manager, "Professor" Shehbaz, told her to start practicing solo. (p.11)	Irony
5.	I "happened" to overhear her talking to Baji. (p.13)	Irony
6.	The other point was that "frocks" have been popularized by Dr. Sen Gupta's "up-to-date" brood. (p.20)	Emphasis
7.	At sundown the Sen Guptas came out in full force to "eat the air". (p.20)	Literal Translation

8.	The floor of the hall was covered with spotlessly white chandnis "moonlight sheets" and Persian carpets. (p.33)	Explanation
9.	Dr. Aftab Rai was lecturing on Shivaji so a "civil war" was inevitable. (p.42)	Emphasis
10.	It was said that he had always been a bit of an "outsider". (p.43)	Emphasis
11.	Then she turned towards the "cradle" of the infant Ali Asghar. (p.43)	Literal Translation
12.	But you can have no idea how pleased I was to run into my old "enemy"- Khem-! (p.45)	Irony
13.	Jamila Bhabi tied the velvet band of "Imam Zamin" to the girl's arm. (p.50)	S.L. Untranslated Word
14.	They lived on Nurjahan Road, and the "boy" had recently started making two hundred a month. (p.69)	Literal Translation
15.	They knew all about my "accident" and were avoiding the topic. (p.74)	Irony
16.	His "aunt" would prepare Delhi dishes especially for him. (p.77)	Emphasis
17.	Viqar Saheb was a close friend of Faruq's, so he considered me his "sister-in-law" and I looked upon him as my "brother-in-law". (p.80)	Irony

Table 5: Use of Quotation Marks in TT

It can be clearly seen from the above instances that the translation retained this particular style of author as the use of quotation marks is part of both the ST and the TT. However, in TT the quotation marks are also used to mark the literal translation of words or expressions of source language along with their use for emphasis and marking ironies.

In the preface to her self-translated collection of short stories, Qurat-ul-Ain Hyder says, "I happen to have a photographic memory and almost total recall of long-ago events, scenes and snatches of conversation", which pretty much defines her descriptive style of writing. Hyder appears to have given more importance to the details of characters and

surroundings as compared to the plot of the stories. As Hofsajer (2011) says that the detailed features or characteristics of any person or thing can only be perceived when there is not much of an action or if there is, it is at a slow pace. Hyder comes out to be a visual artist with the way she adds descriptions to the text and paints picture in the mind of a reader. For instance, two of the passages from ST and their respective translations given below can be observed for her style of detailing.

Example 1

ST: بارش کے بعد جب باغ بھیگا بھیگا سا ہوتا اور ایک انوکھی سی تازگی اور خوشبو یو فضا میں تیرتی تو بوڑھے کو واپس جاتے وقت گھاس پر گری کوئی خوبانی مل جاتی۔ وہ اسے اٹھا کر جیب میں رکھ لیتا۔ اکثر ریشم شکار کی تلاش میں جھاڑیوں کے اندر غائب ہو جاتی یا کسی درخت پر چڑھ جاتی تو بوڑھا سر اٹھا کر ایک لمحے کے لیے درخت کی ہلتی ہوئی شاخ کو دیکھتا اور پھر سر اٹھا کر چھانک سے باہر چلا جاتا۔ (p.7)

TT: After a light shower of rain, a magical fragrance filled the air. A lone bird whistled through the leafy silence. Or a mountain wind rose and made the trees shed their unripe fruit. Often a dim, cold sun trickled through the orchard and the garden turned to gold. On his way out through the orchard the old man sometimes found a peach – partly eaten by a parrot- lying in wet, intensely green, cool grass. He picked it up, cleaned it carefully with his handkerchief and shoved it in his pocket. (p.1)

Example 2

ST: جبل دھرا دھمیڑ عمر کی ایک گوری چٹی عورت تھی جس کے ماتھے، ٹھوڑی اور کلائیوں پر نیلے رنگ کے نقش و نگار کھدے ہوئے تھے۔ وہ ناک میں سونے کی لونگ اور بڑا سا بلاق اور کانوں کے بڑے بڑے سوراخوں میں لاکھ کے پھول پہنتی تھی اور اس کے گلے میں ملکہ وکٹوریہ کے روپوں کی مالا بھی پڑی تھی۔ جبل دھرا بڑے میٹھے لہجے میں بات کرتی تھی اور ہر وقت سویٹر بنتی تھی۔ اسے کنٹھ مالا کا پرانا مرض تھا۔ فقیرا اس کے علاج معالجے کے لیے فکرمند رہتا تھا اور اس سے بے حد محبت کرتا تھا۔ (p.11)

T.T: Tattooed and fair-skinned Jaldhara was an attractive, smiling woman of forty; she wore a golden nose-ring and nose-flower and necklace of Malka Tooria (Queen Victoria

to us) coins. Jaldhara suffered from some incurable disease and Faquira endlessly worried about her health. (p.5)

The above examples clearly show how the writer uses details to talk about seemingly insignificant things and people in the stories. Also, the comparison of ST and TT shows that the writer has kept her descriptive style intact in TT and most of the details mentioned in ST seem to have found their way into the TT.

The next part constitutes the micro analysis of the selected text passages.

4.2 Micro Analysis

For micro analysis seven passages of equal length from all the seven stories have been selected and analyzed to find the instances of twelve deforming strategies presented by Berman (2000). The examples are quoted in form of pairs of ST and TT for each deforming strategy and the part of the sentence where the deformation of one type or the other can be observed is underlined for convenience. The occurrence of these strategies in each passage has then been numerically calculated. Since micro analysis provides more in-depth comparison of the two texts, the translation strategies adopted by the author-translator will clearly provide a yardstick to test Hokenson and Munson's claim that all textual differences are basically an effort to change the text according to the choices and likes of the receptor audience (Hokenson & Munson, 2007).

4.2.1 Rationalization

Passage 1

Example 1

ST: ان کے "گول کمـروں"مـیں ان کے بیـٹوں کی تصویریں روپہلے فریموں مـیں سجی تھـیں۔۔ (p.15)

TT: The mantelpieces were crowded with silver framed portraits of sons… (p.7)

Comment: The expression "گول کمـروں" (round/curved rooms) has been filtered out because it gives an unclear image. The idea has been expressed using totally different expression of "mantelpieces" to refer to the same thing. The ambiguity posed by the Urdu expression

"گول کمروں" has been eliminated for the target readers as "the mantelpieces" are usually part of drawing rooms or dining halls, so the expression has been rationalized.

Example 2

ST: اس نے چہرے پر بہت سا گلابی پاؤڈر لگار کھا تھا جو بجلی کی روشنی میں نیلا معلوم ہورہا تھا اور ہونٹ خوب گہرے سرخ رنگے ہوئے تھے۔ (p.19)

TT: Her heavily painted face looked weirdly blue in the bright lights. (p.9)

Comment: The whole description of the woman's face has been rationalized. Expressions like بہت سا گلابی پاؤڈر (a lot of pink powder) and ہونٹ خوب گہرے سرخ (deep red lips) have been eliminated and instead the whole make-up look has been referred to as "heavily painted face". Also the addition of adjective "weirdly" has helped in rationalization of the description. The weirdness of her look is implied in the description in ST, which has been made explicit in TT.

Example 3

ST: مس زہرہ ڈربی کے عشاق ماسٹر گلقند اور ماسٹر مچھندر کے درمیان چپکو چپل گیا۔ (p.20)

TT: Master Gulqand and Master Muchchander, two stalwarts of the Circus and its star performers, had a fight over Miss Zohra Derby. (p.9)

Comment: The term چپکو چپل گیا (stabbed each other) has been rationalized by translating it as "had a fight over Miss Zohra Derby" as the ST doesn't explicitly describe the reason of the quarrel but in TT the information has been arranged in more straightforward way.

Passage 2

Example 4

ST: ڈاکٹر آفتاب رائے نے زینے پر پہنچتے ہوئے بے خیالی سے جواب دیا۔ (p.36)

TT: The gentleman nodded absently, in true professorial fashion, and proceeded towards the house. (p.18)

Comment: The addition of the phrase "in true professorial fashion" serves to rationalize the text as it provides information about character's profession and therefore helps understanding the absent-minded reply of the character.

Example 5

ST: شام کی گہری کیفیت موسم کی اداسی کے ساتھ سارے میں بھری تھی۔ دن بھر نیچے میوے کے باغ میں شہد کی مکھیاں بھنبھنایا کرتیں اور ہر چیز پر عنخودگی ایسی چھائی رہتی۔ آم اب پیلے ہو چلے تھے۔ "ٹھکرائن کی بگیا" میں صبح سے لے کر رات گئے تک روں روں کرتا ہٹ چلا کرتا۔ **(p.37)**

TT: Down below, there spread the orchard called Thakurain's Bagia. Honey bees had buzzed all day long in it, <u>and mango-birds had cried out from time to time.</u> The Persian Wheel had gone on and on<u>, pouring out its rippling streamlets in a sonorous monotone.</u> <u>The lamp-hour had arrived and all activity had somehow suddenly stopped at once. The Persian Wheel. The bees. The rustling easterly wind</u>. A hush fell and the evening became languid and melancholy. (p.19)

Comment: The above passage clearly shows that the writer has made changes in the TT to give it more organized look by rearranging the information into more rational and clearer way. While the ST reads like a bunch of information about evening and the setting provided in an unorganized way, the TT not only provides a more well-formed sequence but also adds a few descriptions to increase the aesthetic effect of the writing. Also, in TT more adjectives have been used such as "rippling", "sonorous", "rustling", "languid" etc. to create clearer imagery.

Example 6

ST: پردہ غالباً اسے بہر صورت ہر جگہ کرنا ہوتا۔ **(p.40)**

TT: <u>Although most upper-caste Hindu families had given up the custom of *purdah,* some Kayasthas still retained the old tradition. There was no *purdah* in Lucknow. But Uncle lived there and he was such a strict guardian, anyway.</u> (p.22)

Comment: While the ST only says that the practice of purdah was necessary to be followed, the TT enlists all the reasons and set up the background for why the character couldn't neglect it.

<div align="center">

Passage 4

</div>

Example 7

ST: وہاں کھیل سے پہلے لڑکوں میں کسی چھوٹی سی بات پر جھگڑا ہوا اور مار پیٹ <u>شروع ہوگئی۔</u> **(p.120)**

TT: Within minutes, and through the mysterious but unusual process<u>, the squabble led to a minor Hindu-Muslim riot</u>. (p.99)

Comment: The nature of the dispute that has been ignored in ST, has been made prominent in TT Also, the mentioning of the dispute as "Hindu-Muslim riot" shows its seriousness and makes it easy to understand as such riots are marking feature of source text setting.

Example 8

ST: اقبال بھائی مجھے ہمیشہ منی ہی پکارتے رہے۔ مجھے ان کے دیئے ہوئے اس نام سے <u>سخت چڑ تھی۔</u> **(p.121)**

TT: I squirmed. I was not called Munni. I had a <u>fancy, anglicized pet-name</u>. (p.99)

Comment: The information that the said character had a "fancy, anglicized pet-name" which she liked better than the name "Munni" is absent in ST. Thus while ST only mentions her reaction to the name "Munni", TT rationalizes the reaction with the mentioning of "fancy, anglicized pet-name".

Example 9

ST: اردو سیکشن کے اراکین نے ان کو رتا دیکھ کر خاموشی سے اپنے اپنے کاغذات پر <u>سر جھکا لیا۔</u> **(p.125)**

TT: The other people in the room looked at him, <u>felt awkward, and bent down on their work</u>. (p.102)

Comment: In order to rationalize the act of people lowering their heads, the writer has added the information in TT that they "felt awkward" and that is why bent their heads and got to work.

The motivation or reason behind choosing rationalization as a translation strategy, as noted in above mentioned examples, seems to be an attempt to improve the text on aesthetic level. The instances quoted above as examples of rationalization cannot be explained in the light of Hokenson and Munson's claim that the text is deformed during self-translation for the sake of target audience (2007). For instance, the change of sequence of information in example 5 above and the rationalization of some ambiguous expressions as in examples 6, 8, 9 etc. are not the attempts to change the text for target audience, as claimed by Hokenson and Munson (2007), rather they appear clearly as author's attempt to remove the errors of the ST.

4.2.2 Clarification

Passage 1

Example 1

STـ ـ جو مشرقی افریقہ اور جنوب مشرقی ایشیا میں سلطنتِ برطانیہ کے آفتاب کو مزید چمکانے میں مصروف تھے۔

(p.15)

TT: … who were engaged in further brightening up the Empire's sun over such places <u>as Kenya, Ceylon, Malaya and so forth</u>. (p.7)

Comment: Instead of referring to the places by using general geographical location as مشرقی افریقہ اور جنوب مشرقی ایشیا (Eastern Africa and South-Eastern Asia)**,** exact names of the countries have been used in the translation, such as "Kenya, Ceylon, Malaya and so forth" for the purpose of clarification.

Example 2

ST: کرنل وائٹ ہیڈ <u>شمال مغربی سرحد کے معرکوں میں</u> اپنی ایک ٹانگ کھو چکے تھے۔**(p.15)**

TT: Col. Whitehead, who had lost a leg fighting <u>the Pathans on the Frontier</u>… (p.7)

Comment: The addition of "fighting the Pathans" has rationalized the text as in ST only شمال مغربی سرحد کے معرکے (fights at south-western border) has been used and it has not been clarified who the fight was with.

Example 3

ST: یہ بڑے عجیب لوگ تھے۔ (p.15)

TT: There were <u>some dedicated, self-effacing orientalists and scholars</u>, too, among them. (p.7)

Comment: In ST the writer has only used the expression عجیب لوگ (strange people) to refer to a group of people and has left it for readers to find in the later given description what made them so. However, in TT the writer, instead of using ambiguous term i.e. strange, has clearly stated the qualities of the people.

Example 4

ST: مسٹر گرین آسام کے کھاسی قبائل پر <u>اہتداری</u> تھے۔ (p.15)

TT: Mr. Green <u>wrote learned papers</u> on the Khasi tribes of Assam. (p.7)

Comment: While ST is unclear about what type of اہتداری (authority) he (Mr. Green) had over "Khasi tribes", TT clearly states that he "wrote learned papers" on them.

Example 5

ST: شیر دل حسینہ، مس زہرہ ڈربی، موت کے کنویں میں، <u>آج شب کو</u> (p.18)

TT: The lion-hearted Beauty, Miss Zohra Derby, In the Well of Death, <u>Tonight and Every Night</u> (p.8)

Comment: Given above is the statement written on invitation handbills mentioned in the story. In ST, at the end of the invitation it is written <u>آج شب کو</u> which stands for not just tonight but every night till the event is expected to continue. But in TT, the writer has explicitly mentioned "Tonight and Every Night", to make it more clear.

Passage 2

Example 6

ST: "بھسین صاحب ناچ پھٹک رہی تھی۔" (p.36)

TT: "I was cleaning rice, Bhaiyan Saheb," <u>she said coyly.</u> (p.18)

Comment: The addition of "she said coyly" in translation is clearly an attempt to clarify the expression of the character which was implicit in ST.

Example 7

ST: "تو ناج پھٹکنے کے لیے تجھے گاڑی بھر راستہ چاہیے۔ حپل ہٹا سب چیز...۔" (p.36)

TT: "You require a carriage-way to clean a little rice?" <u>he growled and strode on towards the staircase</u>. (p.18)

Comment: In this example again the writer has clarified the scene in the story by adding the details about the expressions of the character. While in ST only the dialogue has been mentioned.

Example 8

ST: نیچے آنگن میں رام رکھی کوئی کجھبری شروع کر دے گی۔ (p.37)

TT: In the gate house Ram Rakhi would break into <u>some folk song of Mirzapur district</u>. (p.19)

Comment: کجھبری, which is a kind of folk song that the source audience is familiar with, without any description, has been clarified in TT by translating it as "some folk song of Mirzapur district".

Example 9

ST: دمینتی بھاگ گئی۔ (p.38)

TT: Her class-mate ran away, <u>giggling</u>. (p.19)

Comment: This is another example of character's expression i.e. "giggling", added to clarify the scene.

Example 10

ST: انہوں نے اپنی بزرگی کا احساس خود اپنے اوپر طاری کرنا چاہا۔ (p.38)

TT: He endeavored to look grave, <u>being the guardian of his orphaned niece</u>. (p.20)

Comment: While the ST does not explain why the character mentioned in the above example is trying to act elderly and grave, the TT clarifies it with the addition of "being the guardian of his orphaned niece".

<div align="center">

Passage 3

</div>

Example 11

<div align="right">

ST: "ہمارا میم صاحب بالکل اینجل کی موافق تھا۔" **(p.83)**

</div>

TT: "My Mem Saheb, she God's own angel. <u>For her sake I going to look after Asghar Baba and Nawab Saheb till I kick the damn bucket.</u>" (p.57)

Comment: The character's feelings for her master that are implied in ST and can only be conceived by reading long-length passages of character description provided in ST, have been made explicit in TT in two lines.

Example 12

<div align="right">

ST: "اصغر کی تربیت بے حد غلط ہو رہی ہے۔" ناصر چپ افسوس سے اظہار خیال کرتے۔ "گریسی کے بے حد لاڈ پیار نے اسے بالکل برباد کر دیا ہے مگر میں گریس سے کچھ بھی نہیں کہہ سکتا۔ بیگم مرحومہ اس سے اپنی چھوٹی بہن کی طرح محبت کرتی تھیں۔ اب میں اس کے ساتھ کس دل سے سختی کروں؟" **(p.85)**

</div>

TT: "Gracie," said Nasir Chacha that afternoon <u>to my mother</u>, "<u>has a heart of gold</u>. But the trouble is that she has become terribly possessive about Asghar. <u>I could get a highly refined Mughlani-bi from Patna to look after him</u>, but I just don't have the heart to turn Gracie out. Begum, <u>may her soul rest in peace, on her deathbed literally entrusted the child to Gracie</u>. I don't know what to do."

Comment: In TT, the addition of sentences like "Gracie has a heart of gold" and "I could get a highly refined Mughlani-bi…" is an attempt to clarify the situation more to the readers.

Example 13

ST: صبح کو اخبار پڑھتے پڑھتے ناصر چچا اسراٹھ کر مجھ سے کہتے۔۔۔ "اچھا صاحب! یہ بھی ہوگیا۔۔۔!!" **(p.86)**

TT: Nasir <u>Chacha had a habit of saying</u>: "So, Saheb, this too has come to pass." In the morning, as he went through the newspapers, he would suddenly look up, <u>address nobody in particular and announce</u>: "So, Saheb, this too has come to pass…" (p.58)

Comment: The said character's habit of saying a particular phrase without specifically addressing someone has been referred to in ST only once while TT entails a detailed description of this particular habit of the character, making it clearer for the readers.

Passage 4

Example 14

ST: اس پسماندہ ضلع میں ٹیلی فون عنقا تھے۔ سارے شہر میں صرف <u>چھ موٹریں تھیں</u>۔ **(p.120)**

TT: In <u>Ghazipur, in the backwaters of eastern U.P.</u>, there were no ambulance vans, no telephones, and only <u>a dozen cars, then called motors</u>. (p.99)

Comment: While in ST the area has only been referred to as پسماندہ ضلع (backward district), the TT clarifies the name and location of the area i.e. "Ghazipur, in the backwaters of eastern U.P.". Also, in ST cars have directly been referred to as موٹریں, but TT clarifies the term by first mentioning "cars" and then explaining what they were called back then.

Example 15

ST: وہ میری طرف مڑا اور کہنے لگا۔۔۔ "منی! ذرا دوڑ کر ایک گلاس پانی تو لے آبھیا کے لیے۔" **(p.120)**

TT: "Munni," <u>the stranger said sternly</u>, "go and fetch a glass of water." (p.99)

Comment: The word "sternly" has been added to the TT to clarify the expression of the speaker, which is not mentioned in ST

Example 16

ST: لڑکے نے ان سے سوال کیا۔ "صاحب کدھر ہیں۔۔۔؟" **(p.121)**

TT: The newcomer <u>said in the same no-nonsense tone</u>, "Where is the Saheb?" (p.99)

Comment: The explanation of the tone of the above mentioned character is an attempt to clarify the text as ST lacks this explanation.

Example 17

ST: میں دعا مانگتی، اللہ کرے اقبال بھائی مر جائیں۔۔۔ اللہ کرے۔۔۔ **(p.123)**

TT: I <u>fervently</u> prayed, "Please Allah, let Iqbal Bhai get lost, please Allah let…" (p.103)

Comment: The word "fervently" has been added in TT in order to clarify the expression of the character.

<div align="center">

Passage 5

</div>

Example 18

ST: کارمن کے دفتر جانے کے بعد میں نے برآمدے میں جا کر فون کرنے شروع کیے۔ **(p.144)**

TT: Carmen left for her office<u>. I took out my notebook of addresses</u> and began dialing various numbers. (p.221)

Comment: The mentioning of "notebook of addresses" in TT is an attempt to clarify the above mentioned scene, as the addition of such minute descriptions helps the reader to picture the scene more clearly.

Example 19

ST: ایک کونے میں دو لڑکیاں رات کے کپڑوں میں ملبوس س آہستہ آہستہ باتیں کر رہی تھیں۔ **(p.141)**

TT: Two young women- <u>one plump and matronly and the other extraordinarily thin</u>- <u>were busy filling earthenware jugs at a watertap</u>. (p.218)

Comment: The description of the physique of two girls i.e. "one plump and matronly and the other extraordinarily thin", which is not the part of ST is an example of clarification as it clarifies what is not mentioned in ST Also the act of "filling earthenware jugs at a watertap" has not been mentioned in ST but has been added in TT to present a clearer picture.

Example 20

ST: اب دوسری لڑکی آگے بڑھی۔۔۔اس نے کہا۔ **(p.142)**

TT: Coming closer to the window she <u>said amiably</u>… (p.219)

Comment: "Amiably" in this example is used to clarify the tone of the character that is missing in ST.

Example 21

ST: برابر میں سنگھار میز رکھی تھی اور کتابوں کی الماری۔ **(p.142)**

TT: On the shelf I noticed a row of <u>books on Bio-chemistry</u>. (p.220)

Comment: In TT the information about the "Bio-chemistry" books has been added which gives the reader a clue about the character's research area, which is later mention in the text. But ST lacks this information.

Example 22

ST: "ہم لوگ ان مچھروں کے عادی ہیں" اتنا کہہ کر وہ اطمینان سے فرش پر بیٹھ گئی۔ **(p.143)**

TT: "We are used to them," <u>she said with a slight American twang</u> and sat down on her blanket. (p.220)

Comment: The information about manner of the character's speech i.e. "a slight American twang" has been added in TT as an attempt to clarify the scene, while this explanation is missing in ST.

<div align="center">

Passage 6

</div>

Example 23

ST: <u>سی پی</u> کے بڑے ذہین سویلین سمجھے جاتے تھے۔ (p.158)

TT: He was considered a very far-sighted civilian of the <u>Central Province of India</u>. (p.85)

Comment: While in ST only the abbreviated name of a place i.e. C.P. is mentioned, in TT it has been clarified for the readers by mentioning full name i.e. "Central Province of India".

All the above quoted examples of clarification show how the author-translator has taken the liberty to change the TT during translation. Although the attempts to clarify the text can most obviously be associated with writer's attempts to facilitate the target-audience, which supports the central claim of theory of self-translation (Hokenson & Munson, 2007), yet this cannot be declared as the only possible motivation behind clarification. Clarifications in form of description of expressions such as in examples 6, 7, 9 etc. and those in form descriptions that do not address cultural differences such as in examples 13, 14, 18, 19 etc. clearly show the changes made are not culture-based and audience-oriented (Hokenson & Munson, 2007), rather are writer's continuous attempt to improve the text in other language.

4.2.3 Expansion

Passage 1

Example 1

ST: یہ لوگ مدتوں سے اس ملک میں رہتے آرہے تھے۔۔۔ **(p.15)**

TT: <u>These dear old people</u> belonged to the twilight world of... (p.7)

Comment: The text has been expanded with the addition of adjectives like " dear" and "old" for description of "people", while in ST only یہ لوگ (these people) has been mentioned. Such expansion leads to the change in the overall tone of the text.

Example 2:

ST: ڈالن والا کی ایک کوٹھی میں "انگلش اسٹورز" تھا جس کا مالک ایک <u>پارسی</u> تھا۔ (p.15)

TT: One of the bungalows housed the "British Stores". Owned and run by a <u>tall, hawk-nosed and very ancient Parsi.</u> (p.7)

Comment: Here again, a noun which has been used in ST without any description i.e. ایک پارسی (a Parsi), has been expanded with the addition of modifiers such as "tall, hawk-nosed and very ancient".

Example 3

ST: محلے کی ساری انگریز اور نیٹو بیویاں یہاں آکر خریداری کرتی تھیں اور اسکینڈل اور خبروں کا ایک دوسرے سے تبادلہ کرتی تھیں۔ **(p.15)**

TT: This was the historic place where the ladies met for shopping and gossip <u>while their children hung about its toy, toffee and lemonade counters (Coca-Cola, had not been invented).</u> (p.7)

Comment: The whole underlined portion of the above given example is the expansion of the original text. The ST doesn't carry any comment on children's activities or the invention of "Coca-Cola". The addition of such information gives a clue that either the TT is addressed to a whole new audience, or the writer has attempted to recreate the text considering the original as incomplete.

Example 4

ST: اس خوشحال اور مطمئن انگریزی محلے کے واحد مفلس اور اینگلو انڈین باسی کبھی کبھی نیلی آنکھوں والے مسٹر جارج بیکٹ تھے۔ **(p.16)**

TT: In this comfortably smug and very English locality <u>(Indians were accepted as "upper class" and civilized enough to live in bungalows),</u> Mr. George Becket of the pale blue eyes was the only Anglo-Indian. (p.7)

Comment: The added details about the locality given in brackets in the example above is an obvious expansion of the text during translation. The purpose of such expansion could be an attempt to present the target readers a clearer picture of the Indian locality, which is being talked about.

Example 5

ST: "اور گورے جو اس کو پیسے دیتے تھے؟" میں نے پوچھا۔ **(p.20)**

TT: <u>All this was very saddening. Then I remembered something and asked brightly,</u> "But the Tommies gave her money, didn't they?" (p.9)

Comment: In ST only the dialogue has been given while in TT the author has tried to enliven the writing by adding details before the dialogue.

<div align="center">

Passage 2

</div>

Example 6

ST: Text Missing

TT: <u>The woman smiled indulgently and continued her work. After a while she looked up</u>. (p.18)

Comment: The above mentioned lines are not present in ST but have been added in TT resulting in expansion.

Example 7

 ST: (Text Missing)

TT: <u>Dr. Aftab Rai strolled across to the low parapet. The lone evening star had appeared over the horizon. Dr Rai looked around and inhaled the refreshing air. The easterly wind carried the fragrance of unripe mangoes, magnolias and wet earth.</u> (p.18)

Comment: The above mentioned lines are added in TT to explain in detail the setting of the scene in story. The purpose of such addition is to involve the reader more in the story and to create visual picture of the surroundings by using descriptions.

Example 8

<div dir="rtl">

ST: اب کھیم نیچے پکے گلیارے میں سے چلتی ہوئی اوپر آرہی تھی۔ **(p.37)**

</div>

TT: Now Khem was traversing the cobbled lane. <u>One-two-three-four. Clip-clop, clip-clop. Now she was climbing the stairs. Clip-clop.</u> (p.19)

Comment: The character's action of climbing the stairs has been expanded in TT with the addition of onomatopoeic words.

Example 9

ST: (Text Missing)

TT: <u>What a misfit I am everywhere, he thought gloomily</u>. (p.20)

Comment: This sentence has been added in TT to provide the reader with deeper insight into the character's thinking, which is not given in ST.

Example 10

ST: اور آپ کا غدا بھلا کرے رادھا کرشنا ڈانس بھی لیجیے کہ میں تو گرد ھر آگے آگے ناچوں گی۔۔۔جی ہاں اور وہ گگری والا ناچ بھی موجود ہے کہ چلو چلو سکھی سکھیاری چلو پنگھٹ بھردا اپنی۔۔ (p.39)

TT: And may God bless you- that one… "I'll dance before Giridhar. I'll sing before Gopala." And that *panghat* one – *"Let's go, O blissful pal, to the well to fetch water… pull your mantle of Diba silk over your face and come along with me."* (p.21)

Comment: The lyrics of two songs in the above mentioned example have been expanded. While a very brief reference to these source culture popular songs has been given in ST, in TT the lyrics have been expanded for better understanding of the target audience.

Example 11

ST: لڑکیوں نے حنا صی بے سری آوازوں میں پڑھ دیا: تم ہی فخرِ انبیاء ہو یا نبی ٗ سلام علیکا۔۔۔چلیے قصہ ختم۔ (p.39)

TT: Th girls would stand in a row and recite- "Salutations, O Apostle of God- We have come from afar, and we put on airs because of you. You are the pride of all Prophets, peace be upon you"- (p. 21)

Comment: This example goes in line with the previously mentioned example. In this too, the lyrics of Naat have been expanded while in ST shorter reference is given.

Passage 3

Example 12

ST: شام کو میں اباجان اور ناصر چچا کے ساتھ ساحل پر ٹہلتی ہوئی محل تاج محل ہوٹل اور گیٹ وے آف انڈیا تک جاتی۔ (p.86)

TT: In the evenings all of us strolled down to the Taj which was not far away. Nasir Chacha bought me stacks of Mickey Mouse comics. Nasir Chacha had a majestic personality. He was a Brown Saheb with the dignity of an old-world Nawab. He also had a tremendous sense of humour. (p.57)

Comment: The series of actions added to explain the trips the narrator used to take with the mentioned character is an addition in TT while ST lacks all of it. The character's description as "Brown Saheb" and "an old-world Nawab" helps the TT readers to visualize the character easily.

Example 13

ST: (Text missing)

TT: I used to pester my father with all manner of questions which he always patiently answered. But not Nasir Chacha. Once he said, rattled: "Don't ask too many questions. Their answers will sadden you." (p.58)

Comment: The above mentioned lines are an addition to TT providing evidence for the writer's increased focus on descriptions as compared to the plot of the story.

<div align="center">

Passage 4

</div>

Example 14

<div align="right">

ST: وہ اتوار کا ویران سا دن تھا۔ ہوا میں زرد پتے اڑتے پھر رہے تھے۔ **(p.120)**

</div>

TT: It was a drab Sunday afternoon. Winds languorously rustled in the gardens. The mango was in flower. The days were lengthening and becoming drowsy. (p.99)

Comment: The description of the place in the above mentioned example has been expanded in TT in order to make a clearer picture in reader's mind.

Example 15

<div align="right">

ST: وہ میری طرف مڑا اور کہنے لگا۔۔ "منی! ذرا دوڑ کر ایک گلاس پانی تو لے آ بھیا کے لیے۔" **(p.120)**

</div>

TT: "Munni," the stranger said sternly, "go and fetch a glass of water. And call someone. Don't be upset." (p.99)

Comment: The above mentioned underlined part of the text is an expansion of TT while ST includes a shorter dialogue.

Example 16

<div align="right">

ST: سترہ اٹھارہ سال کے ایک اجنبی لڑکے نے بھائی کو سہارا دے کر نیچے اتارا۔ **(p.120)**

</div>

TT: A young man of about 18 jumped down and helped my brother alight <u>from the ekka's tiny seat</u>. (p.99)

Comment: In addition to the scene described in ST, the writer has also added some description of "ekka" (carriage) as an attempt to familiarize the readers with the source culture items.

Example 17

ST: "انگریزی تو اسے تھوڑی سی آگئی ہے۔اردو،فارسی میں ہالکل کوری ہے۔" **(p.122)**

TT: "Munni has a smattering of English, <u>but she has absolutely no idea of arithmetic</u> and her Urdu and Persian are feeble."   (p.100)

Comment: The underlined text is an addition to the TT

Example 18

ST: (Text missing)

TT: <u>"But Shah George is the King.."</u> I interrupted. Iqbal Bhai glared at me. (I was to learn much later that the second statement was also not quite true.) (p.101)

Comment: Above mentioned text is an addition to TT The important part of this addition is writer's personal comment.

Example 19

ST: (Text missing)

TT: <u>It made my parents very sad and they asked him to come to Lucknow. He wrote back that he would never leave his aged father and go away from Ghazipur.</u> (p.101)

Comment: These lines are not part of ST but have been added to TT in order to clarify the events which were left ambiguous in ST.

Passage 5

Example 20

ST: رات کے گیارہ بجے ٹیکسی شہر کی خاموش سڑکوں پرسے گزرتی ایک پرانی وضع کے چھائک کے سامنے جا کر رکی۔ ڈرائیور نے دروازہ کھول کر بڑی قطعیت کے ساتھ میرا سوٹ کیس اتار کر فٹ پاتھ پر رکھ دیا اور پیسوں کے لیے ہاتھ پھیلائے تو مجھے ذرا عجیب سالگا۔ **(p.141)**

TT: It was past eleven o'clock of a <u>hazy, silvery, autumn night</u>. <u>Hurtling at breakneck speed through deserted avenues and dimly-lit cobbled streets, the cab brushed past a rickety, horse-drawn carriage and swung into a by-lane. Stopping with a screech and a jerk</u> in front of an old-world <u>gate in a sad and somber Spanish plaza, the silent cabbie got out, heaved out my suitcase and dumped it, with an air of finality, on the pavement. Then, darkly- or so it seemed to me- he spread a grubby hand, indicating payment with a lavish tip</u>. I felt a bit odd. (p.218)

Comment: The scene which has been dealt with in almost two lines in ST, has been expanded to great lengths in TT by the addition of so many details which ST lacks. These details include a lot of adjectives such as "hazy, silvery, deserted, dimly-lit, cobbled, rickety, old-world, grubby, lavish, etc." The addition of these modifiers indicates that the writer has tried to present a clearer image of the setting and surroundings to the readers of the translation.

Example 21

ST: میں نیچے اتری۔ ٹیکسی گلی کے اندھیرے میں غائب ہو گئی اور میں سنسان فٹ پاتھ پر کھسڑی رہ گئی۔ **(p.141)**

TT: Bravely I stepped out <u>and paid him his pesos</u>. <u>With the agility of a matador he swished back to the cab</u> and shot out of the lane. <u>Slightly shaken</u>, I was left standing on the pavement. (p.218)

Comment: Similar to the above mentioned example, in this example too, the writer has added extra details to expand the text during translation.

Example 22

ST: میں نے چوروں کی طرح اندر جھانکا۔ **(p.141)**

TT: The <u>shutter creaked and wavered</u>. <u>I gave it another punch and, like a seasoned burglar,</u> peeked in. (p.218)

Comment: In this example, in order to add to the act of peeking like a burglar, writer has added more details which strengthen the effect as a whole. The addition of creaking, wavering and punching has helped in producing the horror effect that the writer intended.

Example 23

ST: (Text missing)

TT: <u>The expensive material of the curtain looked slightly incongruous in the shabby</u> <u>surroundings</u>. (p.220)

Comment: The above given sentence is an addition to the original, explaining the setting in detail.

Example 24

ST: کیسی عجیب بات ہے۔۔۔ مدتوں سے یہ غسل خانہ اس ملک میں، اس شہر میں، اس عمارت میں اپنی جگہ پر موجود ہے۔۔۔ اور میرے وجود سے بالکل بے خبر۔۔۔ (p.143)

TT: It occurred to me that all these years this bathroom had existed in this building, in this city, <u>in this damp, sodden back of beyond</u>, absolutely unaware of my existence. (p.221)

Comment: The phrase "in this damp, sodden back of beyond" is added to expand the text with inclusion of words which create better sensory images in the mind of a reader.

Example 25

ST: "مگر تم کو اس نامعقول جگہ پر بے حد تکلیف ہوگی۔" وہ برابر دہراتی رہیں۔ (p.145)

TT: "But, my dear, you must be so uncomfortable," Mrs. Costello said in dismay<u>. I</u> <u>hummed and hawed and didn't quite know how to shift to her elegant guest house in</u> <u>Millionaires' Row.</u> (p.222)

Comment: The underlined part of the TT in this example carries the details which are not present in ST but are added in TT

Example 26

ST: "میری لڑکی ایک وائلن بجانے والے کے ساتھ بھاگ آئی ہے"۔ **(p.145)**

TT: "My daughter has eloped with a <u>no-good, down-and-out, scatter-brained li'l mouse of a violinist. She is here, the so-and-so</u>." (p.222)

Comment: All the modifiers such as "no-good, down-and-out, scatter-brained" in this example are used in TT and result in the expansion of the text.

Example 27

ST: دفعتاً میرا جی چاہا کہ پھوٹ پھوٹ کر روؤں۔ **(p.146)**

TT: All of a sudden <u>I wanted to break down</u> and have a good cry, <u>or simply face the moon and howl</u>. (p.223)

Comment: The writer has added the metaphoric expression of "face the moon and howl", to TT for the sake of giving the text a more literary look.

Passage 6

Example 28

ST: باغ میں دوسری آوازیں گونج رہی ہیں۔ کیا ہم ان کا تعاقب کریں؟۔۔۔ جلدی کرو۔۔۔ جلدی۔۔۔ چڑیا نے کہا۔۔۔ **(p.160)**

TT: Other voices are in the garden. Shall we chase them… Hurry up … the bird said- <u>you know something like that- what Eliot said.</u>

<u>Never mind what Eliot said</u>. (p.87)

Comment: TT has been expanded with the addition of reference to Eliot, which is missing in ST.

The deforming translation strategy of expansion, as shown in above given examples, can clearly not be attributed to the audience-oriented approach of the author, as expansion is a clear attempt to diversify the fictional world originally created in ST with the help of creative abilities of author which are still at work during the reproduction of

text in another language. Thus, adoption of this category does not fit in the explanation provided by Hokenson and Munson's theory (2007).

4.2.4 Ennoblement

Passage 1

Example 1

ST: ان کے انتہائی نفاست سے سجے ہوئے کمروں اور برآمدوں میں لندن السٹریٹڈ نیوز، کنٹری لائف اور پنچ کے اخبار <u>میزوں</u>

<u>پر رکھے تھے</u>۔ **(p.15)**

TT: Inside the peaceful houses <u>walnut tables</u> displayed piles of *Illustrated London News, Tatler, Country Life* and *Punch.* (p.7)

Comment: While in ST the writer has just used the term میز (table), in TT she considers it insufficient and has modified it by making it "walnut tables", in order to give more sophisticated impression.

Example 2

ST: جب ڈائنا سائیکل پر ان کے گھر کے سامنے سے گزرتی تو سورن گراموفون دریچے میں رکھ <u>کر اس کے پھونپو کا رخ</u>

<u>سڑک کی طرف کر دیتا اور سوئی ریکارڈ پر رکھ کر چھپ جاتا</u>۔ **(p.16)**

TT When she passed by his house he placed the gramophone in the front window of his room. (p.8)

Comment: In order to make the text look more sophisticated, the writer has left out the indigenous informal expressions such as اس کے پھونپو کا رخ and سوئی ریکارڈ پر رکھ کر . This is an example of making the text look nobler by leaving out the elements of text which seem crude to the translator.

Example 3

ST: مندرجہ ذیل <u>بلند پایہ روح پرور گیت</u> کی آواز بلند ہوتی۔۔ **(p.16)**

TT It blared out the <u>19th century English musical song</u>. (p.8)

Comment: In this example the text has been ennobled by removing the adjectives used in ST in an ironic sense i.e. بلند پایہ روح پرور and instead the song has plainly been introduced as "19th century English musical song". This is an example of ennoblement by removing the irony in the text.

<div align="center">

Passage 2

</div>

Example 4

ST: "ہاں۔ہاں ضرور کھیا بھسائی۔۔" (p.37)

TT: "Oh, lovely. Thank you!" (p.19)

Comment: The whole expression used in ST has been ennobled by replacing the very local dialectal utterance with a sophisticated expression from the target language.

Example 5

ST: ٹھسکرائن کی بگیا مسیں سے ابھی اس سنے کرونڈے اور کمسر کھسیں اور مکوہ توڑ کر جلدی جلدی منسہ مسیں ٹھونسے تھے۔ (p.37)

TT: On the way she had stolen <u>some bittersweet half-ripe fruit</u> from Thakurain's orchard and swallowed it. (p.19)

Comment: The names of some of the fruits found in source culture have been eliminated from the TT and instead have been referred to as "some bittersweet half-ripe fruit". This elimination is the result of writer's attempt to remove the unnecessary source culture information from the TT.

Example 6

ST: کھیم دتی رائے زادہ اپنے اتنے پیسارے اور اتنے سندر ماما کو دیکھ کر بے حسد خوسش ہوئی۔ (p.38)

TT: She <u>ran up grinning</u>. (p.20)

Comment: In this example the seemingly unimportant long sentence has been cut short by removing the repetitive information provided in ST.

Example 7

ST: تھیں تو وہ جون پور کے اس ٹھیٹھ دقیانوسی سربریا استوا گھرانے کی بیٹیا۔۔ **(p.38)**

TT: She belonged to a <u>small-town orthodox clan</u>. (p.20)

Comment: The source language adjectives ٹھیٹھ and دقیانوسی, which are strongly negative in nature have been toned down by replacing them with "small-town" and "orthodox". Also the name of the clan which is explicitly mentioned in ST has been skipped in TT.

Example 8

ST: باقی کے سارے کتنے برادری کے بہن بھائی یوں ہی بکواس تھے۔ **(p.40)**

TT: Her cousins were a lot of <u>bores</u>, too. (p.22)

Comment: In source language, بکواس is a strong negative word use to refer to highly insignificant thing or person. In TT the concept has been toned down by replacing the word with "bores".

Passage 3

Example 9

ST: (Text missing)

TT: <u>He was my father's boyhood friend and was the son of a Nawab of Patna but never deigned to use the title. Only his son's Goan *ayah,* Gracie Pereira, insisted on addressing him as Nawab Saheb.</u> (p.56)

Comment: The mentioning of this major character of the story as "Nawab of Patna" and his refusal "to use the title" is new information added in TT The writer considered this information important to be added in TT to give it a nobler look and to present a nobler impression of the character, which is not the same in ST.

Passage 4

Example 10

ST: میں لق دق سنسان پچھلے برآمدے میں فرش پر چپ حیاپ بیٹھی گڑیاں کھیل رہی تھی۔ **(p.120)**

TT: Under <u>a massive, colonial-Georgian pillar</u> of the back verandah I sat quietly, playing with my dolls. (p.99)

Comment: The addition of "massive, colonial-Georgian pillar" in TT shows the writer's attempt to ennoble the text by adding some descriptions which target readers can relate themselves with.

Example 11

ST: دن بھـــر نوکشورپریس کے چھپے ہوئے کرم خوردہ ناول پڑھا کرتے تھے۔ **(p.122)**

TT: All day long he poured over <u>old romances and spy novels</u>. (p.102)

Comment: In TT, the name of local printing press i.e. نوکشورپریس has been removed and instead, to ennoble the text the writer has added reference to "old romances and spy novels". Also, the image presented in ST by using کرم خوردہ ناول (damaged by insects), has been eliminated as an attempt to ennoble the text.

Example 12

ST: <u>آرائشِ محفـــل ، طلسم ہو شـــربا، اســـرار لنـــدن اور شـــرر کے ناولوں کا لین دین دونوں کے درمیان چلتا رہتا تھتا۔</u> **(p.122)**

TT: With Ustad he also shared the passion for the tomes of *The Mysteries of the Court of London,* translated into Urdu by Munshi Tirath Ram Ferozpuri. (p.102)

Comment: Instead of mentioning all the novels mentioned in ST, the writer has only named one of the writings and its details. The novels that have not been included in TT are source culture's famous novels. The only writing included is the translation of one originally written in target language. This shows that the writer feels that the source language literature is somewhat inferior to the target language literature. So, in TT she has not included references to all those novels mentioned in ST.

Example 13

ST: "منی پڑھتی لکھتی بالکل نہیں۔ ہر وقت ڈنڈے بجایا کرتی ہے۔" **(p.122)**

TT: "<u>Begum Saheba</u>, Munni plays about all the time. She should go to school." (p.100)

Comment: The addition of "Begum Saheba" in the TT in this example is an attempt to ennoble the text.

Example 14

ST: "یہــاں کوئی <u>اسکول</u> تو ہے نہیں، پڑھے کہــاں؟" اماں نے جواب دیا۔ **(p.122)**

TT: "There is no <u>English school here</u>. You know that." Mother replied briefly. (p.102)

Comment: In ST only "school" has been mentioned but in TT the writer has changed it to "English school", in order to give a nobler look.

Example 15

ST: مسیں دعا مانگتی، اللہ کرے اقبال بھــائی مر جـائیں۔۔ اللہ کرے۔۔۔ **(p.123)**

TT: I fervently prayed, "Please Allah<u>, let Iqbal Bhai get lost</u>, please Allah let…" (p.103)

Comment: The underlined part of TT in the above example which the writer considered crude has been removed and mistranslated as "get lost". The original expression اقبال بھــائی مر جـائیں is highly negative in tone and sense so the writer has toned it down by changing it to "let Iqbal Bhai get lost".

Passage 5

Example 16

ST: "جی ہاں۔" اس نے اطمینان سے جواب دیا۔ **(p.141)**

TT: "<u>Yes Ma'am</u>," he replied with a brief nod. (p.218)

Comment: The addition of "Ma'am" in TT shows that the writer has tried to ennoble the text by adding such courtesy words into it which are not present in ST

Example 17

ST: ایک لڑکی کھــڑکی کی طــرف آئی۔ **(p.142)**

TT: "<u>Pardon me…</u>" I called out, clearing my throat. The ghostly figures at the water tap looked up. The matron came waddling towards the gate. (p.219)

Comment: In this example too, the words like "pardon me" are added to give the text a nobler look.

Example 18

ST: میں یکلخت بے حد گھبرا گئی۔اب کیا ہوگا؟ میں اس وقت یہاں سے کہاں جاؤں گی؟ **(p.142)**

TT: "<u>Oh my God!</u>" I uttered in dismay. Where on earth was I going to spend the night? (p.219)

Comment: The addition of "Oh my God" here too is an example of ennoblement.

<div align="center">

Passage 6

</div>

Example 19

ST: خدا سے امید ہے، بچپا سس لاکھ تو مر ہی جائیں گے۔ **(p.156)**

TT: Let's hope that <u>a few million at least</u>…… (p.83)

Comment: The straight forward expression of ST i.e. بچپا سس لاکھ تو مر ہی جائیں گے has been toned down in TT by removing the harsh part of the sentence and only stating "a few million at least".

Example 20

ST: کارخانوں سے لوگ خنا لی ناشتے دانوں کی میلی پوٹلیاں باندھے چیونٹیوں کی طرح لوٹ رہے ہیں۔ **(p.158)**

TT: People are turning from the factories, carrying their <u>empty tiffin boxes</u>. (p.86)

Comment: میلی پوٹلیاں mentioned in ST has been removed from TT and the translation only refers to "empty tiffin boxes".

<div align="center">

Passage 7

</div>

Example 21

ST: عورتیں دراصل ایک دوسرے کے حق میں چڑیلیں ہوتی ہیں۔ کٹنیاں خرافائیں۔ **(p.179)**

TT: To tell you the truth, women are their own <u>worst enemies</u>. (p.69)

Comment: The part of the ST containing harsh abusive words i.e. کمٹنیاں خرافائیں has been excluded from TT to make it appear nobler. Also, the word چڑیلیں (witches) has been toned down and replaced with "worst enemies".

Example 22

ST: کروڑ پتی کاروباریوں اور حکومتِ ہند کے اعلیٰ افسروں کی لڑکیاں۔۔۔ ہندو، سکھ، مسلمان۔۔۔ لمبی لمبی موٹروں میں اڑی اڑی پھِرتیں۔ (p.180)

TT: All the college girls- daughters of rich businessmen and big shot civil service people- Hindu, Sikh, Muslim- were being whisked around <u>in their father's limousines</u>. (p.70)

Comment: While in ST only a reference to big cars can be seen, i.e. لمبی لمبی موٹروں, in TT the writer has added the name of an expensive luxurious car i.e. "limousine", to add elegance to the text.

Ennoblement is a translation strategy that can be considered as audience-oriented choice of the author since it involves replacement of some crude and unrefined expressions used in ST with some nobler expressions as depicted in examples above. However, at the same time the attempts to ennoble the text while its reproduction in another language can also be the result of transformation or shift in writer's own personality and her attitude or perception towards her writing as opposed to what has been claimed by Hokenson and Munson in the theory of self-translation (2007).

4.2.5 Qualitative Impoverishment

Passage 1

Example 1

ST: ان کے انتہائی نفاست سے سجے ہوئے <u>کمروں</u> اور برآمدوں میں لندن السٹریٹڈ نیوز، کنٹری لائف اور پنچ کے اخبار میزوں پر رکھے تھے۔ (p.15)

TT: Inside the peaceful houses walnut tables displayed piles of *Illustrated London News, Tatler, Country Life* and *Punch.* (p.7)

Comment: The whole phrase انتہائی نفاست سے سجے ہوئے کمروں اور برآمدوں (exquisitely decorated rooms and verandas) has not been translated and instead, the expression "peaceful houses" has been used which lessens the quality of the writing, as the phrase left out plays an important role in building up the image of the houses.

Example 2

ST: کرنل وائٹ ہیڈ جو شمال مغربی سرحد کے معرکوں میں اپنی ایک ٹانگ کھو چکے تھے اور لکڑی کی ٹانگ لگاتے تھے، خوشحال خان خٹک پر عبور رکھتے تھے۔ (p.15)

TT: Col. Whitehead, who had lost a leg fighting the Pathans on the Frontier was quite an authority on <u>Pushtu poetry</u>. (p.7)

Comment: In this example, two-folded reduction of quality can be seen in translation. First, the whole chunk of information about the character is omitted i.e. اور لکڑی کی ٹانگ لگاتے تھے. Secondly, the name of famous Pushtu poet i.e. Khushaal Khan Khattak has been removed and instead the writer has used "Pushtu poetry" in general, which takes away the greater image created by giving the reference to the great poet.

Passage 2

Example 3

ST: "بھاگ جا ورنہ ماما مجھے ماریں گے کہ ہر سے کھیلتی رہتی ہے"۔ (p.38)

TT: "Scram, or <u>he may even discover our theft</u>". (p.19)

Comment: In this example, the content has been altered as ST says something else and in TT it has been translated for something completely different.

Example 4

ST: روزنامہ صدائے حق نے پہلے صفحے پر جلی حروف میں شائع کیا۔ (p.39)

TT: The next morning the <u>town's Urdu daily</u> carried the following article… (p.21)

Comment: In this example, the name of the newspaper has been changed. The name used in the ST i.e. صدائے حق, appears to be highly symbolic in the situation described in the text. But, it has been changed to Urdu Daily in TT Also the expression جلی حروف meaning "majuscule script" has been left out in the translation which lessens the emphasis present in ST

Example 5

ST: یہ ماما اس کے آج تک پلے نہ پڑے۔ ولایت سے ان گنت ڈگریاں لے آئے تھے۔ یونیورسٹی میں پروفیسری کرتے تھے۔ تاریخ پر کتابیں لکھتے تھے۔ فارسی میں شعر کہتے تھے۔ چوں چوں کے مربہ تھے کھیم کے ماما۔ **(p.40)**

TT: Khem could never understand him. He was quite odd. England-returned. Taught at the university. <u>Played tennis with modern young ladies. At the same time so old-fashioned.</u> (p.22)

Comment: This description of a main character in the story has been qualitatively destructed as a few aspects of his personality that are part of ST have been removed in TT and some others have been added instead. Also the source text expression used to refer to heterogeneity i.e. چوں چوں کا مربہ has been eliminated, affecting the quality of the text.

Passage 3

Example 6

ST: ناصر چچا <u>ٹیا برج کلکتہ</u> کے ایک ماضی پرست، قدامت پسند اور وضع دار خاندان کے ایک فرد تھے۔ وہ اباجان کے بہت پرانے دوست تھے اور <u>بے حد شگفتہ طبیعت اور پڑھے لکھے انسان تھے۔ اردو، فارسی اور انگریزی ادبیات کا اعلیٰ ذوق رکھتے تھے اور فائر بریگیڈ کے محکمے میں ملازمت کرتے تھے۔</u> **(p.81)**

TT: Nasir Chacha was <u>a pirate-catcher.</u> When he was a young man, he used to take his gun and go out into the dark night in his <u>high-powered speedboat.</u> He returned in the <u>early hours and slept till noon</u>. (p.56)

Comment: This whole description of the character of Nasir Chacha including his job, his hobbies and lifestyle has been changed in TT.

Example 7

ST: ناصر چچپا کی بیوی کا انتقال ہو چکا تھا۔ ان کے اکلوتے بچے عسلی اصغر کی پرورش ایک گوانی آیا کے سپرد تھی۔ سعیدہ چچی بچے کو تین سال کا چھوڑ کر اللہ میاں کے گھر سدھاری تھیں اور مرتے وقت اسے گریس کو سونپ گئی تھیں اور اس سے کہا تھا کہ اگر تم اسے چھوڑ کر حبلی گئیں اور کہیں اور نوکری کر لی تو قیامت کے روز تم سے پوچھوں گی۔ **(p.81)**

TT: (Text missing)

Comment: This whole incident mentioned in ST which helps describing the context of the story, has been removed from TT, making it qualitatively impoverished.

Example 8

ST: اس کے موٹے موٹے ہونٹ خوشی کے مارے کھلے ہوئے تھے۔ اس کے بے انتہا چمکیلے دانت تھے اور چمکیلی آنکھیں، اس نے سبز کنارے والی اودے رنگ کی سوتی ساڑھی پہن رکھی تھی اور بڑے سے جوڑے میں بمبئی کے رواج کے مطابق سفید پھولوں کا گجرا لپٹا ہوا تھا۔ اپنی طرف کی سفید لہنگے پہننے والی مرگلی اور بدمزاج آیاؤں کے مقابلے میں وہ مجھے بڑی شاندار اور ہنس مکھ معلوم ہوئی۔ **(p.82)**

TT: She wore saris of bright colors, which made her look darker. She was sturdy and plain but looked attractive when she grinned from ear to ear, flashing her pearly white teeth. (p. 56)

Comment: It can clearly be seen in the example above that the physical description of the character has been changed by leaving out the purely indigenous aspects of her personality such as, سفید پھولوں کا گجرا, بڑے سے جوڑے, سوتی ساڑھی, etc. This has resulted in qualitatively impoverished TT. ST also includes the comparison of the said character with other ayahs in purely local manner as سفید لہنگے پہننے والی مرگلی اور بدمزاج آیاؤں which is missing in TT.

Example 9

ST: وہ مجھے اپنی طرف کی کھڑ کھڑاتے لٹھے کے بڑے گھیرے والے لہنگوں اور سفید براق ململ کے دوپٹوں میں ملبوس مرگلی اور بدمزاج مگر نستعلیق آیاؤں سے اور بھی مختلف معلوم ہوئی جو اتنی شستہ گفتگو کرتی تھیں۔ **(p.83)**

TT: Now, my *ayah* back home was different. She was thin and languid and was always dressed in <u>a snow white, starched *gharara*</u>. She spoke <u>better English and was very very pucca and polite</u>. Gracie was short-tempered, quarrelsome and a chatterbox. (p.56)

Comment: Here, the information given in ST has seriously been tempered with during translation. While in ST the author has talked generally about the *ayahs* belonging to her place, in TT the description has been made specific about only one of the *ayahs*. While ST describes the appearances of *ayahs* and makes the readers familiar with the popular trends of the area, TT only presents it as description of one character, which cannot be considered as general trend of the society.

Example 10

ST: شوہر کے انتقال کے بعد گریس نے بمبئی میں مختلف جگہوں پر آیا گیری کی تھی۔ایک اسکول بس پر بچوں کو لانے لے جانے پر مامور رہی تھی اور تاج محل ہوٹل میں لیڈیز کلوک روم کی اٹنڈنٹ کے فرائض انجام دیے تھے۔ "جب ہم ادھر اپنی میم صاحب کے پاس نوکری کیا تو ہم کو لگا جیسے ہم جنت میں آ گیا ہے۔۔۔ہمارا میم صاحب بالکل اینجل کی موافق تھا۔اسی لیے جلدی سے ہیون کو چلا گیا۔"اس نے ساری کے کونے سے آنسو خشک کیے اور چٹائی پر اکڑوں بیٹھ کر کہتی رہی۔۔۔"ہم صاحب کے پاس نوکری کیا تو جوزف کی ڈیتھ کے بعد ہم کو زندگی میں پہلی بار عزت ملا اور ہم کو لگا کہ ہمارے سر پر بھی چھت ہے۔۔۔صاحب ہمارا بھی بہت بہت خیال کرتا ہے۔۔۔ (p.83)

TT: I had a very bad time after my Joe died, Mem Saheb. When I came to my Mem Saheb's service here, I got roof on my head first time after my Joe's death." She sniffed and wiped her tears with the corner of her purple sari.

Comment: All the underlined part of the ST given in the above example has not been translated. It constitutes the life story of one of the characters in the story. Thus, the quality of the text has been reduced during translation.

Example 11

ST: اس کا شوہر جس سے اس نے پنجم میں "لو میرج بنایا تھا" بمبئی کے ایک ہوٹل آرکیسٹرا میں ڈرم بجاتا تھا اور شادی کے تیسرے سال ہی ایک حادثے میں مر گیا تھا۔ (p.83)

TT: "My husband," she began wiping her face, "was a big man, Mem Saheb. He was assistant cook at Taj, working under English head cook. He died in accident." (p.57)

Comment: The quality of the text has seriously been affected in this example as some of the information has been altered and the rest has been excluded during translation.

Passage 4

Example 12

ST: جن لڑکوں نے بچے بچاؤ کی کوشش کی،انہیں بھی چوٹیں آئیں اوران میں میرے بھائی بھی شامل تھے جو گورنمنٹ ہائی اسکول کی نویں جماعت میں پڑھتے تھے۔ان کے ماتھے میں چوٹ لگی اور ناک سے خون بہنے لگا۔ اب ہنگامہ سارے میدان میں پھیل گیا۔ بھگدڑ مچ گئی اور جو لڑکے زخمی ہوئے تھے،اس ہڑبونگ میں ان کی خبر کسی نے نہ لی۔ (p.120)

TT: Some spectators, including my twelve-year-old brother, were injured. (p.99)

Comment: All the underlined part of the text in the above example, containing the details of the fight has been removed from TT, making it qualitatively impoverished.

Example 13

ST: "صاحب باہر گئے ہوئے ہیں۔" کسی نے جواب دیا۔"نہیں۔۔۔ نہیں۔۔۔ دفتر میں بیٹھے ہیں۔"دوسرے نے کہا۔ لڑکا مزید توقف کے بغیر آگے بڑھا اور گیلری میں سے گزرتا اور ہر دیکھتا اباجان کے دفتر تک جا پہنچا۔ (p.121)

TT: Someone indicated the way to my father's office. Without waiting to be escorted, the stranger went right in. (p.99)

Comment: The way the whole scene has been built up in ST has been destructed and cut short in TT, affecting the quality of the text.

Example 14

ST: پہلو کے لان پر املتاس کا بڑا درخت ہمارے لیے بڑی اہمیت رکھتا تھا کہ اس کے سائے میں کھاٹ بچھا کر فرصت کے اوقات میں محفل جمتی تھی۔ اس کی صدارت ڈرائیور صاحب کرتے تھے۔ نائب صدر اقبال بھائی خود بخود بن گئے۔ اس محفل کے دوسرے ارکین استاد یوسف خاں، جمنا پانڈے، مہاراج چپڑاسی اور عبدل بیرا اور بھائی تھے۔ (p.121)

TT: The *mehfil* was held under a sprawling mango tree. The Ustad's *"gup"* sessions under the tree included Jamuna Pandey Maharaj, the portly and dignified head peon, Qadir, the Mirzapuri chauffeur, Abdul the bearer, my brother and I. (p.100)

Comment: In TT only the members of the *"mehfil"* have been mentioned while in ST all the members have been introduced with reference to the special position they hold in that particular gathering. Also the details like اس کے سائے میں کھاٹ بچھا کر فرصت کے اوقات میں محفل جستی تھی have been removed from TT.

Example 15

ST: ے قلم گوید کہ من شاہِ جہانم

قلم کش را بہ دولت می رسانم (p.123)

TT: Qalam goyad ke man shah-i-jahanum

Qalamkash ra b' daulat mi rasanum

(Sayeth the Pen, I am the King of the World,

I bestow riches on the writer.) (p.101)

Comment: In this example, the quality of the text has been affected in two ways: first by romanizing the Persian couplet and second by adding its translation in TT while in ST no translation has been given.

Passage 5

Example 16

ST: لڑکی نے فوراً دوسری الماری میں سے چادر اور کمبل نکال کر فرش کے گھسے ہوئے بد رنگ قالین پر بستر بچھایا (p.143) ۔

TT: The girl pulled out a bed sheet and a blanket from a chest of drawers and made herself a bed on the carpet. (p.220)

Comment: The reference to گھسے ہوئے بدرنگ قالین (abraded and faded carpet) that is present in ST has been removed from TT. Thus, ST presents a clearer picture of the setting than the TT.

Example 17

ST: جب میں نہا کر باہر نکلی تو نیم تاریک ہال میں ایک چھوٹی سی میز پر میرے لیے ناشتہ چنا جا چکا تھا۔ **(p.144)**

TT: When I came out after my bath, breakfast was being served in the dining hall. (p.221)

Comment: The minute details about the setting such as نیم تاریک ہال میں ایک چھوٹی سی میز پر have not been translated.

Passage 6

Example 18

ST: مجمع اور تنگ جگہوں اور نیچی چھپتوں اور اجنبیوں اور عورتوں اور بچوں اور کتوں سے تمہارا دم گھبراتا ہے؟ **(p.159)**

TT: Do low ceilings and small rooms and women and children upset you? (p.85)

Comment: Words like کتوں, اجنبیوں, تنگ جگہوں, مجمع etc. have not been added in TT, cutting the text short and affecting its quality.

Passage 7

Example 19

ST: انشاءاللہ پھر کبھی ضرور آؤں گی۔ **(p.178)**

TT: She promised to come later. (p.69)

Comment: The source culture word انشاءاللہ which carries religious reference has been cut out from the translation.

Example 20

ST: عرض یہ کہ ہر طرف الف لیلہ کے باب بکھرے پڑے تھے۔ **(p.180)**

TT: (Text missing)

Comment: This sentence in ST carries an allusion to Middle Eastern folk tales الفـ لیلا also referred to as *Arabian Nights*. This reference has been removed from TT, making it qualitatively impoverished.

The central claim of Hokenson and Munson's theory (2007) that textual differences between ST and TT in self-translation are the result of readjustment of text for target audience, fails to take in account the attempts of qualitative impoverishment, where either some chunks of the text are left untranslated as in examples 7, 10, 12 etc. or are mistranslated as in examples 2, 3, 6 etc. compromising on the quality of the text.

4.2.6 Quantitative Impoverishment

<div align="center">

Passage 1

</div>

Example 1

ST: یہ عـزلت پسنداگریزدن بھـر باغبـانی یا بربڈواچنگ یا ٹکـٹ جمع کرنے مـیں مصـروف رہتے تھے۔ **(p.15)**

TT: (Text Missing)

Comment: This description of Englishmen inhabiting the place is simply left untranslated by the author.

Example 2

ST: مسزوار بروکـ ایک بریگیـڈیئـر کی بیوہ تھـیں اور ہمارے پچھوارے مـیں رہتی تھـیں۔ان کی بوڑھی پھونـس کنواری بہن بھی ان کے سـاتھ رہتی تھـیں۔ان دونوں بہـنوں کی شکلیں لمبی چونچ والے پرندوں کی ایسی تھیں اور یہ دونوں اپنے طویل و عـریض ڈرائنگ روم کے کسی کونـے مـیں بیسـٹی آبی رنگوں سے ہلکی پھلکی تصویریں بنایا کرتی تھـیں۔وہ دونوں اتنی مختصـر سی تھـیں کہ پھولدار عنـلافوں سے ڈھکے ہوئے فرنچیـر اور دوسـرے سـاز و سـامان کے جنگل مـیں کھوجـاتی تھـیں اور پہـلی نظـر مـیں بڑی مشکل سے نظـر آتی تھـیں۔

(p.15)

TT: (Text Missing)

Comment: This whole text includes the description of the looks and house of the two ladies. It plays an important role in making up the setting of the story as it not only describes the lifestyle of Englishmen who inhabited Dallanwala, the setting of the story, but also it depicts how the natives used to see and feel about these foreign people. The exclusion of the passage in translation can be seen as qualitative as well as quantitative impoverishment of the text.

Example 3

ST: اس خوشحال اور مطمئن انگریزی محلے کے واحد مفلس اور اینگلو انڈین ہاسی کبھی کبھی نیلی آنکھوں والے مسٹر جارج بیکٹ تھے مگر وہ بڑی آن بان والے اینگلو انڈین تھے اور خود کو پکا انگریز سمجھتے تھے۔ انگلستان کو "ہوم" کہتے تھے۔۔۔ اور ان کی لڑکی ڈائنا روز نے اپنے سنہرے بالوں اور خوبصورت چہرے کو سیاہ ہیٹ اور سیاہ حبالی سے چھپایا تھا اور مسٹر بیکٹ بہت دنوں تک سیاہ ماتمی پٹی بازو پر باندھے رہے تھے۔ (p.16)

TT: In this comfortably smug and very English locality, Mr. George Becket of the pale blue eyes was the only Anglo-Indian. Nevertheless, he considered himself a proper Englishman. (p.7)

Comment: All the underlined part of the ST in this example has been left out untranslated, even though it contains important information about the two characters in the story.

Example 4

ST: کمسلا اور وملا کے والد ایک بے حد دلچسپ اور خوش مزاج انسان تھے۔ انہوں نے ایک بہت ہی انوکھا انگریزی ریکارڈ 1928ء میں انگلستان سے خریدا تھا۔ یہ ایک انتہائی بے تکا گیت تھا جس کا اینگلو انڈین اردو میں ترجمہ بھی ساتھ ساتھ اسی دھن میں گایا گیا تھا۔ نہ جانے کس منچلے انگریز نے اسے تصنیف کیا تھا۔ (p.16)

TT: (Text Missing)

Comment: This example again contains the text that includes description of a person and the song record he owned. This whole description helps building a particular scene in the story but the writer considered it unworthy of adding in TT.

Passage 2

Example 5

ST: ڈاکٹر آفتاب رائے نے دنیا بھر کی ڈگریاں تو لے ڈالی تھیں لیکن حالت یہ تھی کہ زری زری سی بات پر بچوں کی طرح خفا ہو جایا کرتے تھے۔ (p.36)

TT: (Text Missing)

Comment: This description about the major character in the story has been omitted from the translation.

Example 6

ST: ڈاکٹر آفتاب رائے مونڈھے پرے ہٹ کر ٹہلتے ہوئے تلسی کے چبوترے کے پاس آ گئے۔ صحنی میں رنگ برنگی مورتیاں اور گول پتھر سالگرام سے لے کر بجبر نگ بلی مہاراج تک سیندور سے لپی پتی ٹنگا حبل سے نہائی دھوئی قرینے سے سجی تھیں۔ ہم کرن تھیں تو بڑی سخت رام بھگت لیکن باقی کے سبھی دیوی دیوتاؤں سے سمجھوتہ رکھتی تھیں کہ نہ جانے کون کس سے آڑے آ جائے۔ سب سے بنائے رکھنی چاہیے۔ (p.37)

TT: (Text Missing)

Comment: This whole description about the faith and religious beliefs of one of the main characters has been excluded from TT It includes many expressions related to Hindu religion such as رام بھگت and ٹنگا حبل, بجبر نگ بلی, گول پتھر سالگرام etc. and that is why the author did not include it in TT because of target readers' unfamiliarity with these concepts.

Example 7

ST: سرین اس کے بر عکس بالکل انجینئر تھا۔ اس سال وہ بھی انٹر کر کے بنارس انجینئرنگ کالج چلا جائے گا۔ (p.40)

TT: Sarin was going to be an engineer. (p.22)

Comment: The whole information in the ST has been compressed to a very short sentence, excluding the details given in ST

Passage 3

Example 8

ST: جب کبھی میں سیاہ بجھانے والا انجن شہر کی سڑکوں پر سے گزرتا دیکھتی ہوں تو مجھے ناصر چپ یاد آجاتے ہیں۔ فائر بریگیڈ اور ناصر چپ بچپن سے میرے ذہن میں لازم و ملزوم ہیں۔ (p.81)

TT: (Text missing)

Comment: The whole description about the character and his connection with fire brigade has been skipped in TT.

Example 9

ST: بمبئی میں سمندر کے کنارے ان کا بہت لمبا چوڑا فلیٹ تھا۔ جس طرح کے پرانی وضع کے فلیٹ گراکراب سیمنٹ کے جگمگاتے ہوئے دس منزلہ رہائشی بلاک کے تعمیر کیے جا رہے ہیں۔

اس فلیٹ میں سیاہ و سفید چینی کے ٹکڑوں کی پچی کاری کا فرش تھا۔ اونچی چھپتوں والے لق و دق کمرے اور لمبے لمبے برآمدے جن کے چوبی جنگلے سبز روغن کے تھے۔ سامنے کے رخ پر سمندر تھا جس میں پانی سے ابھری ہوئی اکا دکا بھوری چٹانیں اور پہاڑیاں نظر آتی تھیں۔ جن میں ایک زمانے میں پرتگال کے بحری قزاقوں کے اڈے تھے۔ (p.81)

TT: (text missing)

Comment: This whole description of flat which seems essential in ST to understand the setting has been omitted from TT. This leads not only to quantitative impoverishment of the text but also to qualitative impoverishment.

Example 10

ST: گریس گہری سانولی رنگت اور مضبوط کاٹھی کی اڑتیس سالہ محنتی اور وفادار عورت تھی۔ وہ بیس برس کی عمر میں بیوہ ہو گئی تھی اور دس برس تک ادھر ادھر ٹھوکریں کھانے کے بعد ناصر چپ کے یہاں نوکر ہو گئی تھی اور آٹھ سال قبل جب سعیدہ چچی گلگتے سے بمبئی آئی تھیں، تب سے وہ ان کے پاس ملازم تھی۔ ان کی آخری بیماری میں گریس نے دن رات ایک کر کے ان کی خدمت کی تھی اور ان کے انتقال کے بعد سے عسلی اصغر کو بے حد دل سوزی سے پال رہی تھیں اور ان پر جان چھڑکتی تھی۔

(p.82)

TT: She was about 35, had been widowed at the age of 20 and had devotedly served Nasir Chacha's wife who died a few years ago, leaving little Asghar in her care. (p.57)

Comment: Give above is the description of main character of the story named Gracie. This description of this lady has been cut short in TT, ignoring many incidents of her life mentioned in ST.

Example 11

ST: اباجان اور ناصرچچا برآمدے کی آرام کرسیوں پر بیٹھ کر باتوں میں مصروف ہو چکے تھے اور میں جنگلے پر سے اچک کر سمندر کا نظارہ دیکھ رہی تھی کہ وہ جھاڑن سے ہاتھ پانچھتی دروازے میں نمودار ہوئی "صاحب، کھانا کیا بنانے کا؟" اس نے مستعدی سے استفسار کیا۔ **(p.82)**

TT: (Text missing)

Comment: The text has been omitted from the TT, in order to cut the story short. Such scenes which do not hold much importance as special events in the progress of the story have been rendered unnecessary by the author and have been discarded from TT.

Example 12

ST: ہم لوگ ناصرچچا کے وہاں کئی دن مقیم رہے۔ صبح سویرے اباجان اور ناصرچچا سمندر کے رخ والے برآمدے میں بیٹھ کر باتیں کیا کرتے جو زیادہ تر میری سمجھ میں نہ آتیں مگر میں بڑے ذوق شوق سے ان دونوں کی گفتگو سنتی۔ پٹنہ اسکول کی شاعری، غالب کا فارسی کلام، عرفی اور نظیری، ملکی سیاست، ناتسی جرمنی کے مسائل، واردھا آشرم اور نہ جانے کیا کیا۔ **(p.84)**

TT: (Text missing)

Comment: This example is in line with the previous example where the text has been omitted from the TT because it does not hold any important event that marks progress of the story.

Example 13

ST: جب اصغر ہم جائیں گا۔ ہم کھائیں گا۔ ہم تم کو بولا۔۔۔ قسم کی زبان میں باتیں کرتا تو ابا جان بھی بڑے صدمے سے کہتے "یہ ٹیا برج اور عظیم آباد کے اس خاندان کا فرزند ہے جو ارد و ادب کی تاریخ میں اپنا مقام رکھتا ہے۔۔۔" (p.85)

TT: (Text missing)

Comment: The text has not been included in TT, thus the important part of character's description has been left untranslated.

Example 14

ST: فلیٹ کے پچھواڑے کی عمارت میں فائر مسین کے کوارٹر تھے۔ فائر مسین میں زیادہ تر مرہٹے تھے اور ان میں سے ایک کی بڑی خوش شکل بیوی نو گزی ساڑی پہنے، بالوں میں تازہ بنی سہائے، تل کے پاس بیٹھی برتن مانجھا کرتی۔ (p.85)

TT: (Text missing)

Comment: Once again, this seemingly insignificant description added in ST has been removed from TT to reduce it only to the events only that play important role in building up the story.

Passage 4

Example 15

ST: بھائی کے ماتھے سے خون بہتا دیکھ کر میں دہشت کے مارے فوراً ایک ستون کے پیچھے چھپ گئی۔ سارے گھر میں ہنگامہ بپا ہو گیا۔ اماں بدحواس ہو کر باہر نکلیں۔ اجنبی لڑکے نے بڑے رسان سے ان سب کو مخاطب کیا۔ "ارے ارے دیکھئے گھرائیے نہیں۔۔۔ گھرائیے نہیں۔ میں کہتا ہوں۔۔۔" (p.120)

TT: (Text missing)

Comment: The quantity of the text has been decreased during translation as the whole above mentioned part of ST has been omitted from TT.

Example 16

ST: ابا جان دروازے بند کیے کسی اہم مقدمے کا فیصلہ لکھنے میں مصروف تھے۔ لڑکے نے دستک دی اور اندر داخل ہو گیا اور میز کے سامنے جا کر بڑی خودی اعتمادی اور متانت سے بولا۔۔۔" (p.121)

TT: (Text missing)

Comment: The details of the scene given in ST have been removed from TT.

Example 17

ST: اباجان نے سر اٹھا کر اسے دیکھا اور اس کی مدلل اور پر اعتماد تقریر سن کر بہت متاثر اور محظوظ ہوئے۔ انہوں نے اسے بڑی شفقت سے اپنے پاس بٹھایا۔

اس طرح سے اقبال میاں کا ہمارے یہاں آنا جانا شروع ہوا۔ بھائی سے ان کی کافی دوستی ہو گئی مگر وہ زیادہ تر گھر کی خواتین کے پاس بیٹھتے تھے۔ امورِ خانہ داری پر صلاح مشورہ دیتے تھے۔ بازار کے بھاؤ اور دنیا کے حالات پر روشنی ڈالتے یا لطیفے سناتے۔ جب وہ دوسری مرتبہ ہمارے ہاں آئے تھے، تب میں نے بھائی کو آواز دی تھی۔۔۔"اقبال میاں آئے ہیں۔" اور وہ فوراً نہایت وقار سے چلتے ہوئے میرے نزدیک آئے اور ڈپٹ کر بولے "دیکھو منی میں تم سے بہت بہت بڑا ہوں۔ مجھے اقبال بھائی کہو۔۔۔ کیا کہو گی؟"

"اقبال بھائی"۔ میں نے ذرا سہم کر جواب دیا۔ (p.121)

TT: My parents took a great liking to this young man, and he became a frequent visitor to our home. (p.100)

Comment: In TT, only this has been given that the above mentioned character became a "frequent visitor" but all the details mentioned in ST about his visits, whom he liked to spend time with, what topics he used to discuss, and how he talked with the narrator, have been ignored.

Example 18

ST: اقبال بھائی میلا سا پاجامہ اور گھسی ہوئی شیروانی پہنے تھے اور ظاہر ہتا کہ ان کی مالی حالت بہت سقیم تھی مگر انہوں نے مختصراً اتنا ہی بتایا کہ کانپور میں ملازم ہو گئے ہیں اور پرائیویٹ طور پر ایف۔ اے۔ سی۔ ٹی کر چکے ہیں، پھر وہ اباجان کے کمرے میں گئے اور ان کے پاس بہت دیر تک بیٹھے رہے۔ (p.124)

TT: (Text missing)

Comment: All this description of the character's appearance in ST has been skipped in TT.

Passage 5

Example 19

ST: لڑکیاں میز پر سے اٹھیں "ہم لوگ اپنے اپنے کام پر جا رہے ہیں۔ شام کو تم سے ملاقات ہوگی۔" میگدیلنا نے کہا۔

"شام کو۔۔۔؟" ایمیلیا نے کہا۔ "شام کو یہ کسی کنٹری کلب میں بیٹھی ہوگی۔۔۔" **(p.144)**

TT: (Text missing)

Comment: The text given above is an extension of the conversation between the characters and these particular lines are in a way repeating the idea that has been expressed in the dialogue before that. So in order to avoid repetition, the writer has excluded these lines from TT.

Passage 6

Example 20

ST: تب بھی کی نہیں آئے گی، دنیا بھری پڑی ہے۔

خصوصاً ایشیا۔ **(p.156)**

TT: Even that would make little difference. (p.83)

Comment: The underlined part of ST has not been added in translation.

Example 21

ST: آگے بڑھو مسافرو۔ تم جو سوچتے ہو کہ سفر میں ہو، تم وہ نہیں جس نے بندرگاہ کو نظروں سے اوجھل ہوتے دیکھا۔ نہ تم وہ ہو جو دوسرے کنارے پر اترو گے۔ یہاں اور دوسرے کنارے کے درمیان وقت معطل ہو چکا ہے۔

چپ رہو اور باہر دیکھو، رات ہو رہی ہے۔ **(p.160)**

TT: (Text missing)

Comment: The part of text mentioned in this example has been skipped in TT.

Passage 7

Example 22

ST: سرلا آل انڈیا ریڈیو اسٹیشن میں ڈائریکٹر ہے اور جنوبی ہند میں کہیں تعینات ہے۔ <u>لوتیکا بڑی مشہور آرٹسٹ بن</u>

<u>چکی ہے اور نئی دلی میں اس کا اسٹوڈیو ہے۔ وغیرہ وغیرہ۔</u> **(p.178)**

TT: Sarla was now a Station Director with the All India Radio, currently posted somewhere in South India. Latika had…. (p.69)

Comment: In order to cut short the seemingly insignificant details about the main character's school fellows, the writer has left some of the details untranslated.

Example 23

ST: ایسا لگا جیسے وہ مدتوں سے مجھے <u>مردہ تصور کر چکی ہے</u> اور اب میرا بھوت اس کے سامنے کھڑا ہے۔ **(p.177)**

TT: Her face looked as if she had seen a ghost. (p.68)

Comment: The underlined part of the text in ST in the given example, which sets a background for what has been said afterwards, has been excluded from TT.

Quantitative impoverishment is a frequently recorded strategy in comparison of the two texts. This huge cut down on the quantity of the text has resulted in deformation of text which in no way can be explained as adjustment of text for the target audience (Hokenson & Munson, 2007) since it is a mere loss of information and may be attributed to the freedom exercised by the author over her own text.

4.2.7 Destruction of Underlying Networks of Signification

Passage 1

Example 1

ST: جب ڈائن سائیکل پر ان کے گھر کے سامنے سے گزرتی تو سورن گراموفون <u>درچے میں رکھ کر</u>۔۔۔ **(p.16)**

TT When she passed by his house he placed the gramophone in the front window of his room and… (p.8)

Comment: The word درچے (casements) has been translated as "the front window", which do not signify the same thing as intended in ST.

Passage 2

Example 2

ST: آٹھ بجے کھیما کتھک کے توڑے سیکھ کر جمنا مہــراج کے ہاں سے واپس آئے گی۔ **(p.37)**

TT: Khem would come back from Jamuna Maharaj's house after her <u>Kathak lesson</u>. (p.19)

Comment: کتھک کے توڑے that is a vernacular way of referring to steps of Kathak dance has been translated as "Kathak lesson" which is not the suitable equivalent.

Example 3

ST: پیتل کے برتن ٹھنڈی چاندنی میں جھلملائیں گے۔ **(p.37)**

TT: Brass utensils would glimmer in the <u>starlight</u>. (p.19)

Comment: In this example چاندنی (moonlight) has been translated as starlight which does not signify the same thing.

Example 4

ST: ڈاکٹر آفتاب رائے نے پیارے سے کہا (لیکن یہ کچھ تجربہ سب انہیں تھا کہ اپنے سے کم عمر لوگوں سے اور کنبہ برادری والوں سے یہ گھر گرہستی اور لاڈ پیار کے مکالمے زیادہ کامیابی سے ادانہ کر پاتے تھے۔ **(p.38)**

TT: Dr. Aftab Rai said <u>sternly</u>. But he had this uncomfortable feeling that he couldn't quite succeed in <u>conversing dutifully</u> with <u>his relatives</u>. (p.20)

Comment: In this example quite a few words have been mistranslated. First, پیارے کہہ has been translated as "sternly", which is quite an opposite of it. Secondly, لاڈ پیار کے مکالمے has been translated as "conversing dutifully", which has a serious connotation while the ST expression refers to "pampering conversation". اپنے سے کم عمر لوگوں سے اور کنبہ برادری والوں has been simplified and compressed, and translated as "relatives".

Example 5

ST: ایک مرتبہ ایک سرپھری ہیڈ مسٹریس نے جو نئی نئی لکھنؤ سے آئی تھی۔۔۔ **(p.39)**

TT: Once a young headmistress <u>with new, fangled ideas in her head</u>, she had arrived from the wicked city of Lucknow… (p.21)

Comment: سرپھری that means "rabid", has not been translated using a single-word equivalent but a whole phrase has been used instead i.e. "with new, fangled ideas in her head".

<div align="center">

Passage 3

</div>

Example 6

ST: وہ عجیب اوٹ پٹانگ قسم کی کھچڑی زبان میں بات کرتی تھی۔ **(p.83)**

TT: She spoke <u>polyglot English</u>. (p.56)

Comment: In ST the expression used اوٹ پٹانگ قسم کی کھچڑی زبان refers to "the mixture of different languages that doesn't convey any sense". But the author has translated it as "polyglot English", which is not a suitable replacement as a polyglot is someone capable of speaking many languages but it doesn't signify the use of different languages simultaneously creating a mixture.

Example 7

ST: دنیا مجموعی طور پر بے حد پراسرار تھی۔ **(p.86)**

TT: The world certainly was <u>most intriguing</u>. (p.58)

Comment: In this example, the word پراسرار , which means "mysterious", has been translated as "intriguing" which is not a suitable equivalent. Also the expression مجموعی طور پر has been left untranslated.

<div align="center">

Passage 4

</div>

Example 8

ST: پہلو کے لان پر املتاس اس کا بڑا درخت ہمارے لیے بڑی اہمیت رکھتا تھا کہ اس کے سائے میں کھاٹ بچھا کر فرصت کے اوقات میں محفل جمتی تھی۔ **(p.121)**

TT: The *mehfil* was held under a <u>sprawling mango tree</u>. (p.100)

Comment: املتاس کا بڑا درخت (Amaltas tree) has been replaced with the "mango tree" in the translation. The two are clearly different and cannot be considered as suitable replacement for each other.

Example 9

ST: استاد اپنے اسکول کے نہایت نستعلیق اور ثقہ موسیقار تھے۔ **(p.122)**

TT: The Ustad was an old-world, courtly musician. (p.100)

Comment: In this example two of the source language words i.e. نستعلیق and ثقہ which mean "eloquent" and "trustworthy" respectively, have been mistranslated in TT as "old-world" and 'courtly".

<div align="center">

Passage 5

</div>

Example 10

ST: دوسری لڑکی میری پریشانی دیکھ کر <u>خوش خلقی</u> سے مسکرائی۔ **(p.142)**

TT: Noticing my sudden panic the thin girl smiled <u>reassurance</u>. (p.219)

Comment: The word خوش خلقی which means "civility or politeness", has been translated as "reassurance" which means "to remove someone's doubts", thus the underlying network of signification has been destroyed.

Examples 11 & 12

ST: برآمدے میں سے <u>گرم قہوے</u> کی خوشبو آرہی تھی۔ **(p.143)**

TT: The pleasant aroma of <u>strong coffee</u> rose from the veranda. (p.220)

ST: "اب میں ذرا اپنے جاننے والوں کو فون کر دوں۔" <u>چائے ختم کرنے</u> کے بعد میں نے کہا۔ **(p.144)**

TT: "Now I must ring up my friends," I said after finishing <u>coffee</u>.

Comment: In the above mentioned two examples, two of the source culture's popular drinks i.e. قہوہ and چائے have been mistranslated. In both the examples, both the drinks have been replaced with target culture's most popular drink i.e. coffee.

<div align="center">

Passage 6

</div>

Example 13

<div align="right">

ST: آہ بیگمات۔۔۔! بڑی دلاویز ہستیاں ہیں۔ **(p.157)**

</div>

TT: Ah! The Begums! They are so fascinating. (p.84)

Comment: The source language word ہستیاں, meaning "entities" has not been translated in the above given example.

Example 14

<div align="right">

ST: ہجوم ابدی ہے۔ **(p.158)**

</div>

TT: The mob <u>is still there</u>. (p.85)

Comment: The word ابدی, which mean "eternal", has been mistranslated as "still there" in this example.

Example 15

<div align="right">

ST: باغ میں دوسری آوازیں گونج رہی ہیں۔ **(p.160)**

</div>

TT: Other voices are in the garden. (p.87)

Comment: گونج رہی ہیں (are echoing), has not been included in TT, destroying the image presented in ST

<div align="center">

Passage 7

</div>

Example 16

ST: اس نے مجھ سے یہ بھی نہیں دریافت کیا کہ میں یہاں سنسان نیم تاریک گلی میں اس کھنڈر ایسے مکان کے شکستہ زینے پر کیا کر رہی ہوں۔ (p.179)

TT: She didn't even bother to ask me what I was doing in that <u>wretched alley</u>, at the back door of a decrepit house. (p.69)

Comment: The words نیم تاریک and سنسان meaning "half-lit and desolated", have both been replaced with the word "wretched" in TT, distorting the image created in ST.

Example 17

ST: میرے ابا میرٹھ کے رہنے والے تھے۔ معمولی حیثیت کے زمیندار تھے۔ (p.179)

TT: My father, who lived in Meerut, was a zamindar, though <u>not a big one</u>. (p.70)

Comment: معمولی حیثیت کے (of ordinary status) has been translated as "not a big one", which seems quite a simple expression and although it conveys the same sense but doesn't fit in the overall linguistic expression of TT.

Example 18

ST: ایک ہنگامہ رہتا۔۔۔ (p.180)

TT: Such <u>fun</u>! (p.71)

Comment: The source language word ہنگامہ, which means "tumult" has been translated as "fun", changing the idea conveyed in ST.

Example 19

ST: سرلا، پربھا وغیرہ ایک بد دماغ لڑکیاں تھیں۔ (p.180)

TT: Sarla and Prabha were killjoys. (p.71)

Comment: The source language word بد دماغ meaning "pettish", has been translated as "killjoys", which is not an appropriate equivalent for the word.

The destruction of underlying networks of signification can, with respect to some examples quoted above, be attributed to the cultural differences as the author finds it difficult to convey some cultural concepts by using exact equivalents such as in examples 1, 2, 5, 6 etc. However, in the light of some other examples quoted above, such as examples 3, 4, 7, 8 etc. this deformation comes forth more as a result of writer's creativity than as a compulsion due to cultural differences. Here again, the culture-based and audience-oriented approach of a self-translator as postulated in Hokenson and Munson's theory (2007), proves to be insufficient in providing explanation for such changes.

4.2.8 The Destruction of Linguistic Patterning

Passage 1

Example 1

ST: اور گورے جو اس کو پیسے دیتے تھے؟ (p.20)

TT: But the Tommies gave her money, didn't they? (p.9)

Comment: In this example the sentence written in question form in ST, has been changed to a simple affirmative sentence followed by a question tag, which is a style particular to target language.

Example 2

ST: موت کا کنواں زور زور سے ہلنے لگا اور میں مس زہرہ ڈربی کی اس حیرت انگیز یہادری کو مسحور ہو کر دیکھتی رہی۔ (p.19)

TT: The well shook and wavered and it was all very frightening. (p.9)

Comment: The structure of the sentence has been changed in the above given example.

Example 3

ST: ماسٹر مچھندر نے مس زہرہ ڈربی کو بھی حسب کے گھائل کر دیا اور وہ ہسپتال میں پڑی ہیں۔ (p.20)

TT: She was knifed and slashed well and proper by Master Muchchander and was now in hospital. (p.9)

Comment: The sentence written in active voice in ST, has been translated as passive voice in this example.

<div align="center">

Passage 2

</div>

Example 4

<div dir="rtl">

ST: لیکن دو ٹوک ۔۔۔ فیصلہ وہ فی الحال کسی ایک کے حق میں نہ کر سکتی تھی۔ **(p.40)**

</div>

TT: But how could she give her final verdict at once? (p.22)

Comment: The negative sentence has been changed to question in this example.

Example 5

<div dir="rtl">

ST: کسی نے آج تک اس سے یہ نہ کہا تھا کہ چل کھیم تجھے سر کس یا نوٹنکی ہی دکھلا دیں۔ **(p.41)**

</div>

TT: They never took her to see the circus or *nautanki.* (p.22)

Comment: In this example, ST includes indirect speech but TT is structured in a different way.

<div align="center">

Passage 3

</div>

Example 6

<div dir="rtl">

ST: اس کا شوہر جس سے اس نے پنجم میں "لو میرج بنایا تھا" بمبئی کے ایک ہوٹل آرکسٹرا میں ڈرم بجاتا تھا اور شادی کے تیسرے سال ہی ایک حادثے میں مر گیا تھا۔ **(p.83)**

</div>

TT: "My husband," she began, wiping her face, "was a big man, Mem Saheb. He was assistant cook at Taj, working under English head cook. He died in accident." (p.57)

Comment: The details about the character's life have been given by the narrator in ST, while in TT they have been shared within direct speech of the character.

Example 7

<div dir="rtl">

ST: "اس کا مطلب کیا ہے؟" میں نے ابا جان سے پوچھا۔ **(p.86)**

</div>

TT: I asked Nasir Chacha what it meant. (p.58)

Comment: Direct speech in the ST has been changed to indirect speech in TT

Passage 5

Example 8

ST: "گاؤں کہاں ہے؟" میں نے دریافت کیا۔ **(p.145)**

TT: Embarrassedly I asked the whereabouts of her homeland. (p.222)

Comment: The direct speech has been changed to indirect speech in TT

Passage 6

Example 9

ST: پہلے ہی کیا کم گڑبڑ ہے۔ **(p.156)**

TT: We have enough trouble already. (p.83)

Comment: ''We'' as a subject has been added in TT

Passage 7

Example 10

ST: ارے کیا یہ لوگ میری سہیلیاں تھیں؟ **(p.179)**

TT: Friends, Indeed! (p.69)

Comment: The satiric comment in form of a question in the ST has been translated as a two word satiric expression in TT.

Example 11

ST: انٹر کے لیے میں علی گڑھ بھیج دی گئی۔ **(p.179)**

TT: From there I went to Aligarh. (p.70)

Comment: The passive voice sentence in ST has been changed to active voice in TT.

Example 12

ST: بیشتر لوگ محض تضیع اوقات ہیں۔ **(p.179)**

TT: You only waste time with most of them. (p.70)

Comment: The subject has been changed during translation in this particular example.

The theory of self-translation (Hokenson & Munson, 2007) once again proves to be inadequate in an attempt to account for the changes made by the author in linguistic patterning while translating. Such a deformation of the text can only be seen as the exercise of authorial power the self-translator has over her own text.

4.2.9 The Destruction of Vernacular Networks or their Exoticization

Passage 1

Example 1

ST: یہ پنشن یافتہ متمول انگریزوں کا محلہ تھا جو پر فضا خوبصورت کوٹھیوں میں خاموشی سے رہتے تھے۔ **(p.14)**

TT: Dalanwalla was mostly inhabited by well-to-do, retired Englishmen who lived quietly in their <u>secluded, exquisitely furnished</u> bungalows. (p.7)

Comment: The source language word محلہ (neighborhood, community) has been skipped in the TT Also the words پر فضا and خوبصورت (beautiful) have been translated as "secluded" and "exquisitely furnished" which do not convey the same effect as the words in ST

Example 2

ST: ان کی بیویاں روزانہ صبح کو اپنے اپنے "مورننگ روم" میں بیٹھ کر بڑے اہتمام سے "ہوم" خط لکھتی تھیں۔ **(p.15)**

TT: In the mornings the ladies sat in their "morning rooms", writing Home. (p.7)

Comment: In source language vernacular, the phrase بڑے اہتمام سے is used in order to emphasize that something is done with keen interest. This phrase has been omitted during translation, causing destruction of the effect produced by vernacular expression.

Example 3

ST: مسٹر ہارڈ کاسل تبتی زبان اور رسم و رواج کے ماہر تھے۔ **(p.15)**

TT: Mr. Hardcastle was an expert on Tibeto-Burman dialects. (p.7)

Comment: In ST زبان اور رسم و رواج (language and praxis) has been mentioned but the writer only decided to translate زبان as "dialects", leaving an important vernacular term of رسم و رواج untranslated, giving an incomplete impression.

Example 4

ST: محلے کی ساری انگریز اور نیٹو بیویاں یہاں آکر خریداری کرتی تھیں۔ **(p.15)**

TT: This was the historic place where <u>the ladies</u> met for shopping and gossip. (p.7)

Comment: The vernacular expression of referring to English women inhabiting India i.e. انگریز اور نیٹو بیویاں has been removed and only translated as "ladies". Thus the indigenous effect the ST carries has been destructed.

Example 5

ST: اس کے اشتہار لنگوروں اور مسخروں کے لیے جلوس کے ذریعے بانٹے گئے تھے جن پر لکھا تھا: **(p.18)**

TT: The hand-bill announced: (p.8)

Comment: In ST, the vernacular concept of لنگوروں اور مسخروں کے لیے جلوس (long processions of clowns and monkeys) has been mentioned. Such processions were used to make announcements in public and invite people to certain event. This local concept has not been mentioned in TT to take away the indigenous effect.

Passage 2

Example 6

ST: چوکھٹ پر اکڑوں بیٹھی رام رکھی نہایت انہماک سے چپاول صاف کر رہی تھی۔ **(p.36)**

TT: Ram Rakhi sang to herself, sitting on the threshold of the gateway. She was busy husking a cane-tray full of rice. (p.18)

Comment: The vernacular concept of اکڑوں بیٹھنا (to squat) has not been included in translation, destroying the image presented in ST Also in this example the expression نہایت انتہاک ـــ ے has also been ignored during translation.

Example 7

ST: رام رکھی پر برستے ہوئے وہ اوپر آئے اور مونڈھے پر پیسر ٹکا کر انہوں نے اپنی بہن کو آواز دی۔ (p.37)

TT: The master had emerged on the flat roof and was calling out to his sister. (p.18)

Comment: In this example two of the vernacular expressions i.e. برستے ہوئے and مونڈھے پر پیسر ٹکا کر have been left out during translation.

Example 8

ST: ہیم کرن نے دالان کا پیٹل کے نقش ونگار والا کواڑ کھولتے ہوئے عنلے کے گودام میں سے باہر آکر جواب دیا اور کنجیوں کا گچھا ساری کے پلو میں باندھ کر چھن سے پشت پر پھینکتی ہوئی صحنی میں آگئیں۔ (p.37)

TT: Hemvati called back from one of <u>the very small well-like courtyards downstairs</u>. A <u>bunch of keys jingled</u>. The sister, too, emerged on the <u>flat roof</u>. (p.18)

Comment: This example contains many instances of destruction of vernacular networks during translation. The word دالان and the phrase پیٹل کے نقش ونگار والا کواڑ that add to the beauty of ST and have the color of local culture have been left untranslated. The writer could not find the suitable equivalent for گودام and has translated it as "very small well-like courtyard". Tying a bunch of important keys at the end of Sari is quiet a vernacular concept and the writer has chosen not to include it in TT and only the jingling of the keys is mentioned. At last, صحنی has been translated as "flat roof" which does not carry the equivalent effect.

Example 9

The source language word چوکہ has been used at three different places in the passage 2 and each time the writer has translated it using different strategy. The different instances of its use and the respective translations are given below:

ST: رسوئے نے چوکے میں سے آواز لگائی۔ **(p.37)**

TT: Cook shouted from <u>an invisible nook</u>. (p.19)

ST: پھر چوکے میں کھانا پروسا جائے گا۔ **(p.37)**

TT: Food will be served on <u>the kitchen floor</u>. (p.19)

ST: ڈاکٹر آفتاب رائے نے چوکے میں بیٹھے ہوئے سوال کیا۔ **(p.40)**

TT: Asked Uncle Aftab as he sat down on the spotlessly clean <u>*chauka*</u> floor to dine. (p.22)

Comment: The writer seems unable to find the suitable equivalent for the word چوکہ and thus has translated it as "an invisible nook" and "kitchen floor" on two different occasions and the third time she decided to keep the word untranslated and Romanized. But in all the three examples, especially in the first two, the vernacular network has been destroyed because the equivalents used do not fully serve the purpose.

Example 10

ST "کٹہل کی ترکاری کھیتو بھسین صاحب۔۔۔؟" (p.37)

TT: "<u>Bread-fruit</u> <u>curry</u> for you?" (p.19)

Comment: کٹہل has been wrongly translated as "Bread-fruit", while it actually stands for "jack-fruit", which is commonly used as food in source culture. Also the word ترکاری which means "legume" has been translated as "curry", which doesn't convey the same sense as meant in ST.

Example 11

ST: اس نے منڈیر پرے اوپر جھانک کر دمینتی سے کہا۔۔۔ "<u>ماما</u> آئے ہیں۔" **(p.38)**

TT: She looked up and caught a glimpse of her uncle hovering over the brick railing. "Run along, Damyanti. Uncle has turned up." (p.19)

Comment: The source culture relationship word ماما has been translated as "uncle", which is a general term used to refer to so many relations and thus the vernacular network has been destroyed.

Example 12

ST: "نمسے ماما۔۔ ابھی کتاب لاتی ہوں۔ بس ذرا منہ ہاتھ دھو آؤں۔" (p.38)

TT: "I'll bring my books in a jiffy. First let me wash my face". (p.20)

Comment: The vernacular expression of greeting in source culture i.e. نمسے ماما has been removed from the translation.

Example 13

ST: "اور تو ساڑی پہن اکر کہ فراک ہی پہنے پھرے گی۔۔۔ باؤلی سی۔۔۔" (p.38)

TT: "And you should wear saris, too, or are you going to gad about in frocks always?" (p.20)

Comment: In source culture, باؤلی سی is used to call kids with affection. It has been removed from the TT and the dialogue appears more serious because of this.

Example 14

ST: بس بارہ وفات کی بارہ وفات میلاد شریف ہو جبایا کرتا اور اس میں کھڑے ہو کر لڑکیوں نے حناصے لے سری آواز میں پڑھ دیا۔۔۔ (p.39)

TT: In the <u>annual function of the Prophet's Birthday</u> the girls would stand in a row, and recite… (p.21)

Comment: میلادشریف which is a gathering of Muslims where they sing hymns in praise of Holy Prophet (S.A.W) has been referred to as an "annual function", destroying the sanctity it carries in source culture.

Passage 3

Example 15

ST: وہ مجھے اپنی طرف کی کھڈر کھڈراتے لٹھے کے بڑے گھیرے والے لہنگوں اور سفید براق ململ کے دوپٹوں میں ملبوس مرگلی اور بدمزاج مگر نستعلیق آیاؤں سے اور بھی مختلف معلوم ہوئی جو اتنی ششتہ گفتگو کرتی تھیں۔ **(p.83)**

TT: Now, my *ayah* back home was different. She was thin and languid and was always dressed in a snow white, starched *gharara.*(p.56)

Comment: The vernacular clothing stuff such as کھڈر کھڈراتا لٹھ and براق ململ which have been referred to in ST have been left untranslated in TT and instead the author has tried to convey the whole image by using "starched gharara" in TT

Passage 6

Example 16

ST: میرے مرحوم چچا بھی بالکل ایسے ہی تھے۔ **(p.158)**

TT: My late uncle was just like that. (p.84)

Comment: The source language word that refers to a blood relation i.e. چچا has been replaced with a word more commonly used for a range of relations i.e. uncle. So, the vernacular network has been destructed during translation.

Passage 7

Example 17

ST: خود میرا میرے چچازاد، پھوپھی زاد بھائیوں سے پردہ تھا۔ **(p.179)**

TT: I was kept in seclusion even from my cousins. (p.70)

Comment: In this example, the words used to refer to close relations in source language, i.e. چچازاد، پھوپھی زاد بھائی, have been referred to using a general term i.e. "cousins".

Example 18

ST: حالانکہ دیکھنے میں وہ بھی ہماری طرح ہی لڑکیاں تھیں۔ ساڑھیوں اور شلواروں میں ملبوس، طرحدار، خوبصورت، پڑھی لکھی۔۔۔ (p.181)

TT: Even though they looked just like the rest of us: pretty, <u>nicely dressed</u>, even modish. (p.71)

Comment: The source language words for dressing i.e. ساڑھیوں اور شلواروں have not been included in translation and instead in TT only the expression "nicely dressed" has been mentioned.

Examples 19 & 20

ST: "ائی حضرت۔ یوں کہئے کہ آپ اپنا اپائنٹمنٹ بھول گئیں۔" (p.181)

TT: "Well ma'am, so you have forgotten your appointment?" (p.72)

ST: "حضورِ والا۔۔۔ چلیئے میرے ساتھ فوراً" (p.181)

TT: "Ma'am you must come with me." (p.72)

Comment: In both the instances quoted above, the source culture words used to address someone in highly respectable manner i.e. ائی حضرت and حضورِ والا have been replaced with one target language word i.e. "ma'am". The variation shown in ST through use of different terms for addressing have been destroyed in TT.

The destruction of vernacular networks and their exoticization as can be seen in the examples above, results due to the differences in the two languages involved. Here too it can be inferred that the deformations of this kind may not always be aimed at making the text suitable for the audience, as stated in the theory of self-translation (Hokenson & Munson, 2007), but sometimes it becomes inevitable for the translator to destruct the image presented in original due to unavailability of suitable equivalents in the target language.

4.2.10 The Destruction of Expressions and Idioms

Passage 1

Example 1

ST: ان کے بیٹوں کی تصویریں روپہلے فریموں مسیں سجی تھیں جو مشرقی افریقسے اور جنوب مشرقی ایشیا مسیں سلطنت برطانیہ کے آفتاب کو مزید چمکانے مسیں مصروف تھے۔ (p.15)

TT: The mantelpieces were crowded with silver framed portraits of their sons who were engaged in further <u>brightening up the Empire's sun</u> over such places as Kenya, Ceylon, Malaya and so forth. (p.7)

Comment: The expression سلطنت برطانیہ کے آفتاب کو مزید چمکانے has been translated literally as "further brightening up the Empire's sun". This new expression creatively produced as a literal translation of the source language expression cannot be rendered as a suitable equivalent for the original, as it loses the idiomatic effect that the original expression has in source language.

Example 2

ST: ڈائنا اسائیکل کی رفتار تیز کر دیتی اور اپنے سنہرے بال جھٹک کر زمانے سے آگے نکل جاتی۔ (p.18)

TT: Diana flushed deeply and bicycled away <u>as fast as she could</u>. (p.8)

Comment: The expression زمانے سے آگے نکل جاتی has been translated as "bicycled away as fast as she could" which is neither the appropriate translation of the expression nor can it be taken as suitable equivalent. The expression that could convey the sense of زمانے سے more closely is "zinged past". Also in this example the expression بال جھٹک کر has been left untranslated, leading to the deformation of the text.

Passage 2

Example 3

ST: "حسین صاحب ناچ پھٹک رہی تھی۔" (p.36)

TT: "I <u>was cleaning rice</u>, Bhaiyan Saheb," she said coyly. (p.18)

Comment: ناج پھٹکنا (garbling the rice) is an activity common in source culture. However, as it is not so commonly known in target culture, the writer has simplified it to "cleaning rice", which has destructed the vernacular concept.

Example 4

ST: ارے باپ رے۔(p.38)

TT: O my father!

Comment: The source culture's quite popular informal expression has been translated literally and thus has lost its color and the actual effect it produces in ST

Example 5

ST: وہ تو خدا سے چاہتی تھی کہ کل کی پہنتی آج ہی وہ ساڑیاں پہن ڈالے مگر ہیم کرن ہی پر انگریزیت سوار تھی۔ **(p.38)**

TT: <u>She wished to God</u> she could start wearing them <u>right away</u>. But Hem <u>had adopted</u> "Angrezi fashion". (p.20)

Comment: خدا سے چاہنا is used in source language to refer to the utmost desire, the writer has translated this expression literally as "she wished to God", which has damaged the concept. Another expression used in this example is کل کا ہوتا آج ہو جائے which is also used to show intense desire of doing something. It has been translated as ""right away", which is quite simple and non-idiomatic to be taken as its equivalent. The third example of destruction of expression in the given piece of text is source language expression سوار ہونا, which means "to be obsessed or be preoccupied with something", but has been translated as "adopted", which is clearly not the equivalent.

Example 6

ST: ان بھائیوں اور ہیم کے بھائیوں میں زمین آسمان کا فرق تھا۔ کہاں کی چوڑیاں اور پل اور۔ یہاں تو جوتیوں میں <u>دال بٹتی</u>

<u>تھی</u>۔ **(p.41)**

TT: There was a world of difference between them and Khem's cousins. (p.23)

Comment: جوتیوں میں دال بٹنا is an expression used in source culture to show injustice or chaotic situation. It has not been added in TT. Thus, not only the quality of the text has been affected but also the idea is delivered incompletely.

Passage 3

Example 7

ST: کرس کھانا ایسا بناتی ہے کہ ہامن کی بیٹی کلمے بھرے۔ (p.82)

TT: (text missing)

Comment: As the writer could not find any suitable equivalent for the source language expression ہامن کی بیٹی کلمے بھرے, so she decided to exclude the whole sentence from TT.

Example 8

ST: "موسیٰ کی مانند تم نے مجھے قیدوبند سے نکالا اور فرعون کی مانند میں تمہارا شکر گزار ہونے سے منکر رہا اور لہٰذا صحرا میں نیست ونابود ہو گیا۔۔۔" (p.86)

TT: "You <u>were good to me</u> like Moses but I was ungrateful to you like a Pharoah and was <u>lost</u> in the desert…" (p.58)

Comment: Source language's expression قیدوبند has been skipped in TT and instead the sentence has been simplified to "you were good to me…". Another expression i.e. نیست و نابود has been translated as "lost", which is quite insufficient to replace the source language expression.

Passage 4

Example 9

ST: سارے شہر میں صرف چھ موٹریں تھیں اور ہاسپیٹل ایمبولیسنس کا تو سوال ہی پیدا نہیں ہوتا تھا۔ (p.120)

TT: There <u>were no ambulance vans</u>, no telephones, and only a dozen cars, then called motors. (p.99)

Comment: The source language expression سوال ہی پیدا نہ ہونا (it is out of question) has been removed from TT. Thus, the added stress to the unavailability of ambulances in the area has been lost in TT.

Example 10

ST: میں لق و دق سنسان پچھلے برآمدے میں فرش پر چپ چاپ بیٹھی گڑیاں کھیل رہی تھی۔ **(p.120)**

TT: Under a massive, colonial-Georgian pillar of the back verandah I sat quietly, playing with my dolls. (p.99)

Comment: The source language expression لق و دق سنسان which refers to the desolation of the place has been left untranslated in TT.

Example 11

ST: میں بن بلائے مہمان کی حیثیت سے ادھر ادھر ہلگی رہتی تھی۔ **(p.122)**

TT: I was <u>merely tolerated</u>. (p.100)

Comment: Source language's expression بن بلائے مہمان (the uninvited guest or intruder) has not been given place in TT and the idea is only conveyed through the words "merely tolerated". Also another source language expression i.e. ادھر ادھر ہلگی رہتی has been wiped out of translation.

Example 12

ST: اقبال بھائی استاد کے یارِ غار بن گئے تھے۔ **(p.122)**

TT: In no time Iqbal Bakht became the <u>life and soul of the *mehfil*</u>. (p.100)

Comment: Source language figurative expression یارِ غار (loyal friend) has not been translated rather the sentence has been changed to replace the reference to "Ustad" with "the *mehfil*", thus changing "Ustad's loyal friend" to "life and soul of mehfil".

Example 13

ST: "منی پڑھتی لکھتی بالکل نہیں۔ہر وقت <u>ڈنڈے بجایا کرتی ہے</u>۔" (p.122)

TT: "Begum Saheba, Munni <u>plays about all the time</u>. She should go to school." (p.100)

Comment: The expression ڈنڈے بجانا which refers to "aimless wandering", has been translated as "plays about all the time", which does not convey the same sense.

Example 14

ST: "انگریزی تو اسے تھوڑی سی آگئی ہے۔اردو،فارسی میں <u>بالکل کوری ہے</u>۔" (p.122)

TT: "Munni has a smattering of English, but she has absolutely no idea of arithmetic and <u>her Urdu and Persian are feeble</u>." (p.100)

Comment: کورا ہونا means "to be completely unaware of something", which has been translated as "feeble", destroying the meaning associated with the source language expression.

Example 15

ST: "تیرا دماغ <u>جس میں بھوسہ بھرا ہوا ہے</u>،ٹھنڈی ہوا سے ذرا تازہ ہوگا۔" (p.123)

TT: "Your <u>head which is full of straw</u>, needs fresh air." (p.101)

Comment: In source language, the expression دماغ میں بھوسہ بھرا ہونا is used to refer to "high incapability to understand something". It has been translated literally as "head which is full of straw", which doesn't carry the same idiomatic effect.

Example 16

ST: جس روز میں <u>نیکی کی جون میں ہوتی</u> تو مالی سے باغ کی بڑی جھاڑو مانگ لاتی۔(p.123)

TT: <u>Whenever I felt good</u> I borrowed the gardener's huge broom. (p.101)

Comment: نیکی کی جون میں ہونا is another of the source language idioms that has been destructed during translation as it has been translated as "felt good".

Example 17

ST: انہوں نے میرے کان زور سے اینٹھے۔ (p.123)

TT: Iqbal Bhai lost his temper <u>and boxed my ears</u>. (p.101)

Comment: "Boxing someone's ears" means "to slap someone on or around ear". This idiom has been used in replacement of کان اینٹھنا which means "pulling someone's ear".

Example 18

ST: یہ سن کر وہ پھوٹ پھوٹ کر رونے لگے۔ (p.125)

TT: Iqbal Bhai sat down on a chair, and <u>began crying</u>. (p.102)

Comment: پھوٹ پھوٹ کر رونا which means "to cry bitterly" has been translated simply as "crying", thus the intensity of action intended in ST has been lost in TT

Passage 5

Example 19

ST: اتنے مچھر کاٹیں گے کہ حالت تباہ ہو جائے گی۔ (p.143)

TT: The mosquitos <u>will kill you</u>. (p.220)

Comment: حالت تباہ ہو جانا is an expression used in source language to refer to "miserable condition caused by some activity", which is translated here as "will kill you" and the meaning is somewhat destructed.

Example 20

ST: پھر اس نے دوزانو جھک کر دعا مانگی اور فرش پر لیٹ کر فوراً سو گئی۔ (p.143)

TT: After which, she mumbled her bedtime prayer and immediately went to sleep. (p.220)

Comment: دوزانو جھک کر is a source language word, usually associated with one of the postures of body during praying and can be translated as "kneel", has not been included in the TT and only the mumbling of a prayer by a character is mentioned.

Passage 6

Example 21

ST: غریبوں کے محلوں میں لوگ ـــــــ دھڑا دھڑ مر رہے ہیں۔ **(p.156)**

TT: People are <u>dying like flies</u> in the slums. (p.83)

Comment: دھڑا دھڑ refers to high frequency of some action. In the above given example, دھڑا دھڑ مر رہے ہیں means "dying in great number". The expression has been translated as "dying like flies", which is an idiomatic equivalent for it. However, according to Berman (2000) even when idioms are replaced with their idiomatic equivalents, they dislocate the meaning.

Example 22

ST: <u>جو بات کی منحوس۔</u> **(p.157)**

TT: <u>Whatever you utter bodes no good</u>. (p.82)

Comment: The source text expression is replaced with another expression, close in meaning but not conveying the same effect in TT.

Passage 7

Example 23

ST: اس نے ہکا بکا ہو کر کہا اور وہیں ٹھٹھک کر رہ گئی۔ **(p.177)**

TT: She almost shrieked. (p.68)

Comment: ہکا بکا ہونا (to be startled) and ٹھٹھک کر رہ جانا (to stand still in alarm) are two source language expressions which have not been appropriately translated in TT and both are replaced with "shrieked" only.

Example 24

ST: اس کی آنکھوں میں ایک لمحے کے لیے جو دہشت میں نے دیکھی، اس کی یاد نے مجھے <u>باؤلا کر دیا ہے</u>۔ **(p.177)**

TT: The horror I saw in her eyes for a moment still <u>haunts me</u>. (p.68)

Comment: The expression بأولاکردياے (turned me mad) has been translated as "haunts me" which is not an equal and appropriate expression.

Example 25

ST: میـری خوبصورتی کی دھوم مچنی شـروع ہو چکی تھی۔ (**p.178**)

TT: People were <u>already talking of my beauty</u>. (p.68)

Comment: Source language expression دھوم مچانا, which means "to create an uproar", has been mistranslated in the above given example.

Example 26

ST: میـرا قصـہ توالم نشـرح ہے۔ (**p.179**)

TT: <u>Not that I ever tried to hide anything</u>. (p.69)

Comment: قصـہ الم نشـرح ہونا is a source language expression deeply embedded in source culture, meaning "exposed or revealed" has not been included in TT, instead the whole sentence has been replaced with a different one in target language, conveying different sense.

Example 27

ST: چھوٹے چھوٹے کمـروں کی وہ شـدید گھـریلو فضـائیں یاد آتی ہیں تو جی ڈوبـ سـا جاتا ہے۔ (**p.179**)

TT: The tiny rooms which had such an air of domesticity about them- it almost breaks my heart when I think of that place. (p.70)

Comment: In TT "it almost breaks my heart" has been used as a replacement of جی ڈوبـ سـا جاتا ہے, which does not convey the same sense as intended in ST.

Example 28

ST: پھـر مـیں تو بقول شخصـے لاکھوں مـیں ایک تھی۔ (**p.179**)

TT: And I was, as they say, <u>one in a thousand</u>. (p.70)

Comment: ایک لاکھوں میں is an expression used in source culture to refer to "uniqueness or rareness of something". The expression has been translated literally as "one in a thousand", losing the idiomatic effect it carries in source language.

Example 29

ST: شریف گھرانوں کی لڑکیاں اپنے ماں باپ کی <u>آنکھوں میں دھول جھونک کر</u> کس طرح لوگوں کے ساتھ <u>رنگ رلیاں مناتی ہیں</u>۔ **(p.181)**

TT: How they were <u>running around</u> with men and <u>making fools of</u> their genteel parents. (p.71)

Comment: In this example two of the source language expressions have been destructed during translation. The first is آنکھوں میں دھول جھونکنا which means "to defraud" has been translated as "making fools of" and the second is رنگ رلیاں منانا (to live a jocund life) has been translated as "running around" which do not do the justice to the source language expressions.

Example 30

ST: ہاسٹل میں ہم اکثر اس قسم کی لڑکیوں کے لیے <u>قیاس آرائیاں کیا کرتے تھے</u>۔ (p.181)

TT: In our hostel, we'd <u>often talk about them</u>. (p.71)

Comment: The source language expression قیاس آرائیاں کرنا which means "to speculate", has been translated as "talk about" which gives a different impression than one meant in ST.

    The most recurrent translation strategy used is the destruction of expressions and idioms. As noted by Antoine Berman (2000) that deformations of this type are unavoidable as even if the writer replaces the idioms and expressions with their target language equivalents, the effect is distorted. Thus, this strategy too cannot be attributed to the

audience-oriented approach of self-translator as hypothesized by Hokenson and Munson (2007).

4.2.11 The Effacement of the Superimposition of Languages

Passage 1

Example 1

ST: صبح کو اس نے اطلاع دی "زنانی ڈیتھ آف ویل میں ایسے پھٹ پھٹی چلاتی ہے کہ کیا بتاؤں۔۔۔ عورت ہے کہ شیر کی بچی۔۔۔ہرے رام۔۔۔ہرے رام۔۔۔" (p.19)

TT: He said, thrilled, "this *zenani* who rides the *phat-phati* in the death of well … Harey Ram, Harey Ram…!"

Comment: Although the writer has tried to mark the speech of a person as a different dialect by keeping the untranslated source language words like *"zenani"* and *"phat-phati"* but it still cannot fully present the difference between common language and the changed language used in the dialogue, that is apparent in ST.

Passage 2

Example 2

ST: "راج کھسی ہو بھیسین صاحب۔۔۔" رام رکھی نے اخلاقاً دریافت کیا۔ (p.36)

TT: "Are you well and happy, Bhaiyan Saheb?" the maid-servant asked ceremoniously.

Comment: The dialectal difference, which is quite clear in ST, has not been transferred in the TT.

Example 3

ST: "آوت ہن بھیسین صاحب۔۔۔" (p.37)

TT: "Coming, Bhaiyan, in a minute".

Comment: This example also shows that the dialectal shift apparent in ST has not been successfully transferred in TT as the dialogue has been translated in common language used throughout the text.

Example 4

ST: "کٹہل کی ترکاری کھیتو بھسین صاحب۔۔۔؟"

"ہاں۔ہاں ضرور کھیبا بھبائی۔۔۔" (p.37)

TT: "Bread-fruit curry for you?"

"Oh, lovely. Thank you!" (p.19)

Comment: This is another example of a dialogue in Indian Bhojpuri dialect which has lost all its color when translated because the difference has not been marked in TT.

Passage 3

Example 5

ST: اس کا شوہر جس سے اس نے پنگھٹ میں "لو میرج بنایا تھا" بمبئی کے ایک ہوٹل آر کیسٹرا میں ڈرم بجا تا تھا اور شادی کے تیسرے سال ہی ایک حادثے میں مر گیا تھا۔ (p.83)

TT: "My husband," she began wiping her face, "was a big man, Mem Saheb. He was assistant cook at Taj, working under English head cook. He died in accident." (p.57)

Comment: The dialectal shift present in ST has been removed in TT by skipping out that specific portion of the text.

Example 6

ST: "ہمارا میم صاحب بالکل انجل کی موافق تھا۔ اسی لیے جلدی سے ہیون کو چلا گیا۔" (p.83)

TT: "My Mem Saheb, she God's own angel." (p.57)

Comment: The hybrid language used in ST by the character has been replaced with the normal English in TT, effacing the effect produced in ST.

To transfer the effect of dialectal differences is one of the most difficult situations that the translator has to face during translation. Analyzing such deformations in the light of Hokenson and Munson's theory (2007), it can be said that if the writer's primary aim was to facilitate the target audience, then for better understanding of the target audience,

the attempts to highlight the dialectal differences would be prominent in the TT. Since the above mentioned examples show that the writer is unable to highlight the dialectal differences in TT that are prominent in ST, it can be said that it is not only the audience-oriented approach that works behind the author's adoption of any translation strategy during self-translation.

Given below is the summary of findings of macro and micro analyses and the quantitative part of analysis.

4.3 Summary of Findings

In order to find out the textual differences between ST and TT on macro and micro-textual level, the comparative analysis of the two texts has been carried out in this chapter. The analysis has been divided into two sections: macro and micro analysis. The detailed comparative account of two texts with examples has been given in this chapter, the summary of which is given below:

The comparison of different features of the two texts on macro level revealed:

Sr. no.	Features Compared	ST	TT
1.	Titles and their translations	All the titles are rooted in source culture.	The titles have not been kept the same as ST. Most of the stories have been given new titles which are steeped in target culture.
2.	Paratextual Elements	a. Footnotes have been used mainly to clarify the transliterated foreign words used in ST.	a. TT also includes footnotes but they have mainly been used to explain some of the source culture terms.
		b. No preface has been included.	b. An elaborated preface has been added to introduce the target audience to the

			background of the stories and to writer's life.
3.	Structural Elements	a. Lengthy stories as compared to their translations.	a. Macro-compression has been recorded as the length of almost all the stories has been cut short.
		b. Mainly retrospective sequence of events has been used, with past tense predominant.	b. The translation follows the same sequence of events and like ST, past tense has been used predominantly.
4.	Writing style	a. Code-switching has been used and both marked and unmarked choices made by the author can be observed.	a. The style has been kept intact as code-switching has also been used in TT, but only unmarked choices have been observed.
		b. No Italics have been used as Arabic scripts cannot be italicized.	b. Frequent use of italicization can be observed. Italics have been mainly used to highlight foreign words and to add emphasis to certain words.
		c. Quotation marks have been used to express emphasis, mark ironic words or statements, or to explain a few words.	c. This feature has also been observed commonly in both the texts but in TT it has the added use of marking literal translations and sometimes words borrowed from ST.
		d. Descriptive style of writing has been used.	d. Style has been kept intact.

Table 6: Summary of Macro-textual Comparison

The changes made during translation on macro level have been summed up in the above given table. To further probe into which strategies has the author-translator adopted to translate her own text into English and how they resulted in deformation, micro analysis was carried out, the descriptive account of which has already been given in this chapter. To further substantiate the findings, the researcher has quantified the occurrence of different translation strategies. This statistical data has helped the researcher to draw valid conclusions while addressing the research questions. The quantitative part of data analysis, which also presents the micro analysis in a nutshell, has been given in the table below:

Sr. No.	Translation Strategies										
	Rationalization	Clarification	Expansion	Ennoblement	Qualitative Impoverishment	Quantitative Impoverishment	Destruction of Networks of Signification	Destruction of Linguistic Patterning	Destruction of Vernacular Networks	Destruction of Expressions and Idioms	Effacement of Superimposition of Languages
Passage 1	3	5	5	3	2	4	1	3	5	2	1
Passage 2	3	5	6	5	3	3	4	2	9	4	3
Passage 3	0	3	2	1	6	7	2	2	1	2	2
Passage 4	3	4	6	6	4	4	2	0	0	10	0
Passage 5	0	5	8	3	2	1	3	1	0	2	0
Passage 6	0	1	1	2	1	2	3	1	1	2	0
Passage 7	0	0	0	2	2	2	4	3	4	8	0
Total	**9**	**23**	**28**	**22**	**20**	**23**	**19**	**12**	**20**	**30**	**6**
Grand Total	**212**										

Table 7: Translation Strategies used in TT

Antoine Berman's Model of Deforming Strategies include twelve strategies (as mentioned in chapter 3), but out of those twelve, the data for eleven strategies has been given in the table above. The left out strategy is "The Destruction of Lyrics". As the selected text is work of prose, no instance of this strategy was found in the selected passages. Figure 3 below presents the graphical representation of the eleven strategies found in the selected text.

It can be clearly noticed from the above given statistics that "Destruction of Expressions and Idioms" is the most recurrent deforming tendency found in the selected passages, with 30 occurrences in total. The other prominent strategies used are "Expansion", "Clarification", "Quantitative Impoverishment", and "Ennoblement", with 28, 23, 23, and 22 occurrences recorded in the selected texts respectively. Rest of the

strategies, which include "Rationalization", "Qualitative Impoverishment", "Destruction of Networks of Signification", "Destruction of Linguistic Patterning", "Destruction of Vernacular Networks", and "Effacement of Superimposition of Languages" have 9, 20, 19, 12, 20, and 6 instances recorded for their occurrence respectively.

4.4 Discussion on Findings

The presupposition of Hokenson and Munson's theory (2007, p. 196) that self-translation is "a mode of writing based on a pre-existing text, which is to be recontextualized for a new receptor-audience speaking a different language" is also judged critically during the comparison of ST and TT. Needless to say, a significant part of any self-translation must be based on a pre-existing text in order for it to be recognized as a translation in the first place, as can also be seen in the above given analysis. However, there are often substantial parts of the self-translation that are quite clearly not based on a pre-existing text, at least not on the original text as it is available to us. To take an example, the following text can be considered in this regard:

ST: ناصر چچا ٹیا برج کلکتے کے ایک ماضی پرست، قدامت پسند اور وضع دار خاندان کے ایک فرد تھے۔ وہ اباجان کے بہت پرانے دوست تھے اور بے حد شگفتہ طبیعت اور پڑھے لکھے انسان تھے۔ اردو، فارسی اور انگریزی ادبیات کا اعلیٰ ذوق رکھتے تھے اور فائر بریگیڈ کے محکمے میں ملازمت کرتے تھے۔ **(p.81)**

TT: Nasir Chacha was a pirate-catcher. When he was a young man, he used to take his gun and go out into the dark night in his high-powered speedboat. He returned in the early hours and slept till noon. (p.56)

The way Hyder translates the description of one character in the above given example is one of the many instances that show that it is difficult, if not impossible, to see how the English lines quoted could be based on or constrained by the Urdu original. Radical changes like this cannot plausibly be attributed to a desire to recontextualize the text for a new audience.

Derrida, discussing the translation in general, opines that no translation can be a simple shift of meaning from one linguistic medium to another, thus stresses that the concept of translation needs to be switched with the concept of transformation (Derrida,

2004). Derrida here points out that the very nature of translation implicate transformation, i.e. a systematic transformation of text and translator, reflected through regulated use of translation strategies.

Anselmi (2012), in this regard states that frequent revision, editing or rewriting of the S.T. during self-translation is not necessarily always the outcome of desire to recontextualize the text for new audience. The changes, according to him, could either be because the texts are always in process of growth and are never really finished, or that through self-translations writers seek an opportunity to rework their text. This reworking involves the writer's reinvented creative self, resulting in radical changes giving the text a separate recognition, not as a subsequent work of the original, but as a new writing produced in target language.

Federman (1993), being a self-translator himself and a critic of Beckett's self-translations, states that the original text gets augmented, enriched and even bedecked during self-translation. This enrichment works on different levels including semantic, rhythmic, metaphoric, and even syntactic. This concept again propagates the idea that the text is revised during self-translation, not primarily in the interest of the target audience but for the sake of the work, thus the differences can not quite directly be declared as audience-oriented. More apparently, the differences depict the author's concern of improving his/her text by utilizing his/her text and by bringing the reinvented creative self into effective action.

The analysis reveals that the strategies adopted by the author on macro level such as, use of different titles for stories in TT, explanation of cultural terms in footnotes, addition of preface, etc. and different translation strategies on micro level such as, clarification, expansion and ennoblement, can, not wholly but partly, be attributed to the audience-oriented approach of author. However, maximum number of strategies adopted on macro and micro levels such as, macro-compression, frequent use of italicization and quotation marks, attempts of qualitative and quantitative impoverishment, destruction of linguistic patterings and idioms, etc. cannot conceivably be regarded as writer's attempt to deform the text to adjust it for target audience. For Hyder, as depicted through the analysis, the self-translating process is intrinsically linked to the creative process. The

translated version of her text appears to be the result of a series of textual reinventions, inspired by the process through which she created the world of fiction in ST (Finkel A. , 2007). Thus, the changes observed in TT can be attributed to the reinvented creative self of the author-translator more than her desire to readdress the text to the new audience.

CHAPTER 5

CONCLUSION

5.1 Findings and Conclusion

The study in hand is based on the comparative analysis of a text with its self-translated version and it throws light on the strategies employed by the writer during the process of translating her work from Urdu to English, using *Patjhar ki Awaz* and its translation *The Sound of Falling Leaves* as a sample. The comparison was carried out drawing on the conceptual framework of Descriptive Translation Studies (DTS). The macro and micro level comparison has been done in order to address the research questions and the basic assumptions stated in the beginning of the study.

Having summarized the findings of the study in the preceding chapter, it is deemed necessary to recall the primary research questions of the study and address them in the light of the findings. In order to find answers to the research questions an eclectic approach has been adopted drawing from different models and theories as explained in chapter 3.

With regard to the first research question that is related to the investigation of the textual differences between ST and TT, macro textual analysis presents a list of similarities and differences between ST and TT resulted from choices made by writer during translation, reflecting her approach towards the two texts. The changes in the titles of the stories, addition of preface, changes in use of footnotes, differing sequence of stories, macro-compression of text, and use of italicization mark the differences between two texts on macro level, while the aspects of ST found retained in TT include code-switching, retrospective narrative, use of quotation marks, and style of detailing.

The micro textual analysis is based on Antoine Berman's model (2000) reflecting on translation strategies used by the writer which resulted in the deformation of the text, thus addressing the second research question. Eleven of the twelve deforming translation strategies presented by Antoine Berman have been found at play in the TT making a sum total of 212 instances. The most recurrently used strategy is Destruction of Expressions and Idioms, with 30 instances recorded in sample text. Many of the source language

expressions have either been mistranslated or left untranslated as such expressions usually involve cultural terms which are difficult to translate. The second most frequently used deforming strategy is Expansion. 28 instances of expansion have been recorded during analysis. Although the macro analysis reveals that the text has been compressed and shrunk on macro level, these 28 examples of expansion include addition of few detailing sentences which are not present in ST and some examples include expansion through addition of a few detailing words to TT. Rest of the deforming strategies along with examples from text have been mentioned in chapter 4.

In order to address the third research question, the findings of the study need to be viewed within the broader context dealing with the concept of self in self-translation. Language and identity are inseparable for bilingual authors, thus putting them into a challenging situation of authentic representation of self in each language. As suitably suggested by Wilson (2009), representation of self and self-translation have a close connection. This representation of self is also connected with the perception the bilingual writers want to build up in the minds of their target audience. The audience, equally competent in both the languages as the author, poses a challenge to the author in being faithful to the text and coping up with representation of shift in self (Kippur, 2015).

Grutman and Van Bolderen discussing the impact of translator's self on self-translation, state that the fact that author and translator are one person, doesn't necessarily imply that his personae as author and translator are completely identical (Grutman & Bolderen, 2014). Rather, some self-translators consciously decide to mark difference between their individual personae in different languages. Self-translators superimpose their artistic and creative persona on the comparatively weaker role of translator (Grutman & Bolderen, 2014). This fact has been sufficiently recognized and acknowledged in translation studies that self-translators permit themselves "bold shifts" which otherwise would not meet the standards of "adequate translation" (Perry, 1981, p. 16). Perry adds further that the reason for occurrence of these shifts needs to be looked for i.e. either they have occurred due to change in linguistic medium or due to shift in writer's self (Perry, 1981). The findings of the study, when viewed from this aspect, also strengthen this point. Many of the choices made by the author-translator that brought about changes in the text can only be explained as a result of reinvention of writer's creative self. This reinvented

creative self of the author changed her perception towards TT which resulted in the translation differing from its original on so many different levels. On macro level, the changes in titles of the stories, addition of preface etc. can be attributed to the transformed creative self of the author. Similarly, on micro level, instances of Qualitative and Quantitative Impoverishment, Rationalization, Ennoblement, Destruction of Linguistic Patterning etc. show that not only the text underwent transformation from one linguistic medium to the other, but also the writer's self got transformed and evolved during the process. Excluding chunks of text from the translation, attempting to ennoble the text with the addition of more sophisticated phrases and references, and bringing changes in linguistic patterning such as changing the voice of sentences etc. are all indicative of the writer's reinvented self, making different choices based on the new found perception towards her own text.

The above given discussion redirects us to the two main assumptions which formed the very basis of the study. The first assumption in question was that the same person serving as author and translator doesn't result in production of translation more fidel and closer to the original, as is expected, rather conversely it results in greater amount of changes in TT. The huge number of instances of deformation mentioned above confirm this assumption.

The second assumption that is basically postulated by the theoretical framework selected for the study is that the differences that appear in self-translated texts are mainly the result of audience-oriented approach adopted by the author. The changes made by Qurat-ul-ain Hyder during translation of her own work from Urdu to English stipulate a need to reconsider this theory. To take an example, she excluded huge portions of text from translation and on several occasions even ignored the minor characters mentioned in the original. Profound changes like these are hard to be explained linguistically (Byrkjeland, 2014). However, whether or not the author made these changes to make her work understandable and comprehensible for the target audience is arguable.

Target readership can by no means be considered the only motivation behind the changes introduced by writers in their self-translated works. The fact that target audience affect the production of work cannot be denied, however, the theory of self-translation, put

forth by Hokenson and Munson (2007) seems to have unjustifiably stressed the audience-orientedness of the textual differences. The findings of the current research also prove that this theory inadequately accounts for various complex transformations that take place during the process of self-translation. Not all of the changes between ST and TT found during analysis seem to be driven by the desire to adjust the original to the likes and expectations of audience with different culture.

Having addressed the preliminary research questions of the study and basic assumptions on which the study was grounded with respect to the findings of the study, it can be said in a nutshell that the study not only adds to the critical metatext surrounding Qurat-ul Ain Hyder's oeuvre, but also highlights the deficiency on part of the theory of self-translation. It also calls attention towards the need of more adequate theory to be applied for the study of self-translation, including the aspect of reinvention of writer's creative self during self-translation.

5.2 Guidelines for the Future Researchers

1. The study in hand has dealt only with one of the four self-translated volumes of Qurat-ul-Ain Hyder. With *River of Fire* already been analyzed in few studies and *The Sound of Falling Leaves* being the sample of this study, further researches can entail the analysis of rest of her self-translated texts i.e. *Fireflies in the Mist: A Novel* and *My Temples, too,* to probe deeper into her translation approach.

2. Moreover, the comparative analysis of *The Sound of Falling Leaves* and other self-translated works of the writer can be conducted in order to highlight the similarities and differences in the translation strategies adopted.

3. The future researches can also focus on comparison of Qurat-ul-Ain Hyder's role as a translator and as a self-translator, by comparing the translation strategies used in her self-translations with those used in her translation of Hasan Shah's novel *Nashtar.*

4. A contrastive analysis of Hyder's self-translations and other self-translations produced by her contemporaries and the succeeding self-translators is also an important area to investigate as it will provide an account of evolution in the process of self-translation over the period of time.

5. The present study only includes comparison of the two texts on linguistic level. Future studies can include the comparison of ST and TT to analyze the features like thematic progression and character portrayal.

REFERENCES

Abedi, E. (2015). *Culture, thought and word formation: A contrastive of English and Persian.* Lulu Press.

Achebe, C. (1975). *Morning yet on creation day.* London: Heinemann.

Alam, I. (2016, April 12). *Self-translation and Tagore: Gitanjali.* Retrieved from academia: https://www.academia.edu/24372427/Self-translation_and_Tagore_Gitanjali

Albir, A. H. (1999). *Ensenar a traducir. Metodología en la formación de traductores e intérpretes. Teoría y fichas prácticas.* Madrid: Edelsa.

Al-Omar, N. A. (2012). The self-translator as cultural mediator: In memory of Jabra Ibrahim Jabra. *Asian Social Science, 8*(13), 211-19.

Alvarez, R., & Vidal, A. (1996). *Translation, power, subversion.* Clevedon: Multilingual Matters.

Anselmi, S. (2012). *On self-translation.* Milano: LED.

Aparicio, F. (1991). *Versiones, interpretaciones y creaciones.* Gaiterburg: Ediciones Hispamérica.

Asaduddin, M. (2008). Lost/found in translation: Qurratulain Hyder as self-translator. *The Annual of Urdu Studies*, 234-249.

Ashcroft, B., Tiffin, H., & Griffith, G. (1989). *The empire writes back: Theory and practice in post-colonial literatures.* London: Routledge.

Attar, S. (2005). Translating the exiled self: Reflections on translation and censorship. *Intercultural Communication Studies*, 139.

Atzmon, A. (2007, September 7). *Exiled writers-The joy of translation.* Retrieved from Peacepalestine: http://peacepalestine.blogspot.com/2004/12/ariella-atzmon-exiled-writers.html

Azurmendi, I. I. (2015). *Cultura vasca vs Euskal kultura.* Donostia: Utriusque Vasconiae.

Bahameed, A. S. (2008). Hindrances in Arabic-English intercultural translation. *Translation Journal*(12), 01.

Baker, M. (1992). *In other words: A coursebook on translation.* London: Routledge.

Baker, M. (1996). Linguistics and cultural studies: Complementary or competing paradigms in translation studies? *Übersetzungswissenschaft im Umbruch*, 9-19.

Balacescu, I., & Stefanink, B. (2003). Modèles explicatifs de la créativité en traduction. *Meta: Translators' Journal, 48*(4), 509-525. doi:10.7202/008723ar

Bandia, P. F. (2008). *Translation as reparation: Writing and translation in postcolonial Africa.* Manchester: St. Jerome.

Bassnett, S. (1996). The meek or the mighty: Reappraising the role of the translator. In R. Álvarez, & Á. Vidal, *Translation, Power, Subversion* (pp. 10-24). Clevedon: Multilingual Matters.

Bassnett, S. (1998). Translation across culture. *Language at Work, British Studies in Applied Linguistics, 13*, 72-85.

Bassnett, S. (2011). The translator as cross-cultural mediator. In K. W. Kirsten Malmkjær, *The Oxford Handbook of Translation Studies* (pp. 94-107). New York: Oxford University Press.

Bassnett, S., & Lefevere, A. (1990). *Translation, history and culture.* London: Pinter Publishers.

Bassnett, S., & Trivedi, H. (1999). *Post-colonial translation: Theory and practice.* London: Routledge.

Baumgardner, R. J. (1993). *The English language in Pakistan.* Karachi: Oxford University Press.

Beaugrande, R. A., & Dressler, W. (1981). *Introduction to text linguistics.* London: Longman.

Beaujour, E. K. (1989). *Alien tongues. Bilingual Russian writers of the 'First' emigration.* Ithaca and London: Cornell University Press.

Beer, A. (1985). 'Watt', Knott and Beckett's bilingualism. *Journal of Beckett Studies*(10), 37-75.

Benabed, F. (2017). Ethnotextual mental translation and self-translation in African literature. *De Gruyter*, 71-80. doi:10.1515/aa-2017-0010

Benjamin, W. (1969). The task of the translator. In H. Zohn, *Illuminations* (pp. 69-82). New York: Schocken Books.

Berlina, A. (2014, August 20). Self-creation in self-translation: Joseph Brodsky's "May 24, 1980". *Translation Review, 89*(1), 35-48. doi:10.1080/07374836.2014.931267

Berman, A. (2000). Translation and the trials of the foreign. In L. Venuti, *The Translation Studies Reader* (pp. 284-297). London/ New York: Routledge.

Besemeres, M. (2002). *Translating one's self: Language and selfhood in cross-cultural autobiography.* Oxford: Peter Lang.

Bhardwaj, M. (2018, January 20). *Qurratulain Hyder – Most celebrated Urdu fiction writer till date.* Retrieved from Be An Inspirer:

https://www.beaninspirer.com/qurratulain-hyder-celebrated-urdu-fiction-writer-till-date/

Boyden, M., & Bleeker, L. D. (2013). Introduction. *Orbis Litterarum, 68*(3), 177-187.

Boyden, M., & Jooken, L. (2013). A privileged voice? *Orbis Litterarum*, 222-45.

Brink, A. (1976). English and the Afrikaans writer. *English in Africa, 3*(1), 35-46.

Byrkjeland, B. (2014). *The reinvention of the original: The self-translations of María Luisa Bombal and Rosario Ferré.* Bergen: University of Bergen.

Casanova, P. (2013). Self-translation, Going global. In Cordingley, & Anthony, *Self-translation: Brokering originality in hybrid culture* (pp. 85-103). London: Bloomsbury Publishing.

Castro, O., Mainer, S., & Page, S. (2017). Self-translating, from minorisation to empowerment. In O. C. al., & M. Rogers (Ed.), *Self-translation and power, Palgrave studies in translating and interpreting* (pp. 1-22). Guildford: Macmillan Publishers Ltd.

Castro-Paniagua, F. (2000). *English-Spanish translation, Through a cross-cultural interpretation approach.* New York: University Press of America.

Chamberlain, L. (1987). 'The same old stories': Beckett's poetics of translation". In A. W. Friedman, C. Rossman, & D. Sherzer, *Beckett translating / Translating Beckett* (pp. 17-24). Philadelphia: Pennsylvania State University Press.

Cohn, R. (1961). Samuel Beckett self-translator. *PMLA, 76*, 613-621.

Connor, U. M., & Moreno, A. I. (2005). Tertium Comparationis: A vital component in contrastive research methodology. In P. Bruthiaux, D. Atkinson, W. G. Eggington, W. Grabe, & V. Ramanathan, *Directions in applied linguistics: Essays in honor of Robert B. Kaplan* (pp. 153-164). England: Multilingual Matters.

Cordingley, A. (2013). *Self-translation: Brokering originality in hybrid culture.* London: Continuum.

Crystal, D. (1997). *English as a global language.* Cambridge: Cambridge University Press.

Cummings, G. M. (1977). Nabokov's Russian Lolita. *Slavonic and East European Journal, 21*, 354-465.

Declercq, E., & Boyden, M. (2013). Multilingualism and diglossia in migration literature . In W. Behschnitt, S. D. Mul, & L. Minnaard, *Literature, language, and multiculturalism in Scandinavia and the low countries* (pp. pp. 17-35). New York: Rodopi B.V.

Delisle, J., & Woodsworth, J. (2012). *Translators through history.* Amsterdam: John Benjamins.

Derrida, J. (2004). Living On. In J. Hulbert, *Deconstruction and criticism* (pp. 62-142). London: Continuum.

Douglas, P. (2009). Encoding intonation: The use of italics and the challenges for translation. In M. Mahlberg, V. González-Díaz, & C. Smith (Ed.), *Proceedings of the corpus linguistics conference (CL2009)*, (pp. 20-23). Liverpool.

Ehrlich, S. (2009). Are self-translators like other translators? *Perspectives: Studies in Translatology, 17*, 243-255.

Eliot, T. (1938). *Murder in the cathedral.* New York: Faber and Faber.

Evangelista, E.-M. (2013). Writing in translation. A new self in a second language. In A. Cordingley, *Self-translation: Brokering originality in hybrid culture* (pp. 177-87). New York: Bloomsbury.

Fearon, J. D. (1999). *What is identity (as we now use the word)?* California: Stanford University.

Federman, R. (1993). A voice within a voice. *Critifiction: Postmodern Essays*, 73-84.

Finkel, A. (2007). On autotranslation. In L. CHERNOVATYI, V. KARABAN, V. PODMINOHIN, O. KALNYCHENKO, & V. RADCHUK, *Oleksandr Finkel', the forgotten theoretician of translation: collected works* (pp. 300-325). Vinnytsya: Nova Knyha.

Finkel, O. (2007). H.F. Kvitka as the translator of his own works. In L. CHERNOVATYI, V. KARABAN, V. PODMINOHIN, O. KALNYCHENKO, & V. RADCHUK, *Oleksandr Finkel', the forgotten theoretician of translation: collected works* (pp. 183-226). Vinnytsya: Nova Knyha.

Fitch, B. T. (1985). The status of self-translation. *Texte – Revue Critique et Littéraire*, 111-25.

Fitch, B. T. (1988). *Beckett and Babel: An investigation into the status of the bilingual work.* London: University of Toronto Press.

Forster, L. (1970). *The poet's tongues.* London: Cambridge University Press.

Foucault, M. (1995). *Discipline and punish: The birth of the prison.* New York: Vintage Books.

Fowler, H. W. (1965). *A dictionary of modern English usage.* Oxford: Clarendon Press.

France, P. (1997). Introduction: poetry, culture, and translation. *Translation and Literature*, 4-7.

Gentes, E. (2013). Potentials and pitfalls of publishing self-translations as bilingual editions. *Orbis litterarum*, 266-81.

Gentes, E., Manterola, E., & Falceri, G. (2017). Narrating the self in self-translation. *TICONTRE. TEORIA TESTO TRADUZIONE*, 1-17.

Gentzler, E. (2002). Translation, poststructuralism and power. In M. Tymoczko, & E. Gentzler, *Translation and power* (pp. 195-218). Boston: University of Massachusetts Press.

Gentzler, E., & Tymoczko, M. (2002). Introduction. In M. Tymockzo, & E. Gentzler, *Translation and Power* (pp. xi–xxviii). Boston: University of Massachusetts Press.

Gerardo, V. A. (1977). *Introducción a la traductología.* Washington: Georgetown U.

Godard, B. (1989). Theorizing feminist discourse/translation. *Tessera*, 43-53.

Godden, R. (1948). *A candle for St. Jude.* New York: Viking Press.

Grayson, J. (1977). *Nabokov translated: A comparison of Nabokov's Russian and English prose.* Oxford: Oxford University Press.

Grönstrand, H. (2014). Self-translating: Linking languages, Literary traditions and cultural spheres. In L. Kaunonen, *In cosmopolitanism and transnationalism: Visions, ethics, practices* (pp. 116-137). Helsinki: Helsinki Collegium for Advanced Studies.

Grosjean, F. (1982). *Life with two languages: An introduction to bilingualism.* Cambridge: Harvard University Press.

Grutman, R. (1998). *Auto-translation.*

Grutman, R. (1998). Multilingualism and translation. In M. Baker, *Routledge Encyclopedia of translation studies* (pp. 157-160). London/New York: Routledge.

Grutman, R. (2013). A sociological glance at self-translation and self-translators. In A. Cordingley, *Self-translation: Brokering originality in hybrid culture* (pp. 63-80). London: Bloomsbury Academic.

Grutman, R., & Bolderen, T. V. (2014). Self-translation. (S. Bermann, & C. Porter, Eds.) *A Companion to Translation Studies, 1*, 323-332.

Guldin, R. (2004). *Translation, self-translation, retranslation. exploring Vilém Flusser's mulitlingual writing-practice.* Tübingen: Francke Verlag.

Hassan, K. (2001). *Remembrances – personal reminiscences.* Lahore: Vanguard.

Hatim, B., & Mason, I. (1990). *Discourse and the translator.* London: Longman.

Hermans, T. (1985). *The manipulation of literature: Studies in literary translation.* New York: St. Martin's.

Hietaranta, P. (2000). Thwarted expectations: Investigating translational mishaps with reference to cultural disparities. *Target*, 83-107.

Hoffman, E. (1989). *Lost in translation.* New York: Penguin Books.

Hofsajer, A. S. (2011). *An investigation into Winterbach's approach to self-translation in The book of happenstance.* Johannesburg: University of the Witwatersrand.

Hokenson, J. W., & Munson, M. (2007). *The bilingual text: History and theory of literary self-Translation.* Brooklands, Manchester: St. Jerome Publishing.

Holmstrom, J. (1985). The servile path: Nabokov as a translator. *Moderna-Sprak, 79*(4), 299-302.

House, J. (2009). *Translation.* Oxford: Oxford University Press.

Hutchinson, P. (1986). Using the self-translator as a model: the translations of Stefan Heym. *Modern Languages*, 31-9.

Huxley, A. (1996). *Point counterpoint.* London: Dalkey Archive Press.

Hyder, Q.-u.-a. (1949). *Mere bhi sanamkhane.* Delhi: Hind Taj Offset.

Hyder, Q.-u.-a. (1965). *Chai ke baagh.* Bombay: Halka-e-Adab.

Hyder, Q.-u.-a. (1969). *Safeena-e-gham-e-dil .* Lahore: Maktaba Jadeed.

Hyder, Q.-u.-a. (1979). *Aakhir-e-shab ke hamsifar.* Bombay: Alwi Book Depot,.

Hyder, Q.-u.-a. (1984). *Aag ka darya.* Delhi: Urdu Kitab Ghar.

Hyder, Q.-u.-a. (1990). *Chandni begum.* Delhi: Educational Publishing House.

Hyder, Q.-u.-a. (1990). *Gardish-e-rang-e-chaman.* Delhi: Educational Publishing House.

Hyder, Q.-u.-a. (1994). *Roshni ki raftar.* Aligarh: Educational Book House.

Hyder, Q.-u.-A. (1996). *The sound of falling leaves.* New Delhi: Shatiya Akademi.

Hyder, Q.-u.-a. (2007). *Pat jharr ki awaaz.* Lahore: Sang-e-Meel Publications.

Hyder, Q.-u.-a. (2010). *Kar-e-jahan daraz hai .* Lahore: Sang-e-Meel Publications.

Iqbal, L. (2017). *The empire translates back: Locating self-translators from Urdu to English.* International Islamic University. Islamabad: (unpublished doctoral dissertation.

Jääskeläinen, R. (2012). Translation psychology. In Y. Gambier, & L. v. Doorslaer, *Handbook of translation studies* (Vol. 3, pp. 191-97). Amsterdam: John Benjamins.

James, C. (1980). *Contrastive analysis.* Harlow: Longman.

James, H. (1881). *Portrait of a lady.* London: Macmillan and Co.

Jung, V. (2002). *English-German self-translation of academic texts and its relevance for translation theory and practice.* Frankfurt am Main: Peter Lang.

Kalnychenko, O. (2017). History of Ukrainian thinking on translation. In L. Schippel, & C. Zwischenberger, *Going east: Discovering new and alternative traditions in translation studies* (pp. 309-338). Berlin: Frank & Timme.

Katan, D. (2004). *Translating cultures. An introduction for translators, interpreters and mediators.* Manchester: St. Jerome.

Khalaf, B. K. (2014). Why and how the translator constantly makes decisions about cultural meaning. *American Journal of Linguistics, 3*(1), 1-8. doi:10.5923/j.linguistics.20140301.01

Khalique, H. (2007). The Urdu-English relationship and its impact on Pakistan's social development. *The Annual of Urdu Studies*, 99-112.

Kieswetter, A. (1995). *Code-switching among African high school pupils.* Johannesburg: Unpublished Masters dissertation.

Kimmel, L. (1998). *Nabokov as translator*. Retrieved from Leigh Kimmel's Website: http://www.leighkimmel.com/writing/academicpapers/nabokov2.shtml

Kippur, S. (2015). *Writing it twice. Self-translation and the making of a world literature in French.* Evanston: Northwestern University Press.

Klimkiewicz, A. (2013). Self-translation as broken narrativity. Towards an understanding of the self's multilingual dialogue. In A. Cordingley, *Self-translation: Brokering originality in hybrid culture* (pp. 189-201). New York: Bloomsbury.

Kramsch, C. (1998). *Language and culture.* Oxford: Oxford University Press.

Krause, C. (2007). *Self-Translation, the bilingual edition and modern Scottish Gaelic poetry.* Edinburgh: The University of Edinburgh.

Kruger, A. (2000). *Lexical cohesion and register variation in translation: The merchant of Venice in Afrikaans.* Pretoria: University of South Africa.

Kruger, A., & Wallmach, K. (1997). Research methodology for the description of a source text and its translation(s)—a South African perspective,. *South African Journal of African Languages,, 17*(4), 119-126. doi:http://dx.doi.org/10.1080/02572117.1997.10587173

Kussmaul, P. (1995). *Training the translator.* Amsterdam: John Benjamins.

Kussmaul, P. (2000). A cognitive framework for looking at creative mental processes. *Intercultural Faultlines: Research Models in Translation Studies I: Textual and Cognitive Aspects*, 57-70.

Lambert, J., & Gorp, H. v. (1985). On describing translations. In T. Hermans, *The manipulation of literature: Studies in literary translation* (pp. 42-53). London: Croom Helm,.

Larson, M. L. (1984). *Meaning-based translation: A guide to cross-language equivalence.* Lanham and New York: University Press of America.

Lefevere, A. A. (1992). *Translation, rewriting and the manipulation of literary fame.* London: Routledge.

Levine, S. J. (1991). *The subversive scribe: Translating Latin American fiction.* Saint Paul: Graywolf.

Loffredo, E., & Perteghella, M. (2006). *Translation and creativity: Perspectives on creative writing and translation studies.* London: Continuum.

Lotbinière-Harwood, S. (1991). *The body bilingual: Translation as a rewriting in the feminine.* Montreal: Éditions du remue-ménage.

Mackenzie, R. (1998). Creative problem-solving and translator training. In A. Beylard-Ozeroff, J. Králová, & B. Moser-Mercer (Eds.), *Translator's strategies and creativity, Selected papers from the 9TH International conference on translation and interpreting, Prague, September 1995* (pp. 201-206). Amsterdam/Philadelphia: John Benjamins.

Malik, A. A. (2013). *Cultural and linguistic issues in translation of fiction with special reference to Amin Kamil's short story "The Cock Fight".* Aligarh: Aligarh Muslim University Press. Retrieved from https://www.academia.edu/9434300/CULTURAL_AND_LINGUISTIC_ISSUES _IN_TRANSLATION_OF_FICTION_WITH_SPECIAL_REFERENCE_TO_A MIN_KAMIL_S_SHORT_STORY_THE_COCK_FIGHT_

McCrum, R., Macneil, R., & Cran, W. (2002). *The story of English.* New York: Penguin Books.

Mehrez, S. (1992). Translation and the postcolonial experience: The francophone North African text. In L. Venuti, *Rethinking translation: Discourse, subjectivity, ideology* (pp. 120-138). New York: Routledge.

Mirza, T. A. (1998). Rigours of translation. In T. Mukherjee, *Translation: From periphery to centrestage.* New Delhi: Prestige Books.

Mueller, M. (2014, April 23). *Smooth over the sand.* Retrieved from The Sarcastic Muse: https://thesarcasticmuse.com/author/mtejm8/

Munday, J. (2008). *Introducing translation studies: Theories and applications* (2nd ed.). London: Routledge.

Myers-Scotton, C. (1989). Codeswitching with English: types of switching, types of communities. *World Englishes, 8*(3), 333-346. doi:https://doi.org/10.1111/j.1467-971X.1989.tb00673.x

Newmark, P. (1988). *The textbook of translation.* Hertfordshire: Prentice Hall.

Nirajana, T. (1992). *Siting translation: History, post-structuralism, and the colonial context.* Hyderabad: Orient Longman.

Nord, C. (1997). *Translating as a purposeful activity. Functionalist approaches explained.* Manchester: St. Jerome.

O'Sullivan, C. (2013). Creativity. In Y. Gambier, & L. v. Doorslaer, *Handbook of translation studies* (Vol. 4, pp. 42-46). Amsterdam: John Benjamins.

Ordukhanyan, M. T. (2006). *Strangers in stranger tongues: Vladi-mir Nabokov and the writing of exile, with reference to Joseph Conrad, Hakob Asadourian, and Roman Jakobson.* Boston: Boston College.

Osimo, B. (1999). Nabokov's self-translations: Interpretation problems and solutions in Lolita's Russian version. *Sign System Studies*, 215-33.

Oustinoff, M. (2001). *Bilinguisme d'écriture et auto-traduction (Julien Green, Samuel Beckett, Vladimir Nabokov).* Paris: L'Harmattan.

Patrick, D. (2010). Language dominance and minorization. In J.-O. Ösma, & J. Verschueren, *Society and language use* (pp. 166-91). Amsterdam: John Benjamins.

Paul, S., & Siddiqi, M. A. (1998). *Mapping memories- Urdu short stories from India and Pakistan.* New Delhi: KATHA Publication.

Pedersen, J. (2005). How is culture rendered in subtitles? *MuTra Conference Proceedings*. Retrieved from http://www.euroconferences.info/.../2005_Pedersen_Jan.pdf

Perry, M. (1981). Thematic and structural shifts in autotranslations by bilingual Hebrew Yiddish writers. *Poetics Today*, 181-92.

Pinto, A. J. (2012). Reading more intimately: An interrogation of translation studies through self-translation. *Salesian Journal of Humanities and Social Sciences, 3*(1), 66 - 72.

Pontiero, G. (1997). *The translator's dialogue.* (P. Orero, & J. C. Sager, Eds.) Manchester: John Benjamins Publishing.

Râbacov, G. (2013). Self-translation as mediation between cultures. *International Journal of Communication Research, 3*(1), 66-69.

Robinson, D. (1997). *Western translation theory: From Herodotus to Nietzsche.* Manchester: St. Jerome Publishing.

Ruiz, G. A. (2017). What we talk about when we talk about identity in self-translation. *TICONTRE. TEORIA TESTO TRADUZIONE*, 1-15.

Ruschiensky, C. (2015). *Competence and creativity in translation: Multilingual perspectives.* Montreal: Concordia University.

Saldanha, G. (2005). *Style of translation: An exploration of stylistic patterns in the translations of Margaret Jull Costa and Peter Bush.* Dublin: Unpublished Doctoral Thesis.

Santoyo, J.-C. (2010). Translation and cultural identity: Competence and performance of the author-translator. In M. Muñoz-Calvo, & C. Buesa-Gómez, *Translation and Cultural Identity: Selected Essays on Translation and Cross-Cultural Communication* (pp. 13-32). Newcastle upon Tyne: Cambridge.

Sapiro, G. (2013). Translation and identity: Social trajectories of the translators of Hebrew literature in French. *TTR: traduction, terminologie, rédaction, 26*(2), 59-82. doi:10.7202/1037132ar

Sawhney, H. (2010, December 7). *Qurratulain Hyder: Voice of the South Asian frontier.* Retrieved from The Brooklyn Rail: https://brooklynrail.org/2010/12/express/qurratulain-hyder-voice-of-the-south-asian-frontier

Scheiner, C. (2000). *Bilingualism and biculturalism in self-translation: Samuel Beckett and Vladimir Nabokov as doubled novelists.* Chicago: The University of Chicago.

Scheiner, C. (2002). *The dialogic task of the self-translator.* Puerto Rico: An unpublished paper read at the annual meeting of the American Comparative Literature Association.

Schippel, L., & Zwischenberger, C. (2017). *Going east: Discovering new and alternative traditions in translation studies.* Berlin: Frank & Timme.

Schopp, J. F. (2002). Typography and layout as a translation. *Proceedings of the XVI FIT World Congress* (pp. 189-193). Vancouver: University of Tampere.

Schulte, R. (2011, 11 20). *The translator as mediator between cultures.* Retrieved from http://translation.utdallas.edu/essays/mediator_essay1.html

Sen, A. (2017). "Mystic"ally extraneous determinants in Tagore's self-translation. *Muse India, 74*.

Simeoni, D. (1998). The pivotal status of the translator's habitus. *Target, 10*(1), 1-39.

Simon, S., & St-Pierre, P. (2000). *Changing the terms: Translating in the postcolonial era.* Ottawa: University of Ottawa Press.

Spivak, G. (2000). The politics of translation. In L. Venuti, *The Translation Studies Reader* (pp. 397-416). New York: Routledge.

Sridhar, K. K. (1995). Societal multilingualism. In S. L. McKay, & N. H. Hornberger, *Sociolinguistics and Language Teaching* (pp. 47-70). Cambridge: Cambridge University Press. doi:https://doi.org/10.1017/CBO9780511551185.005

Steele, L. (2008). "We just stayed on the ship to Bombay …" tea and consequences with Qurratulain Hyder. *The Annual of Urdu Studies*, 182-195.

Suh, J. C. (2005). *A study of translation strategies in Guillaume Oyono Mbia's.* University of South Africa.

Taft, R. (1981). The role and personality of the mediator. In S. Bochner, *The Mediating Person: Bridges between Cultures* (pp. 53-88). Cambridge: Schenkman.

Tan, Z. (2012). The translator's identity as perceived through metaphors. *Across Languages and Cultures, 13*(1), 13-32.

Tanqueiro, H. (2000). Self-Translation as an extreme case of the author–translator-dialectic. In A. Beeby, D. Ensinger, & M. Presas (Eds.), *Investigating Translation: Selected papers from the 4th International Congress on Translation* (Vol. 32). Amsterdam: John Benjamins Publishing Conpany.

Tauseef, A. (2010). *Quratulain Hyder (biography).* Lahore: Classic Publishers.

Toury, G. (1995). *Descriptive translation studies and beyond.* Amsterdam/ Philadelphia: John Benjamins Publishing.

Tymoczko, M. (2000). Translations of themselves: The contours of postcolonial fiction. In S. Simon, & P. St-Pierre, *Changing the Terms: Translating in Postcolonial Era* (pp. 147-164). Ottawa: University of Ottawa Press.

Tymoczko, M. (2007). *Enlarging translation, empowering translators.* Manchester: St. Jerome.

Vermeer, H. (1987). What does it mean to translate? *Indian Journal of Applied Linguistics, 13*(2), 25-33.

Vinay, J., & Dalbernet, J. (1958). *Stylistique comparée du français et de l'anglais: Méthode de traduction.* Paris: Beauchemin.

Walker, S. (2001). *Typography and language in everyday life: Prescriptions and practices.* London: Longman.

Wardhaugh, R., & Fuller, J. M. (2015). *An introduction to sociolinguistics.* West Sussex: John Wiley & Sons.

Wei, L. (2000). *The bilingualism reader.* London: Routledge.

Weinreich, U. (1957). *Languages in contact.* New York: Linguistic Circle of New York.

Wendt, A. (1999). *Social theory of international politics.* New York: Cambridge University Press.

Wen-li, K. (1996). Culture and idiomaticity in translation". *Babel*, 211-221.

Whyte, C. (2000). Translation as predicament. *Translation and Literature, 9*(2), 179-87.

Whyte, C. (2002). Against self-translation. *Translation & Literature*, 64-71. Retrieved from /dx.doi.org/10.3366/tal.2002.11.1.64

Wilson, R. (2009). The writer's double: Translation, writing and autobiography. *Romance Studies, 27*(3), 186-198.

Yarsawich, C. (2007). Speaking in tongues Vladimir Nabokov as a multilingual. *Honors Junior/Senior Projects*. Retrieved from http://hdl.handle.net/2047/d1000807x

Zabus, C. J. (1995). Relexification. In B. Ashcroft, & H. Tiffin, *The Post-Colonial Studies Reader* (pp. 314-318). New York: Routledge.

Zafoor, M. A. (2013). Tagore's poetry in English translation: A critical review. *Journal of the Asiatic Society of Bangladesh, 58*, 67-82.

Zaidi, A. J. (1993). *A history of Urdu literature.* New Delhi: Sahitya Akademi.