



## FOREGROUNDING IN TRANSLATION: A STYLISTIC ANALYSIS OF MANTO'S STORY TRANSLATED IN ENGLISH BY HAMID JALAL

Azhar Munir Bhatti<sup>1</sup>

Furrakh Abbas<sup>2</sup>

Zaheer Hussain<sup>3</sup>

### ABSTRACT:

The current study aims at finding the use of foregrounding in the translation of Manto's short story translated into English by Hamid Jalal. The objectives of the research were to find instances of foregrounding based on phonology, grammar, and semantics. Besides that, it also aimed to find the translation strategies applied by the translator to achieve his purpose of foregrounding. The story was about a pimp and the strange behavior of one of the girls he touted. That behavior stirred in the mind of that pimp a particular kind of ideology about the girl, which ended in the reservation of the girl for her tout. Manto is famous for disclosing the veil on human behavior; that is why he is known for breaking the taboos of society. Most of his subjects and topics are considered taboo but he not only wrote about them but also presented a true picture of society. This is one such incident represented in the story selected for the research. The English translation of the story is also applying the same techniques for deviating from the norm to foreground the same concepts as given by Manto in his story. The translator has used modulation, addition, omission, and compensation techniques for his translation. All his translation strategies like literal and oblique were aimed at achieving the same theme as propagated by Manto.

**Key Words:** Foregrounding, Translation Techniques, Manto, English Translation, Deviation

---

<sup>1</sup> PhD Scholar, Higher Education Department, Punjab ([azhar.munir@gdscl.edu.pk](mailto:azhar.munir@gdscl.edu.pk))

<sup>2</sup> Assistant Professor, Allama Iqbal Open University, Islamabad ([furrakh.abbas@aiou.edu.pk](mailto:furrakh.abbas@aiou.edu.pk))

<sup>3</sup> PhD Scholar, National University of Modern Languages, Lahore Campus ([zhussain@numl.edu.pk](mailto:zhussain@numl.edu.pk))





## 1. Introduction

Language is known to be a tool which is outstandingly used by humans to communicate a message either oral or written. Communication is said to be clear or vague depends upon the thought process of communicator (speaker/writer). It can be deliberately presented in an opaque form not to be decoded easily. Language of literature is a kind of vague language, or we can say it is basically a language which is not easy to be decoded.

Literature is said to be a device to prune oneself and that is only due to its being opaque. Almost always, the literary author uses different techniques to fill his/her words with multiple layers of meaning and she herself juggles upon the words to give the meaning she suits herself. To transfer the message of literature the phenomenal works of literature are translated to be read elsewhere in the world. Languages are the same with the slight/big changings so to speak the message uttered in one language can be described in another language with the same beauty (Nida & Taber, 1969). One thing that can be argued about is the effectiveness is the translation.

There are multiple questions which have been raised against a translation and still being raised but the current concern is only about the relationship of style and the translation. Once Boase-Beier (2004) opined that the development of translation studies, as a discipline, has accepted a very little effect from the theories of stylistics, the reason may be the application of stylistics which is monolingual in its origin.

Foregrounding is one of the found stone of stylistics (Fish, 1973). It is achieved through deviation and parallelism. Both types are used in the literature; hence, difficult to translate. Deviation is related with unexpected irregularity, whereas parallelism is the name of unexpected regularity. One of the basic aims of writing literature is producing multiple layers of meaning and above-mentioned forms are used to have such aim. There are two kinds of realities in front of the reader while reading a foregrounded text and the reader refamiliarize with the text through his effort of matching the reality in the text with his accepted version of reality (Miall & Kuiken, 2001). This is totally opposite to the basic thought behind foregrounding which is the unfamiliarity associated with foregrounding.

There is a dearth of literature in the field of translation in Pakistan. Especially, there is very less work done on the translations of Pakistani literary giants. This is an effort to bridge the gap through working on Manto's short story translated in English by Hamid Jalal.

### 1.1. Research Questions

- What kind of foregrounding patterns are used at phonological, grammatical and semantics level in the English translations of Manto's story Khushia?
- What translation strategies have been employed for the translation of foregrounding in the English translation of Manto's story Khushia?

### 1.2. Objectives of the Study

The major objectives of the study are:

- To analyze the foregrounding patterns at the level of phonological, grammatical and semantics in the English translations of Manto's story Khushia
- To analyze the translation strategies employed for the translation of foregrounding in the English translation of Manto's story Khushia

## 2. Literature Review

### 2.1. Foregrounding





Literature is famous for its being multi-layered in terms of meanings. Foregrounding as a device is used for that purpose. Zhang (2017) reflected on it and named it as symbolic nature of language to be used by literature. That is why stylistics considers it a primary concept to understand literary styles. It is stylistics' term which was described by Garvin in 1964 described it as a term in stylistics while working on the translation of Havranek and Mukorovsky. Mukorovsky (2014), furthermore, offered this as a defining effect of stylistic features on the readers. He iterated that the language used in literature is quite different from the norms used in standard language to be used for day-to-day communication. Besides that, foregrounding is a kind of poetic language which is also used to enhance aesthetics of the literature. Mukorovsky (2014) declared that a reader mostly follows a literary scheme while reading any piece of literature; hence, its comprehension became automatic but foregrounding breaks that automatization. Being a de-automator, foregrounding can work at multiple levels simultaneously like at the level of phonetics in the shape of alliteration or rhyming, at the level of semantics in terms of using metaphor or irony etc., or at the level of grammar to show inversion or ellipsis etc. (Miall & Kuiken, 1994). Shklovsky (1989) said that by using this method the author defamiliarize the passage for the reader and the reader started pondering on it from a new concept.

Foregrounding is basically a proponent of art criticism. Art critics are of the view that foregrounding is to keep some item more attractive and prominent from its background. It used the color scheme which highlights the importance of the item, which grabs the attention of onlookers. In linguists, it is also applied to take some theme in front or to make it prominent in textual scheme which ultimately mold the readers' point of view (Leech, 1970; Van Peer, 1980). Linguistics has two methods of applying foregrounding: parallelism and language deviation. In language deviation the author breaks out some certain basic language rules and in linguistic parallelism, the author starts to repeat some patterns in the writing.

## **2.2.Foregrounding Theory and Translation**

The researchers of literature and linguistics have focused on foregrounding, yet it can be useful to be applied in translation of literature (Ye, 2000). He related his idea with the concept of faithfulness of the translator as a reliable translation the translator should use foregrounding at the same place where the original author foregrounded the text. Leech and Short (2001) furthers this point in stylistics. They mentioned that the stylistic value is concerned with the meaning and content and to maintain the same stylistic value of the text the translator should be vigilant on the instances of foregrounding. Furthermore, it is suggested for the translator that one should try to maximally reproduce or retain foregrounding used in original literary piece and try to avoid the use of untrue equivalence.

Zhang pointed out that without avoiding or breaking the conventions of the communication aesthetic value could be hard to perceive (1994). Paul (2009) argues that a translator while translating ransacked multiple sources like what interpretation would be suitable, which expressions could be appropriate, what type of vocabulary is required and what kind of insights should be followed, and it is all selected from subconscious pool. He added that while focusing upon all the translators should make further effort to relate the foregrounded language with the original text, so that the emotional contour should not be disturbed.

## **2.3.Benefits of Foregrounding**

Foregrounding in literature is used to increase aesthetic sense for the prominence of one's feelings and it simultaneously captures the readers' attention to the piece of literature. The language which is used for foregrounding is quite different from the language of communication





because the language of foregrounding is used to stylize the text. Style, in the words of Leech (2001), is the method or way to use language in a particular context by a particular person and for a particular reader. Hence, different literary texts use differing expressions to promote their style and gave the meaning they want to disseminate and in doing so each style follows the linguistic deviation.

#### 2.4. Use of Foregrounding by different Authors

There are so many researches available on the language of foregrounding and all are in different domains like McIntyre (2003), who researched on using foregrounding theory as a teaching method to teach Stylistics and find out that the theory of foregrounding is very much effective for teaching for the lecturers in the higher education large-group classes and it can also enhance the ability to present the complete lecture material in class for the effective learning of students. He also mentioned that some of the lecturers use the foregrounding theory without knowing it. A political analyst Diescho (columns from 2014 to 2015) who is creative writer in style used the stylistic features of foregrounding and the figurative language in his “Dictums” (Nepolo, 2017). His linguistically fascinating work attracts the readers a lot. Recently, some researchers have focused on the work of cognitive stylistics in translation which is named as cognitive turn (Boase-Beier, 2006). Furthermore, Semino and Culpeper (2002) focused on the cognitive stylistics to analyze the effect of stylistics on human cognitive frames. Hence, so many authors have been proposed the use of foregrounding and explored the relationship of foregrounding with the linguistics choices and translation which is very much significant in the literary piece of writing. Still there is no work done the use of foregrounding in the works of Urdu literature especially in its translation. So, the present work is an effort to fill that gap.

#### 2.5. Framework

This is a descriptive study to describe the use of foregrounding in the translation of Manto’s story. The framework of Leech (2001) is used for this study as a major design to apply on the English translation of Manto’s short story ‘Khushia’ by Hamid Jalal.

Leech (2001) stated that deviation is based upon the intention of the author whether he wanted to catch the attention of the reader or not. He further classified deviation into two different types as qualitative and quantitative foregrounding or deviation and qualitative type is further typified into eight forms: grammatical, lexical, graphological, phonological, dialectal, deviation of historical period, semantic foregrounding, and register deviation. Lexical foregrounding is related with creation of new lexical token (Quin, 1983). If the grammatical code is broken to produce meaning, it is grammatical foregrounding. Phonological foregrounding is the name of broken rhythm (intonation and stress) of the text. Wang stated that graphological foregrounding is the name of breaking rules of punctuation or breaking of established symbols of a language like italic or bold text etc., (2010); whereas semantic deviation is regarded with creation of ambiguity, abnormality, or absurdity using different meaning. When the historic period is changed through mixing of different texts from multiple genres is called register foregrounding. The last one is foregrounding regarding historic time, which can be achieved through mingling of one period with another time for the creation of supernormality or abnormality.

#### 3. Data Analysis

The translator has described the scene in detail by putting a full paragraph to display what was the condition there as in Urdu Manto has described. He has used wooden platform for (سگین چہوترہ).





Jalal has used lexical foregrounded information by putting the word ‘littering’ to describe the scene. By putting this word, he wants to give his readers an opinion about the place that is so dirty. The translator has picturized the scene by putting every detail in his description, he used literal translation technique with some addition of new words to foreground the concept; he tried to secure tense structure and the sequence of events as it has been presented in Urdu version. He used the word ‘jutting out’ which is not there in Urdu. He wanted to more clarify the location, so he used lexical foregrounding by putting a new word in his translation. Normally his translation is having literal aspect except at some points he has added some words to foreground his ideas. After next paragraph he has translated (اندر سے) ‘from well within the house’, here he has used lexical foregrounding by adding a word ‘well’ to tell the reader that the voice was quite a far from the door, which shows that the house where the girl Kanta was living was so large but in actual there is no hint of this thing in the original Urdu version of the story.

**Table 1**

**Example 1 from source text and target language**

ST	TL
اس کی حیرت کی کوئی انتہا نہ رہی	... <i>blinked his eyes unbelievably; he was astounded</i>

Here, Jalal added a whole phrase ‘blinked his eyes unbelievably’, this is again lexical foregrounding, and this is extension technique of translation in which the translator added some new words to extend the original meaning. In the same vein he also added a phrase ‘so unceremoniously’ to deliver the idea of his being astounded to the nakedness of Kanta. This foregrounding used by Jalal is to extend the meaning. It shows that he is using literal translation technique and some of the addition of lexical items to give a hint of some amplitude in the meaning. Besides that, it also shows that he is faithful to his description as he has translated all the concepts described in the Urdu version.

Further in his translation Jalal has used question mark after ‘*And her eyes?*’ where in Urdu version there no question mark is rather in Urdu the phrase goes on to deliver the idea but in translation, he used explanation technique to put something in more detail as it is Jalal’s style that he adds some more expression or some lexical items to extend the idea further. Same has happened here. Even in the start of this paragraph he also used three dots which shows that some kind of omission has been used but there is no stoppage of omission is found in Urdu version of story.

**Table 2**

**Example 2 from source text and target language**

ST	Jalal
لڑکیوں کے تمام رازوں سے واقف ہو چکا تھا	<i>knew all about the weaknesses and idiosyncrasies of the girls in his profession</i>

Here in this line Jalal has added a new word which was not required i.e. idiosyncrasies. This is lexical foregrounding by Jalal where he wanted to show that the secrets of the girls were very strange and that was not normal girl. By putting only a single word, he has given the hint about the girl, though it was very clear from the start but still this word has its own meanings. Such type of addition is used to extend the meaning hence here the translation technique of extension is also used so that the readers could discern extra meaning proposed by the translator.

**Table 3**

**Example 3 from source text and target language**



ST	Jalal
مارلین ڈیٹریچ اس لیے پتلون پہنتی ہے کہ اس کی ٹانگیں بہت خوبصورت ہیں۔ اور ان ٹانگوں کا اس نے دو لاکھ کا بیسہ کرار کھا ہے۔ تو اس نے بھی پتلون پہنتی شروع کر دی	<i>Marlene Dietrich, whose legs were insured for two hundred thousand rupees, wore slacks she immediately had some made and wore them</i>

Here it can be seen that Jalal has missed the information about the beauty of legs of Marlene and he mixed the information in a single sentence which need at least two sentences to be used so that the information should not be ambiguous. The translator is using graphological foregrounding. More than one places, he is very particular about setting of the translation as he always translates the paragraphs separately just to show that the information is separate, and his effort is to be as near to the original story as it could be possible. Basically, it is in the hands of the translator that what kind of meaning he wants to produce.

**Table 4****Example 4 from source text and target language**

ST	Jalal
ڈرائیور نے مڑ کر خوشیا کی طرف دیکھا اور کہا	<i>The driver turned around and with an injured look on his face said</i>

Here, he has used lexical foregrounding by the word of ‘an injured look on his face’ which is basically not there in Urdu version. By using this extension technique in Jalal’s translation, he wanted to tell the reader that the driver was very much disturbed on the comments of Khushia because in actual the engine was already killed but Khushia due to his inner conflict and tension, unable to get and commented upon it which disturbed the driver so naturally his reply was given with ‘an injured look on his face’. In Urdu, Manto has not used these words because he knew that it is a routine matter for the taxi drivers as their customers are used to pass such type of remarks so there was no emotional influx in this situation. The translator is interested to give the facts of the story to the readers but with a slight of addition as has used extension strategy to extend the meaning.

**Table 5****Example 5 from source text and target language**

ST	TL
کانتا کو اندر داخل کر کے دروازہ بند کر دیا	<i>opened the door and helped Kanta inside</i>

This description of the scene in translation and original Urdu version is different as Jalal has used ‘helped’ which is not there in Urdu as Jalal’s using is showing that it was just out of respect to help Kanta to enter the taxi. It is semantic foregrounding used by the translator because he tried to put new meaning in this phrase. At some time, he also used extension technique, but he is true to present the original meaning given by Manto.

**Table 6****Lexical Deviations**

S/no	ST	TL
1		بنواری Paanwalah
2		سگین چبوترے wooden platform



3	ٹائر بیچنے والوں کی یہ دکان	Establishment
4	کھیت واڑی	Khetwade
5	صرف ایک تولیے سے	small towel
6	باہروالے سے اپنے لیے چائے کا تو کہہ آئے ہوتے۔	You should have asked the <b>baharwala</b> to send in some tea,
7	خوشیا جس کی آنکھوں نے کبھی عورت کو یوں، اچانک طور پر ننگا نہیں دیکھا تھا۔	unceremoniously naked
8	موم کے پتے کی مانند	like a candle
9	سڈول بدن	attractive figures
10	کالے تمباکو والا پان	a paan

In first case the translator is foreignizing the word which is basically not the part of English language, so the translator has used the local word in foreign context to familiarize his readers. We can see that in all the examples the translator has preferred the use of words from original Urdu version and used them in his translation so that the reader might be attracted with the concept and that could help him/her to understand the context. In example number 5 insufficiency of the dress used by Kanta is foregrounded by Manto but Jalal has used the word 'small' which is accentuating its original sense. In example 6 he has again foreignize the word 'Baharwala' which is showing the Indian culture of that time where basically the servants were staying outside of female portion of house, and they were called 'baharwalas' this idea was foregrounded by Manto. In examples 7 and 8 Jalal has used the word 'unceremoniously' which is showing the wrong place of being nude which is clarified in example 8 that he (Khushia) was nervous like it did not happen to him anywhere else. So, the sense was about nakedness at wrong place not the only nakedness that is the idea which is foregrounded by him. In the 8<sup>th</sup> example, Manto has used a simile which is translated by Jalal capturing the same sense put through by ST. The original author wanted to tell the beauty of the girl as is portrayed in example number 9 which is about the attraction as is quoted by the translator in his translation. Manto foregrounded the beauty of the body of Kanta by using the word 'سڈول' which is translated by Jalal in 'attractive', so he also foregrounded the concept of attraction proposed by Manto. Manto here wanted to show that the body was attractive, which was the reason Khushia reserve the girl for him. In the last example Manto has foregrounded the concept of a special paan by describing its complete ingredients. Jalal has generalized the concept, and he gave no importance to the type of Paan and only put 'a paan'. In the examples the translator is closer to original Urdu version, and he is basically promoting his culture by introducing the local cultural terminology in his translation.

**Table 7**

**Sentential Deviation**

S/No	ST	TL
1	سنگین چبوترہ خوشیا کے لیے خالی ہو جاتا ہے۔	Khushia would station himself on the empty platform.
2	خوشیا پان کی پیک منہ میں پلپلار ہاتھا۔	Khushia kept on accumulating the spittle in his mouth



3	“جانتے تو ہو وہ مو اراما یہاں سے بھاگ گیا ہے۔	You know, that <b>darned Ramu</b> has run away."
4	اس کی نظریں جو ایک دم عریانی سے دو چار ہو گئی تھیں۔ اپنے آپ کو کہیں چھپانا چاہتی تھیں۔	His eyes, abashed at being confronted suddenly with Kanta's nakedness, sought to turn aside.
5	اور جو پر ماتما جانے خیال ہی خیال میں کہاں کہاں پہنچ جاتا ہے۔	and only Paramatma knew what lengths his thoughts could go !
6	مان لیا۔ کسی تھی۔ پر کسبیاں یوں ننگی تو نہیں کھڑی ہو جاتی تھیں۔	Not given

These examples are about some sentential aspects taken from the translation of Khushia by Jalal. In the first example he has translated in the words of 'station' and use of would show that he was not clear about khushia's stay. So, in this way he has foregrounded the fact that Khushia by chance was sitting on that platform. Moreover, Jalal has used 'wooden platform' in his translation to beautify the concept and foregrounded it by showing its delicacy. In the second example he has translated the literal sense by using the expression of 'kept on'. Here Jalal has tried to use the simple expression but unable to capture the sense behind doing this action by the main character of story. In the fourth example Manto quoted the words which are missing in the translation as Jalal has not used quotation marks, hence missed the sense. In the next example, Manto has foregrounded the Indian culture where a servant can run away. He has captured this sense the abusing part of Indian culture and foregrounded this cultural element of abusing which was a normal part of life. In another example, T1 has used expansion strategy and added a whole lot of description which is not mentioned by Manto.

In the example number 5, Manto has foregrounded the nature of male gender that what kinds of thought he can have in his mind and that can only know by the Creator and same thought is translated by Jalal in the same vein. In the last example Manto also foregrounded a thought that even prostitutes have some kind of modesty and here this girl Kanta has no such level of modesty that is because she was totally unaware of Khushia being a male figure or being a stranger. The Translator has not mentioned this idea and left this concept untouched.

**Table 8**

***Tense & Aspectual Deviation***

S/No	SL	TL
1	خوشیا سوچ رہا تھا۔	KHUSHIA was deep in thought.
2	وہ کالے تمباکو والا پان آہستہ آہستہ چبا رہا تھا۔ اور سوچ رہا تھا۔	Khushia chewed thtpaan and the black tobacco in it, slowly and with deliberation.
3	اس وقت بھی وہ کانتا کے ننگے جسم کو دیکھ رہا تھا	Even now he saw the vision of Kanta's nude body
4	اس کا جواب کانتا نے یہ دیا تھا۔ ”جب تم نے کہا خوشیا ہے۔ تو میں نے سوچا کیا ہرج ہے اپنا خوشیا ہی تو ہے۔۔۔ آنے دو۔“	He remembered her reply, "When you said, 'It's Khushia, I thought, what's the harm? It's only Khushia; I'll let him in."

In the first example, Manto has foregrounded the concept of continuity of the thought of Khusha by using continuous aspect with the past tense to show that the incident was happened in the past but the effect is still continued which is not captured by the translator as he used indefinite



aspect which is used only the fact and habit, so he wants to propound that the incident about which Khushia is deeply thinking was a fact but he deliberately choose the indefinite in place of continuous. In the second example, the same choice is used by the translator and again he selected indefinite tense here he wanted to give his reader the clue that what kind of habits Khushia have. In this way, he did not foreground the concept used by Manto and give a new side. In the third example, In the third example, Manto used again continuity by using progressive tense to show that the main character is still looking the same vision, but Jalal has not used the same tense to show the concept, but he used indefinite tense, though he translated the same thought, but he missed the same foregrounding by the tense used by Manto. In the last example, by using addition strategy he has added ‘he remembered her reply’ but the mode of answer was in different tense which is not used by him.

### Phonological deviation

In Phonological level of language, written words and their graphological aspects help to explore the phonic dimensions. As leech is of the view that reading aloud could bring to surface the implicit sound patterns. Writing system in many aspects represents the patterns of sound in a speech, graphology is premier as well as advance source of phonological effects. The graphological devices like punctuation, capitalization and spellings are employed as a tool to achieve phonological deviation. The words written in capitals attain wider pitch span and other sonic effects within the domain of supra-segmental phonology. The name of persons, places, allusions and scenarios are given in initial capital letters. Persons and places are proper noun as well as common noun whereas in presentation of situations, allusions and scenarios unusually capital letters are also employed and realization of phonological deviation has occurred with the help of phonological devices. There is strong link between graphology and phonology because an increasingly deviant *graphological* form guide for an enhanced phonological manifestation with a progressively marked phonetic form.

### Table 9

#### Example 6 from source text and target language

ST	TL
وہ اسے سنگین چبوترے پر حسب معمول بیٹھنے سے پہلے کھیٹ واڑی کی پانچویں گلی میں گیا تھا۔ بنگلور سے جو نئی چھوڑی کا تانتا آئی تھی	Before coming to the <u>Platform</u> as usual, he had gone to Fifth Lane in <u>Khetwade</u> . That new girl from Mangalore, Kanta

The phenomenon has stirred phonological deviation in the example where the name of a place ‘کھیٹ واڑی’ is rendered in Jalal as *Khetwade*. He has employed letter ‘d’ used in Indian English for conveyance of retroflex /ɖ/ sound originated for Urdu letter ‘ڙ’, In same example unusual capitalization is another source of phonological deviation. Jalal, the translator in middle of initial clause the word *Platform* is a marked spelling choice because of its capitalization, which inspires pitch span. Such Phonetic markedness is complimentary to the specialized and emphasized image of “platform” whereon the writer has built the structure of inner thought process, physical and spatial settings for introduction of the protagonist of story. Similar phonological deviation based on unusual graphological provision is there in next line of same example where, information about the location of character is given as, *Fifth Lane in Khetwade*. Capitalization of initial letters delimits the stress on capital letters and their rhythmic arrangement foregrounds the street location of the character. Phonological deviation is also there in proper noun describing the name of city,





given as *Mangalore*. Here spelling pattern offers ‘*mæŋ gə 'lɔr*’ sound prevalent in standard English. There is internal deviation with respect to pronunciation of names of characters, places and the name of things given as allusion. Internal deviation is a deviation from the norms of the text itself (Leech 1985). In other words, a pattern must be established in the text before internal deviation is possible.

#### 4. Findings

The examples show that in the translation there are multiple techniques of foregrounding, which have been deliberately used, as has been mentioned in the excerpt of the analysis that lexical, grammatical and phonological deviations have been utilized by the translators. Tense and aspects are separated in the translation to give a special emotional effect to the story. Sentence structure is shuffled, added and molded, and special vocabulary is used by the authors to specify the incidents. At some places, some information is left and somewhere is vocabulary added. All these are features of foregrounding at lexical, phrasal and sentential level, which have been used to leave a special effect on the readers. These are the features which in the words of Leech (2001) provide sustenance to the reader to flutter their imagination in the known vistas to find new meaning as per the aesthetic sense one has. Moreover, the translator has also used different strategies like literal translation, compensation in place strategy, compensation by adding and modulation techniques for their translations.

#### 5. Conclusion

In the end, it can be said that foregrounding is a useful technique which is employed in literature to give the meaning he considers suitable, and the translator succinctly applied the same method though at some places he has avoided placing foregrounding on the item used in ST. By changing the place of deviation, he (the translator) is basically interested to give some new meaning which he deems possible or makes it possible through using different translation strategies like modulation, addition, omission, etc., which seems suitable to impart new meaning.

#### Reference:

- Boase-Beier, J. (2004). Knowing and not knowing: style, intention and the translation of a Holocaust poem. *Language and Literature*, 13(1), 25-35.
- Boase-Beier, J. (2006). Loosening the grip of the text: theory as an aid to creativity. *Translation and Creativity-Perspectives on Creative Writing and Translation Studies*. London and New York: Continuum, 47-56.
- Bhatti, A. M., Rana, A. M. K., & Parveen, S. (2019). Gender Assignment is rule-governed: A comparative analysis of Punjabi and English. *Khoj*, 83/42(1), 21-34.
- Bhatti, A. M., Azhar, M. A., & Jalil, M. K. (2020). Hybridity in TV Commercials constructing the modernity: A critical discourse analysis approach. *Competitive Social Sciences Research Journal (CSSRJ)*, 1(1), 39-59.
- Fish, S. (1973). What is stylistics and why are they saying such terrible things about it?. *Approaches to poetics*, 109-52.
- Leech, G. N. (1970). *Linguistics and literary style*. New York: New American Library.
- Leech, G. N. (2001). *A linguistic guide to English poetry*. Beijing: Foreign Language Teaching Press.
- Azim, M. U., Hussain, Z., Bhatti, A. M. & Iqbal, M. (2020). Recycling of vocabulary in English Language Teaching: From theory to practice. *Epistemology*, 7(1), 88-102.
- Leech, G. N., & Short, M. H. (2001). *Style in fiction*. Beijing: Foreign Language Teaching Press.





- Leech, G. (1985). Stylistics. *Discourse and literature: New approaches to the analysis of literary genres*, 39-57.
- Azim, M.U., Hussain, Z., & Bhatti, A. M. (2019). Geoffrey Wright's Macbeth: A story of crime retold in the postmodern criminal world, *Al-Qalam*, 24(1), 750-760.
- Levin, S. R. (1965). Internal and external deviation in poetry. *WORD*, (21).
- McIntyre, D. (2003). Using foregrounding theory as a teaching methodology in a stylistics course. *Style*, 37(1), 1-13.
- Miall, D. S., & Kuiken, D. (1994). Foregrounding, defamiliarization, and affect: Response to literary stories. *Poetics* 22, 389 - 407.
- Miall, D. S. and Kuiken, D. (2001) Shifting Perspectives: Readers' Feelings and Literary Response, in W. van Peer and S. Chatman (eds) *New Perspectives on Narrative Perspective*, pp. 289–301. Albany, NY: SUNY Press.
- Mukařovský, J. (2014). Standard language and poetic language. *Chapters from the history of Czech functional linguistics*, 41-53.
- Nepolo, T. (2017). *A stylistic analysis of Diescho's Dictums published from January 2014 to December 2015* (Doctoral dissertation, University of Namibia).
- Azim, M. U., Hussain, Z., Bhatti, A. M., & Iqbal, M. (2020). 'Observable Signals' of Motivation in Teaching-Learning Process. *Journal of Communication and Cultural Trends*, 2(1).
- Nida, E. A., & Taber, C. R. (1969). *The Theory and Practice of Translation*. Leiden: E. J. Brill.
- Paul, G. (Ed.). (2009). *Translation in practice: A symposium*. Dalkey Archive Press.
- Quin, X. B. (1983). *A concise study of English stylistics*. Changsha: Hunan Education Press
- Azim, M. U., Hussain, Z., Bhatti, A. M., & Iqbal, M. (2021). McDonaldization of education in Pakistan: A step towards dehumanization. *International Journal of Innovation, Creativity and Change*, 15(2), 858-869.
- Rana, A. M. K., Bhatti, A. M., & Mahmood, M. R., (2020). Inclusion of Islamic Beliefs in ESL Teaching at University Level in Lahore. *Al-Qalam*, 25(2), 394-415.
- Raza, M., & Bhatti, A. M. (2021). Element Of Commodification in Christopher Marlowe's The Jew of Malta: A Marxist Analysis of the play. *Critical Review of Social Sciences and Humanities*, 1(1), 22–34.
- Semino, E., & Culpeper, J. (Eds.). (2002). *Cognitive stylistics: Language and cognition in text analysis* (Vol. 1). John Benjamins Publishing.
- Shklovsky, V. (1989). Art as Technique. In D. H. Richter (Ed.), *The Critical Tradition: Classic Texts and Contemporary Trends*. New York: St. Martin's Press.
- Bhatti, A. M., Rana, A. M. K., & Parveen, S. (2020). Lexicography of Pakistani languages: A case of Punjabi, and Siraiki languages. *Khoj*, 85/43(1), 19-32.
- Van Peer, W. (1980). *The stylistic theory of foregrounding: a theoretical and empirical investigation* (Doctoral dissertation, University of Lancaster).
- Wang, S. Y. (2010). *A synopsis of English stylistics*. Jinan, China, Shandong University Press.
- Ye, Z. N. (2000). *Advanced English-Chinese translation theory and practice*. Beijing: Tsinghua University Press.
- Zhang, D. L. (1994). Language symbols and foregrounding. *Journal of Foreign Language*, (06).
- Zaheer, H., Azim, M. A., Bhatti, A. M., & Gulfam, G. Q. (2021). The Sociolinguistic Impact of Sexist Hate Speech in Gender Discriminatory Pictorial Memes on Facebook. *Competitive Social Science Research Journal*, 2(4), 212–222.





Zhang, T. T. (2017). Foregrounding theory in novel translation. *East Journal of Translation*, 45(1), 18-22

