

## **Translational Style: A Corpus-Based Comparative Analysis of English Translations of Urdu Fiction by Memon and Naqvi**

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### **Abstract**

*The present paper comparatively analyzes English translations of Urdu fiction by Umer Memon and Saeed Naqvi to identify translational stylistic features. The data for this paper consists of two corpora; the first corpus comprises Memon's translations (TR1) and the second corpus consists of Naqvi's translations (TR2). To validate the results, the paper takes Corpus of Canons of Western Literature (CCWL) as a reference corpus. Open class lexis is taken as a stylistic marker. All the three corpora are tagged through Stanford tagger (Toutanova, 2003), and the frequencies of open class lexis are acquired by using AntConc (3.4.4). It is found that TR1 and TR2 show almost the same stylistic qualities on the use of proper nouns, lexical verbs, past tense, comparative and superlative adjectives, and comparative and superlative adverbs. However, the variance occurs in the use of count nouns and proper plural nouns. This paper will contribute to better understand the stylistic features of English translations of Urdu fiction and the trending modes of English translation itself.*

**Keywords:** Translational Style, Comparative Analysis, Open Class Lexis, Corpora, Stylistic Marker  
**Introduction**

Today, it is necessary for literary traditions to be translated into English to get recognition. At the global level, only those literary traditions are known which are written in English in one way, or translated into English the other way. Urdu literature is still in an infant stage of getting recognition in international academia. In Pakistan, translators show a tendency towards translating from English to Urdu. For this reason, they cannot represent their literary tradition to a wider audience. There is a dire need of translators and researchers who may bring Urdu literary tradition from the backdrop to the spotlight. It can only be achieved by getting Urdu literature to be translated into English and making relevant research to trace translational trends into it. (Asghar, & Uzair, 2017)

English in Pakistan mainly flourished in the 1980s with the concept of world Englishes. Kachru (1986) labeled it as an alternative variety in English. Soon it was assumed as a legitimate variety due to institutionalization and localization. Later, it gained the rank of an indigenous and systematized variety in Asia. It is unique in contrast to native language or Standard English because of the influence of different regional dialects and languages on it. In local variety, many words are code-mixed with Punjabi, Sindhi, Urdu, Balochi, and Kashmiri. Urdu as a national language in the region is spoken in a wide arena and that is why there is a variety of words switched from Urdu to English or vice versa. It becomes inevitable for the reader or learner to have thorough knowledge of Pakistani culture and religion.

This paper is an attempt to discern the tradition of translating Urdu literature into English and exploring chief trends found in the translational product. The stylistic study of a translated literary work helps identify the implication of style in the production of meanings and the translator's capability of transferring the stylistic features (Meriem & Sara, 2015). The study also points out the way Urdu fiction translated into English is stylistically marked. Thus, it is significant, as it offers

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researchers to analyze stylistic phenomena based on open-class words. This goal is achieved by proposing a statistical comparative analysis.

### **Literature Review**

In the field of stylistics, scholarly literature is dispersed, and it is sometimes hard to come to the original concept of style. There is hardly any area of language which is not resided by style (Halliday, 1971); therefore the need for defining the field is inevitable. Originally the word 'style', as Wales (2012) describes, was used by Romans in the meaning of 'iron pen' that is to say a utensil for writing purposes. As time passed, the word had gone through many metonymic deviations. He further states that the directness of the meaning that gadget still resonates, and that as stylists remain sharp to the heavy usage of any selective vocabulary items for the sake of framing varying literary world realities (p.11). Many theorists and scholars reiterated style such as "proper words in proper place" (Swift, 1720), "style is the man himself" (Buffon, 1753), and the art of carrying meanings aptly and fluently (Coleridge, 1818). Nevertheless, these are representative definitions of style, yet a comprehensive understanding is required. Style is dynamically in practice in literature and vigorously studies form and patterns of language. More aptly, it analyses the use of language in literary texts. Halliday (1967) defines style as "a linguistic study of the literary text". Language, as a medium to indefinite thoughts, produces innovative, intelligent, and awed expressions and these distinctive productions in language also come under scrutiny. Therefore, style does not only study the language but 'the created language'.

In prose fiction, language (noun, verbs, adjectives, etc.) is not of that importance as thematic constructions (simile, metaphor, personification, etc.). Stylistics provides new perceptions to look at the language of such texts. Creativity is the feature of style and thus, style is marked by creativity. Leech and Short (1981) differentiate linguistic and stylistic features, but the style is describable in linguistic terms. Ghazala (2011) adopts the view that linguistic features are not always stylistic, but all stylistic features are linguistic-based. A linguistic feature comes to be a stylistic feature if used recurrently and sensitively by the author or translator.

Translation and style are interdependent because both profoundly deal with language. In translation, the aesthetics of the source language are transferred into the target language. Generally, style and translation are discussed in terms of "style in translation" (Leech & Short, 2007). The recent vibe in the field has turned its focus on the style of translation (Malmkjær, 2003; Baker, 2000; Saldanah, 2011b) and proposed the idea of Translational Style. This idea is considered from the target text point of view and calls for the translator to adhere to an independent position against the author. In other words, the translator works as a decision-maker who selects from the available choices of equivalent words and structural developments focusing on the target readers.

The literature on translational style suggests an age-old debate whether translations should be faithful to the source text or be creative according to norms and skopos of the target text. The former includes a literal, paraphrase, and meta-phrase manner of translating while the latter consists of free translation, dynamic equivalence, and recreating techniques. Paraphrased translations are taken as imitation, a derivative form of writing, or sometimes inferior copy. Creative translating demystifies the meanings of the source text, repositions translations, gives value to translators, and proposes deviation from paraphrased translational structures. Being creative, in translation, is considered as a problem-solving process (Balacescu & Stefinik 2003). Translations are continuously vacillating between rule and intuition (Newmark, 1995). He further says that "creativity in translation starts where imitation stops" (ibid. p.40). The translation, being an in-between activity, is neither a pure imitation nor free from rules. It recreates a text on distinctive deviated or recurrent patterns of style and brings the translator into the conscious effort of creating something new.

Kelly (2009) remarks that a translator must not only copy the author's style, he should maintain his individuality in the process of translation (p.478). In Baker's (2000) words, style is a sort of 'thumb-print' in that translator's decisions of what and how to translate, conscious/unconscious use of distinctive language and defined/undefined procedures matter a lot. She further admits that the translator's style is identified through peculiarity, translator's orientedness (s-type or t-type), and consistency. If all these features are shown in his style, all of his translations belong to the category of translational style. To measure the translational style, the monolingual comparable model is proposed

with a corpus-based methodology. Baker’s (Ibid) methodology is target text oriented in which source texts are put aside and value is given to translations themselves.

There are a few kinds of research on translational style by Toury (1993), Laviosa (1998), Baker (2000), Kenny (2001), Qin and Wang (2009), Wang and Hu (2010), and Russo (2019).

Toury (1993) reports his findings in his research on a corpus of translated canonized religious texts of Hebrew that paraphrasing and recreation were at a higher level where the direct speech was adopted for general sentence construction and omission, dialogues were converted to paragraphs and indirect speech was used instead of direct speech. Laviosa (1998) makes a comparison between translated and non-translated texts. Her investigation indicates that translated English is much simpler in the use of lexis than non-translated. Among other things, lexical density and frequent word use are comparatively much greater than non-translated (pp. 557-50). Baker (2000) studies the style of two translators of Chinese to English following corpus tools. Employing the Type-Token Ratio (TTR), mean sentence length and other frequencies’ comparative scoreline shows both translators have consistent and differing regularities regarding the use of distinct language, but they have consistency in translational style. Another attempt to translational style is made by Kenny (2001) investigates creative lexis in German-English Parallel Corpus of Literary texts (GEPCOLT). From the corpus, she retrieved an hapax legomena of creative lexis, and it is made clear that during translations less creational style is adopted by the translator to maintain the style of source texts. Only 17% of creative forms of words occurred in the whole corpus and 38% compound words were found that functioned as creative.

Qin and Wang’s (2009) investigation on POS of English translations of the Chinese text is another research of this type. They figure out that function words are used more than content words. Their results also show that among the function words; conjunctions and pronouns are the most frequently employed in translated texts of Chinese. Wang and Hu (2010) also researched Chinese translated texts in comparison with Chinese non-translated texts. They explored that type-token ratio, lexical density, and frequently used words are lower in translations as compared to non-translations. Russo (2019) investigates Conrad’s “*The Lagoon*” in terms of stylistic patterns of translated texts. He uses data visualization method (i.e. graphs, charts) by making a comparative study of self and other translation to feature out certain tendencies of translations. His research strengthens the corpus-based methodological approach for it provides statistical norms of measurement.

Following the tradition set by the above-mentioned researchers, this paper comparatively analyses the translational style of Urdu translated fiction into English. It is a fact that English translations of Urdu fiction have not gained much recognition globally as Asghar and Uzair (2017) indicate that the number of productions of translations from English-to-Urdu is incredibly greater than the translations from Urdu-to-English. Also, there are very few skilled Urdu-English translators who could give voice to Urdu literary tradition in worldwide academia (p. 58). As a consequence, translational traditions and research work are scarcely found in Pakistan and both qualitative and quantitative types of research are needed to be rendered.

This research is an attempt to understand the translational style of Urdu fiction translated into English. The research particularly addresses English open class words use in translations. For this purpose, a corpus-based methodology is employed and corpora of two English translators of Urdu fiction are developed to trace out the translational style of both the translators.

### **Research Methodology**

Two corpora of English translations of Urdu fiction (short stories) are developed by the researcher. The first corpus consists of Umer Memon’s translations which are named as TR1 (Corpus of Umer Memon) and the second includes Saeed Naqvi’s translations under the name of TR2 (Corpus of Saeed Naqvi). Table 1 gives general information about the corpora.

<b>Corpus</b>	<b>Tokens</b>	<b>Types</b>	<b>Texts</b>	<b>Time</b>
<b>TR1</b>	116,244	9,648	28	2012-2015
<b>TR2</b>	104,851	8,832	26	2016-2019
<b>Total</b>	<b>126,729</b>	<b>18,480</b>	<b>54</b>	<b>2012-2019</b>

Another reference corpus is used for consultative purposes named Corpus of Canon of Western Literature (CCWL). This corpus involves 805 chef-d’oeuvre of all genres i.e. poetry, novel, short story, drama and is operationalized from Bloom’s (1994) taxonomy from Dark Ages to modern times.

It is developed by Green (2017). To meet with the criteria of representativeness, only 59 short stories are selected from this corpus.

For analysis, the included texts from TR1 and TR2 were converted to text format by using OCR, and recognition errors were removed. CCWL was already available in the text file format. All the corpora were tagged through Stanford Tagger (Toutanova, 2003), and the occurrence of open class lexis was measured through AntConc. 3.4.4. Then the number of occurrences was normalized to standard measure by applying the formula given below:

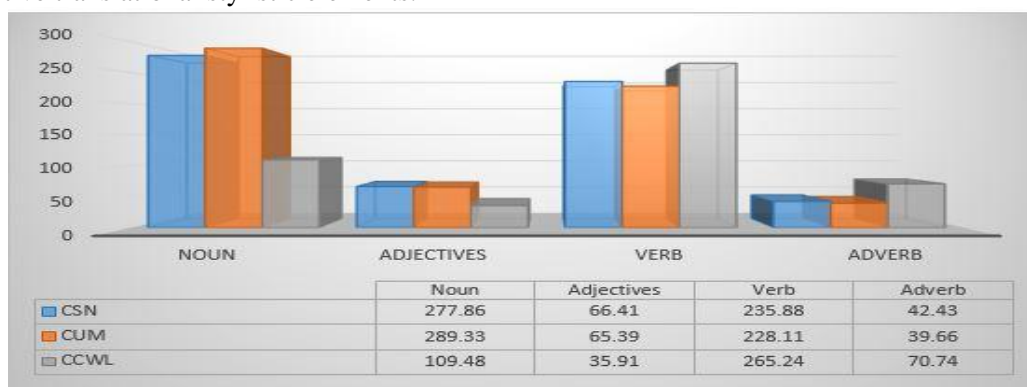
$$\text{Normalized Frequencies} = \frac{\text{Total No. of frequent variant items}}{\text{Total No. of words in Corpus}} \times 1000$$

Statistical scores for data analysis are provided in both graphical and tabular form and comparison is made per descriptive norms of corpus-based methodology.

Another considerable point is that all the texts are monolingual and written in the English language also assuring the balance while comparing. Baker’s (1993) monolingual comparable model (MCM) is applied to feature out certain specific elements in translated texts where the place of source texts (STs) is diminished and translations are brought into the spotlight.

**Data Analysis**

In corpus-based researches, frequencies are of great importance to get accurate, similar, different, or alternative statistics. They give easier, meaningful, concrete, and systematic figures for comparison and help to identify meaningful units (Flowerdew, 2009). Languages do share some lexical items, and when these units are marked by style, they become variant of that language because “possibilities of stylistic variations are not unlimited” (Cermak, 2001). Translations sometimes retain source language lexical features and other times deviate from them. The act of retention and deviation is described somehow “non-standard” (Hopkinson, 2007), but this is considered as detectors of translational features in terms of style. The figure below shows such features through frequencies of open class lexis in translations (TR2, TR1) with comparison to non-translation (CCWL) and traces out distinctive translational stylistic elements.



**Figure-1: Frequencies of open-class words in all corpora**

It is surmised from Figure 1 that a very high proportion for the use of nouns is visible in TR1 with a score of 289.33 and TR2 represents nearly similar frequency (277.86), whereas, in reference corpus of original English shows a remarkably low frequency as far as the use of nouns is concerned. From these scores what becomes clear is that the most commonly used lexical unit in Urdu Translated Fiction into English is a noun and that they are dense and thick in contrast with non-translations.

The results of this research endorse the findings of the research made by Biber (2010) on spoken and written registers of British and American English. Among the written register, English fiction writing shows less inclination towards the use of nouns and lexical verbs are the main source of lexicalization. Speaking of translations, Wang and Qin (2008) researched to find out what lexical unit functions actively in translated Chinese in English. The study is carried out on 3 sub-corpora of non-translated Chinese, Translated Chinese, and non-translated English. Their results reveal that Chinese translations and non-translations are rich in verbs, and thus are verbal in tone, however, non-translated English is nominal as it shows density in nouns. If we compare the findings of this study with that of ours, it presents alternative results where English is less nominal than English translated Urdu fiction. In line with these facts, it can be assumed that translated English differs when language pair shuffles such as ENG-CH, ENG-UR.

**a) Use of nouns as a marker of translational style**

Nouns are basic vocabulary items that enhance word stock not only of a language but also in translations. The following figure shows the frequency of subtypes of nouns.

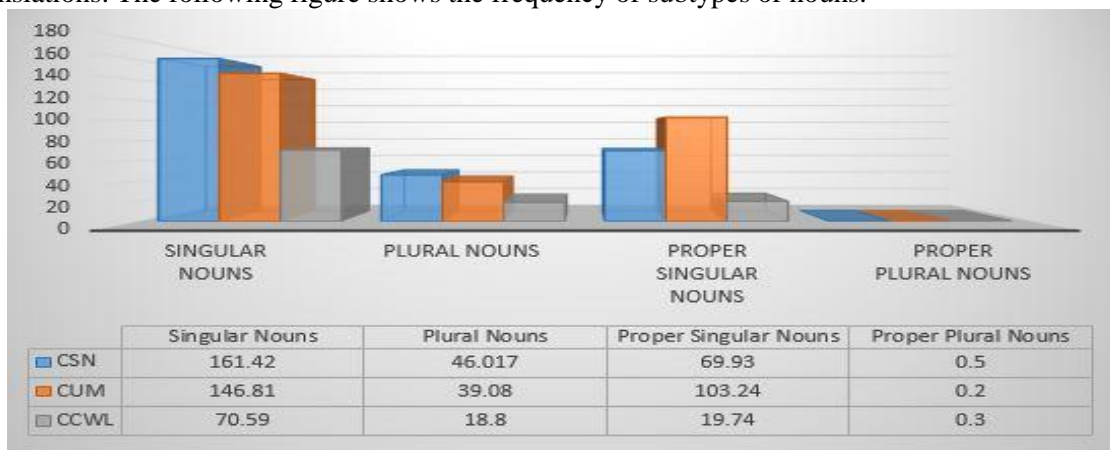


Figure 2: Frequencies of nouns and their subtypes

It is evident in Figure 2 that the singular noun in translated corpora is giving a high index. However, the reference corpus, on the contrary, is giving an enormously low score of 70.59. Plural nouns display almost similar and the reference corpus of CCWL has the down scores of 18.8. Likewise, the frequency of singular proper nouns is dense in TR1, low in TR2, and relatively little in CCWL.

TR1 displays a frequent use of proper nouns; CCWL has a very low score and seeing that TR2 gives in between scoring. To corroborate the results in the figure, some textual samples are given from the corpora.

Such stories abound in bazaars where prostitutes conduct their business, especially stories about the pleasure-loving, filthy rich whose bags of money open up at prostitutes' kothas. And there are those who love to tell those stories with great zeal. Sarangi-players, drummers, and others who regularly come and go at kothas will tell you many such spicy tales. (r.f\_CUM)

Extract from TR1 gives out a list of *Urduised* nouns like kothas, bazaars, sarangi-players. These are formed by adding inflections from the grammatical pattern of the English language. This way the translator creates new words both by preserving the essence of the source language and adding a tint of the target language.

In translations, proper noun referents are always considered a unique and specific entity. They are considered essential and indispensable in translations and bear precise cultural, historical, gender, social and geographical semantic weightage. They do not occur with articles, orthographically written in capitalized letters, and have no pluralized forms in English. There are contrasting views for translating proper nouns. Some consider it necessary to transliterate culture-specific terms at the level of phone and some consider the tendency towards semantic reproduction of them according to the target audience. Both phenomena can be observed in the following instance:

Neem tree itself was the headstone, the grave itself had been flattened. It was left to the roots of this great old tree to accept her body. An ugly Haveli secret was buried within the Haveli. (r.f\_CSN)

It is clear from the passage; some culture-specific items are not translated at all. The bold and underlined cultural items, “Neem tree” and “Haveli” are not translated because of hefty cultural weight.

His first wife was a princess, a rajkumari, but the poor thing died within two years of marriage. So when he proposed to Catherine she found herself in a Sydney ash-ram the very next day. Her nikah was performed at a mosque in Jakarta. Here, the pundit recited Vedic mantras. She was given the name Shailaja Devi, to accord with Shailendra the Bengali pundit explained with a smile. Drums will be struck; maharaja and maharani log, nabob log, bara sahib and bara mem log will start dancing. (r.f\_CUM).

In the above paragraph, the underlined words “Rajkumari, ash-ram, nikah, pundit, maharaja, and maharani log” are transliterated and words like “Bara mem log” and “nabob log” are hybridized.



The word ‘nabob log’ was used during Mughal Empire in India which means ‘the administrator of the estate’. It is transcribed as “نائب” in Urdu and the above paragraph, the translator has coined the word 'nabob' while preserving the essence. Similarly, the word "mem log" is particularized for “a white foreign woman who holds a great office in British India, particularly the spouse of British office-bearer (Merriam-Webster’s Collegiate dictionary, 1999). It is entrenched in the English language “ma’am” and Urdu “sahib”. This dialectical word was in practice during the reign of the British Empire in India. Nevertheless, there were many selections open before the translator for this word, yet he opted for the vernacular neologism. One conceivable intention might be that he manipulates words to convey an operative actual tone for his readers.

We can further observe this phenomenon in plural forms of proper nouns. In English, proper nouns are always grammatically singular and carry no definiteness. That is how they do not occur with article or plural form, but in a few cases with the possible existence of plural proper nouns (see fig.1.2) are used with the article ‘the’ or with a capital letter. The issue in the way of proper nouns are used is that even the distinct names can be pluralized. Consider the following text samples:

You will get eight rupees, Sherbet (a flavored drink) and a tray full of **Puris** (a kind of bread) and vegetables to eat. (r.f.\_CSN)

In the above paragraph, a proper noun ‘Puris’ is used with a capital letter at first, The cultural term is explained in parenthesis. This act seems conventional and follows traditional rules and regulations of translation.

Vidya-charan’s wife Sushma and his sister Arti kept piling **puris** and servings of vegetable on his plate, and Vidyacharan’s younger sister Shym kept inviting him to games of carom. (r.f.\_CUM)

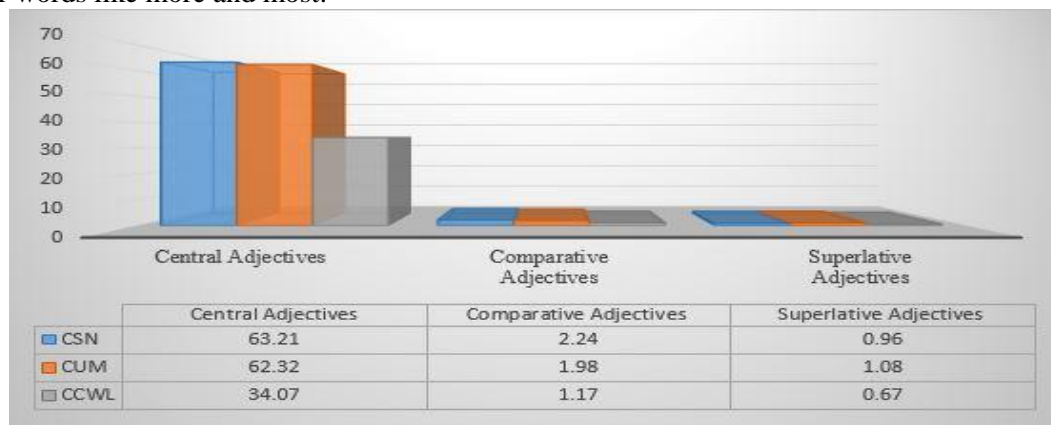
In this example, TR1 uses the term with a small letter without any further information. This contravention of spelling and translation rules is the edge where style resides.

In conclusion, different types of nouns and their different usage are adding a great share to nouns of translated texts. TR2 demonstrates the target culture tendency of dealing with proper nouns and TR1’s use of culturally fixed terms, peculiarly, is adding erudition to SL words tone and essence. English in a non-native setting is inclined towards other native languages. Further, TR2 is dense while TR1 is diverse in the use of plural proper nouns. Memon’s style is marked by nativity and vernacular inclusion in language that is why he can be said an S-type translator, as he preserves source text standards. TR2 adopts the conformist approach of English writings, so he can be declared as a T-type translator.

**b) Use of adjectives as a marker of translational style**

In the English language, the use of adjectives is purposive to make the meanings of the noun more clear to make the noun more obvious (Menon, 1977). Wren and Marten (1987) termed adjectives as a portrayer of a noun (person, animal, thing, number, or place).

The role of adjectives in the creation of lexical data is also important. They play roles through syntactic, morphological, and semantic ways, and the majority is related to nouns for their role as the modifier of nouns. The analysis of the English language reveals that the majority of adjectives are central, and out of them, some are gradable. These gradable forms are marked by inflections i.e. -er, -est, or words like more and most.



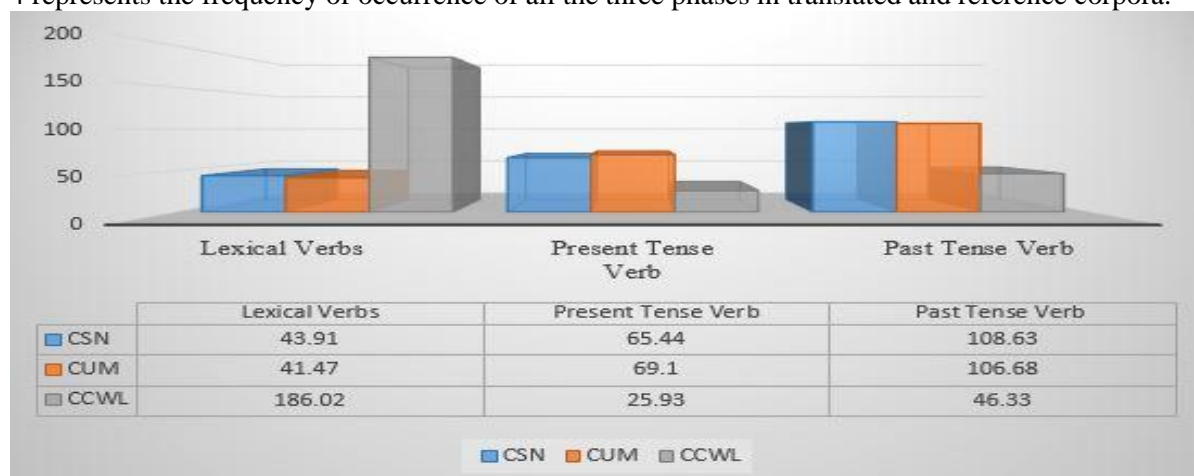
**Figure 3: Frequencies of adjectives**

Figure 3 reveals that gradable adjectives vary across the three corpora. In translated corpora, central adjectives are employed commonly than their conjugated forms whereas frequencies are comparatively infrequent in CCWL. An additional evident fact that the figure reveals is that comparative adjectives are more shared than superlative. In all three corpora, the superlative form is very infrequent. So the rendered corpora have a high account of adjectives as well. A high score of adjectives in translation shows that rendered texts are culturally rich and informational. Whereas low score in reference corpora describes that English itself is an interactive and effective language.

In TR2, some compact expressions of information are initiated e.g. semi-educated, semi-dark, and semi-automatic. These adjectival compounds are derived from nouns, adjectives, adverbs, and their combination. Hyphenation (full-time, eye-catching) or separately written expression (full time, eye-catching) or mere a word (fulltime, eye-catching) are some of the conventional derivation used commonly in English writings (Guide, 2014) and TR2 follows the conventions. Another point to be noted is that adjectival formation is mostly lexical and compounded in TR2, while the style of TR1 is archaic for the translator employs predicative position of adjectives which is not trendy in modern English writing. Moreover, he uses more derived adjectival forms for example, -ive, -ed, -ous. We can say that the TR2 style of using adjectives is more attributive than TR1 whose style is unconventionally predicative. Precisely saying, Urdu translated corpora are rich in cultural information and dense in adjectives. Central adjectives are employed to make lexical innovation, whereas gradable forms do not contribute to the style of both the translators. TR1 is lexically dense and uses predicative adjectival forms and TR2 is concise because the translator employs attributive adjectives. It can be said that adjectival lexical bundles act like promotional and informational elements.

**c) Use of verbs as a marker of translational style**

Verbs usually are defined as actions that describe events or state of being (lexical verbs). They are definite when the action occurs (tense) and flow of time i.e. continuous, perfective (aspect). In this paper, the analysis phase is divided into base forms (VB), present tense and past tense of verbs. Figure 4 represents the frequency of occurrence of all the three phases in translated and reference corpora.



**Figure 4: Frequencies of verbs**

Results in Figure 4 tell that the lexical verbs are the most frequent in reference corpus and comparatively low in the translated corpora. There is an obvious disparity in the present and past tense of verbs. The main verbs are lexical verbs. They act as central verbs and belong to an open class that indicates that they are growing unceasingly by tallying new verbs. One possible reason behind the low occurrence of verbs in translated corpora is that they contain complex clauses and long noun phrases; therefore there are fewer lexical verbs. Reference corpora use more lexical verbs because fictional texts use variable vocabulary to make the text interesting rather than using the most common verbs repetitively. This makes the text affective and interactional.

“Tense can be perceived as a grammatical classification regarding the location of a situation in time” (Greenbaum, 1996, p.253). Tense helps identify whether an action occurs in the past or present. Verb tense usage is complex; thus, it can differ according to situation, context overall purpose, even the author's choice of what to express (Tseng, 2011). The present tense states customary situations established universals and particular actions in the process (Svoboda and Kucera

2003, p.17). It refers to both past and future conditions and thus has a wider range of meanings. Translated texts are abundant with present tense, which means Urdu translated fiction into English is more immediate and reader-friendly. The results exceptionally reveal that past tense use is more frequent than the present tense. Past tense shows such finished actions before they are uttered or written. As compared to the present tense, past tense has a higher rate in translations. Probably, the reason might be that prose fiction is usually written in narrative form, where past tense is used widely to leave a realistic and natural influence on readers. It carries the sense of contiguity and pensiveness (Jae, 2012). Therefore, translations are more narrative than original English. Kenny (2001) observes the phenomenon of verbs in German translations. She marks that the verbal forms of nouns are the most productive process found in German translation Corpora. Verbs, when undergone conversion or they are in derivative form, are used as nominal. She affirms that German translations are verbally productive and creative than English original writings are. The results of the present paper affirm the findings of these studies.

**d) Use of adverbs as a marker of translational style**

Adverbs usually describe verbs, positions related to actions or processes, and other verbs, adjectives, and adverbs. The tagger tagged adverbs under the general category of RB and it includes all types of adverbs i.e. place, time, manner, degree, stance, additive/restrictive, and linking adverbs. They are also gradable like adjectives and marked as comparative and superlative.

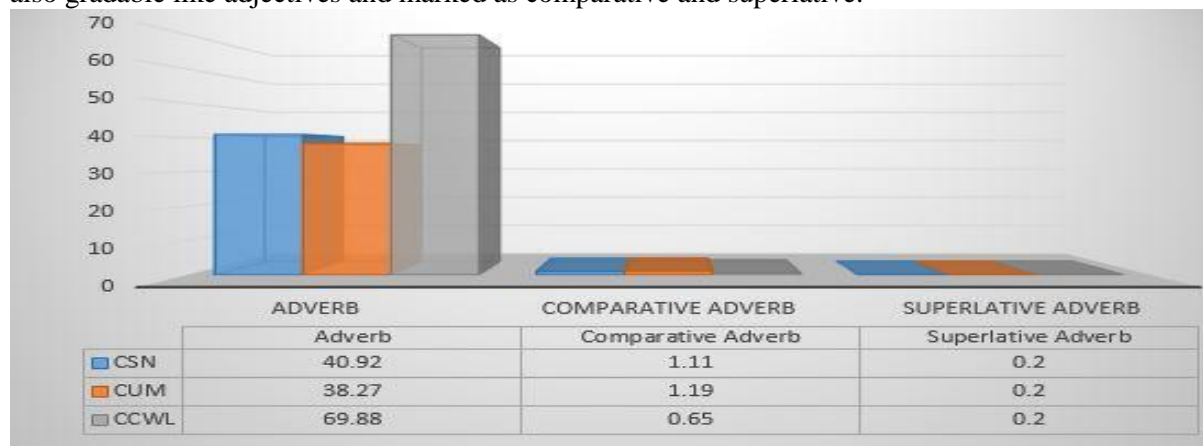


Figure 5: Frequencies of adverbs

Figure 5 describes that adverbs are most recurrent (69.88) in reference corpus and contrast little tally is recognized in TR1 (38.27) and also nearly similar score in TR2 (40.92). The occurrence of gradable adverbs is occasional in reference corpus and likewise rare in translated corpora.

As it is observable in reference corpora, adverbs are used as frequently as lexical verbs. *-ly* adverbs are commonly used in original English fiction writings (Biber, 2010, p.195). From reference corpus adverbs function as typical adverbials and modifiers. Prominently they work as modifiers of adjectives. The results reveal there is less inclination towards using adverbs in translations.

**Findings**

From the analysis above, it is clear that English Translations of Urdu Fiction express a great proportion of using nouns and adjectives, which make translations lexically dense and rich. The two translators show a sophisticated inclination towards noun (Xiao, 2009) diction through experimenting code switching-mixing, hybridization, and neologism. Words, as shown in textual samples, kettle drums (*dugdugi*), *chowks*, *muhallas*, *chawls*, *puris*, *hamaams*, *havelis*, *juzdan*, *nabob* etc. are producing creational and informational tone in translations. Statistics reveal that Memon’s “*Urduised* expressions” (Talaat, 2002) are influenced by slang and vernacular style. He is lexically rich, and maintains cultural identity, and provides a venue to translated Urdu to be recognized on the globe. His particular way of translating ST to TT renders him an S-type style. Similarly, Naqvi’s recurrent patterns suggest that he maintains text structures in the target language, and a very little deviation is observed. Act of retention is also considered creative because the translator turns away from available choices and opts for conventional structures. His recurrent linguistic behavior vividly seems T-type style when he retains norms of Standard English. It is also clear from the results and discussion that TR1 and TR2 show almost the same stylistic qualities on the use of proper nouns, lexical verbs, past



tense, comparative and superlative adjectives, and comparative and superlative adverbs. However, the variance occurs in the use of count nouns and proper plural nouns.

### **Conclusion**

It is concluded that count nouns and proper plural nouns are the stylistic markers that distinguish translated and non-translated texts. The deviation found along the other features explored and described in this paper is less demarcating as far as translational style is concerned. This paper is a humble contribution to a better understanding of the stylistic features of English translations of Urdu fiction and the trending modes of English translation itself. This area of study can be furthered by adding critical thoughts which are crucial for the translation process.

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