

**A Cross-Cultural Exploration: Analysing the
English Translation of 'Aage Samandar Hai'
by Husain in Context of Diasporic Discourse**

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Abstract:

The study aims to investigate the Diasporic discourses in the English translation of the Urdu novel “Age Samandar hai” by Intizar Husain. Lexical choices and translation strategies are explored to know how Diasporic discourses are constructed in ST and TT, respectively. The basic aim of this study is to investigate how diasporic discourses are reconstructed in the process of their translation. The study is qualitative. Bhaba’s perspective is used as a theoretical framework in this study. This research examines the role of the translator in constructing the Diasporic discourses. The translator has chosen different translation strategies to manipulate the ST for the reconstruction of Diasporic discourses. For this purpose, this study compares both ST and TT. The researcher explores the use of translation strategies of foreignization, deletion, omission, and substitution that the translator used while translating diasporic discourses. The present study will contribute to diasporic studies and will bring a fruitful contribution for future researchers in diasporic discourse studies.

Keywords: *Diaspora, Discourse, Identity, Hybridity, Nostalgia, Translation, ST, TT*

INTRODUCTION

The present study deals with the diasporic discourses in the process of its translation. It has been investigated how a translator translated diasporic discourses in the English translation of an Urdu novel ‘Aage Samandar Hai’ by Husain. In the process of translation, a translator is bound to the text and he has to translate the text without showing his presence in the translation process. However, according to some scholars, the translator can't avoid his presence in the translation. A translator is also an additional creator and author. Sometimes translator's lexical choices may result in a change in the discourse of the translation.

The concept of ‘discourse’ in translation is giving voice to the meanings. It has been current in the field of translation studies for many years. According to Baker (1996), the translator needs to understand the whole text and its communicative purposes while translating it. As far as diasporic discourse is concerned, it is used for globally scattered people and refers to all migrant communities. So, diasporic discourse can be presented through nostalgia for lost homeland, identities of their past and present, and consciousness of being hybrid. Nostalgia becomes a precondition for a migrant community to be called a diaspora. This nostalgia is represented through migrant characters who affirm their identity by holding on to the customs and culture of their places of origin. According to Scanlan (2004) migrant's community is classified as a part of diasporic discourse because nostalgia for a lost homeland forms a major part of their self-fashioned identity. Brubaker (2005) discovers three vital pre-necessities for a community to be named a diaspora: 1) The First criterion is related to dispersion, boundary maintenance, and homeland orientation. Dispersion is vital, but not sufficient, 2) The second criterion is related to the importance of nostalgia in a diasporic community. Homeland orientation can be found in the manner Hussain describes the Muslim migrants from India as ‘Hind ke Musalman’. Migrants in Hussain's novel continuously refer back to their identities related to their ethnic group and lost homeland and 3) The third criterion is boundary maintenance, which can be seen in the Migrants. They endeavor to hold their unique identity in majoritarian culture.

Intizar Hussain's novel “Aage Samandar Hai” (1995), translated by Rakshanda Jalil (2015), as “The Sea Lies Ahead”, is a narrative set in Karachi, revolving mainly around migrant characters. This novel revolves around migrants who decided to live in Pakistan during the partition. Intizar Hussain's novel “Aage Samandar Hai” deals with the theme of partition in the subcontinent of India. The migrants can be categorized as a diaspora because of the way they self-fashion their identity fully based on nostalgia. In the novel, <https://journalsriuf.com/index.php/IJLL/index>

Migrant characters affirm their identity by holding on to the customs and culture of their places of origin. Nostalgia in migrants becomes even more interesting because they do not originate from one particular town or city in India. Migrants are a community who had different place-based affiliations in India but after migration, there is a sense of unity in them.

Diasporic discourses in this study deal with the migration effects, nostalgia about the homeland, and the old and new identities of the migrated peoples that bring a sense of hybridity among migrants. This study will critically analyze the diasporic discourses in the English translation of the Urdu novel “Age Samandar Hai”. It investigates the way diasporic identities, representation of hybridity, and nostalgia for the lost homeland are constructed in the English translation of the Urdu novel “Age Samandar Hai.” This study deals with diasporic discourse from Bhaba’s perspective. It examines the role of the translator in constructing the diasporic discourses. For this purpose, this study compares both ST and TT. The Urdu novel “Age Samandar Hai” by Intizar Hussain is selected as ST and its English translation “The Sea Lies Ahead” by Rakhshanda Jalil is selected as TT. Thus the previous research works in the field of translation are restricted to just discourse. But as far as the translation of the current study is concerned with diasporic discourse, its effect on the source text and its theoretical and practical implication has not been discussed before. Hence applying Bhabha’s perspective, this study enables us to highlight several translation strategies and techniques that translators used while translating diasporic discourses.

Significance of the Study:

The significance of the study serves the Diasporic discourses and its importance in the Urdu novel “Age Samandar Hai” by Intizar Hussain and its English translation “The Sea Lies Ahead” by Rakhshanda Jalil. Diasporic discourses in this study deal with the migration effects and nostalgia about the homeland, the old and new identities of the migrated peoples, and a sense of being hybrid among migrants. The need of the study is to investigate the Diasporic discourses in the ST and TT with the help of translation strategies. The purpose of the study is to analyze Diasporic discourse representation in ST and TT. The present research has used the Bhabha’s perspective as a framework for the analysis of Diasporic discourses. The researcher explores the use of translation strategies of foreignization, deletion, omission, and substitution that the translator used while translating Diasporic discourses in the novel “Age Samandar Hai” by Intizar Hussain and its English translation “The Sea Lies Ahead” by Rakhshanda Jalil. The present study will contribute to diasporic

studies and will bring a fruitful contribution for future researchers in the diasporic discourse.

Aims and Objective:

The aims and objectives of this research are to investigate:

1. The ways Diasporic identities are constructed in the English translation of the Urdu novel “Age Samandar Hai.”
2. Investigate the mechanics of representation of hybridity in the English translation of the Urdu novel “Age Samandar Hai.”
3. The nostalgic discourses in the English translation of the Urdu Novel “Age Samandar Hai.”
4. The strategic decision was taken by the translator while translating the Diasporic discourses in the English translation of the Urdu Novel “Age Samandar Hai”.

Research Questions:

1. How are the Diasporic identities constructed in the translation of the Urdu novel “Age Samandar Hai”?
2. How is Hybridity presented in the translation of the Urdu novel “Age Samandar Hai”?
3. How are Nostalgic discourses reconstructed in the process of English Translation of the Urdu Novel “Age Samandar Hai”?
4. What are the strategies used by the translator in the construction of Diasporic discourse in the translation of the Urdu novel “Age Samandar Hai”?

LITERATURE REVIEW

Research Methodology:

Theoretical Framework:

This study is qualitative and descriptive. Bhaba's perspective of hybridity, third space, and liminality is used as a theoretical framework in this study. Diaspora is an important concept in migrant studies. Diasporic discourse is presented through the reference to past and present identities of the migrated people. In this way, when individuals of a particular culture and country leave their homes and move, a feeling of loss is consistent with them. Subsequently, they start to envision their countries through certain pieces of the past; this condition of imagination is the thing that Bhabha calls the 'third space'. In this way, living in the third space to "restage the past" brings hybridity and inner conflict for the individual because they are caught between two various cultures.

Bhabha (1994) stated that the Third Space theory deals with identity and realization among different communities through language. Third Space Theory describes the uniqueness of each individual in the context of a "hybrid", where we find equivalent ground that assists culture to evolve universally. Bhabha gives his extensive definition of hybridity; he alludes to the "in-betweenness" stage where migrants perform the role of bridge between cultures. This in-between stage, between the cultures, presents the idea of "liminality". Migrants live between two cultures, and their identities are always in a changing process. They hold a strong influence on their lost homeland. The present study also focuses on this kind of cultural hybridity and found this theoretical framework suitable for investigating the issues of translatability. The researcher analyzes the selected data with the help of Bhabha's perspective. Bhabha's perspective is appropriate for the desired results of this research study.

Nature of Methodology:

The study is qualitative. The following steps are taken for the comparative analysis of "Age Samandar Hai" and its translation "The Sea Lies Ahead".

1. Selection of the Urdu novel "Age Samandar Hai" by Intizar Hussain and its English translation "The Sea Lies Ahead" by Rakhshanda Jalil.
2. Through the reading of the Urdu novel "Age Samandar Hai" by Intizar Hussain with its English translation "The Sea Lies Ahead" by Rakhshanda Jalil.
3. The choices made by the ST author and strategies of the translator are underlined which contributes towards the Diasporic discourses in ST and TT.
4. It investigates how ST lexical choices are adjusted in TT by using different strategies.
5. Lexical choices of ST and strategies of TT are explained to know their role in the diasporic discourse.
6. The role of a translator is investigated to know how the translator plays her role in the construction of diasporic discourses.
7. Then, the diasporic discourses are explained from the perspective of Homi. K. Bhabha

Data Analysis:

This part deals with the analysis and discussion of selected data from source and target text. It is divided into three sections. The first section deals with diasporic identity construction, the second part deals with hybridity, and the third one deals with nostalgia. The researcher applies the above-mentioned

in the above example, Jawad discusses the current scenario of Karachi with Majju Bhai that some robbers came and caught the guard in the bank, then held the staff at gunpoint and leisurely walked out after robbing the entire vault. They fired at the crowd that had gathered to watch. People ran away and robbers calmly got into a pajero car and drove away. Majju bhai said with utter seriousness, Miyan Jawad shall I give you a suggestion? ‘Stop thinking or leave this city’. Jawad replied should I uproot myself again? But why? Listen carefully Jawad. There is no need to get emotional. This city is a mixture of migrants who come from different backgrounds. He mentioned the different ethnic groups of people like Sindhi, Punjabi, Balochi, Pathan, and Muhajir. They have cooked up a khichri! But, they all lived. Why do you get emotional?

Here, in the above example, it is observed that the word (ست خصمی) reflects hybrid identities as Sindhi, Punjabi, Balochi, Pathan, and muhajir. The author has used the word (ست خصمی) to refer to the different ethnic groups. The author has used it to indicate that Karachi city has more than one ethnic group. Each ethnic group has a different cultural background. According to Hartmann’s definition ethnicities are distinguishable based on the cultural characteristic. But, in the target text, it is observed that the translator of this book consciously used the word “quarrelsome one” to mention that different ethnic groups of Pakistan have no unity between them. They quarrel with each other. It seems that the nationality of the translator forced her to use that word as she has Indian nationality. For this purpose, she has used the substitution strategy while translating ST. So, it can be seen that the translator plays a role in the process of translation. In the above case, the translator’s nationality triggers her to make specific decisions to convey her ideology. So, she conveys her particular ideology regarding Pakistanis by using the strategy of substitution.

Extract 2

ST	TT
<p>اپنی کسیا پو تھسق ہو سیدانی چچی، یہ تمہارے لکھنؤ والے بہت مسین میخ نکالتے ہیں۔ اچھا بھلا رشتہ طے ہو گیا تھا۔ اب انہوں نے یہ فی نکالی ہے کہ یہ تو گوار لوگ ہیں۔ ہم انہیں اپنی بیٹی کیسے دے دیں۔ (Husain, 1995, p.74)</p>	<p>Aji, don't ask, Saiyadani Chachi. These Lucknow-walas of yours are great ones for looking for faults. The match was nearly fixed when they came up with a new one: I "these people are such village yokels; how can we give our daughter to them?" (Jalil, 2015, p.72)</p>

The above-mentioned example is taken from the Urdu novel “Aage Samandar Hai” by Intizar Husain and its English translation “The Sea Lies Ahead” by Rakhshanda Jalil. The novel “Aage Samandhar Hai” narrates the whole story of the partition in 1947. The separation of India and the human

tragedy is the primary subject of this novel. Urdu-speaking immigrants from Muslim minority provinces of India who migrated to the urban centers of Sindh have preserved and invented themselves as diasporic migrants. Immigrants become a community based on a shared experience of migration that is kept alive in the memory of the group. Migrants invented themselves as Diasporic migrants over time for various complicated reasons such as identity, nostalgic memories, and hybrid views. Theorists such as William Safran and Robin Cohen insist on the centrality of the ancestral homeland to diasporas. Cohen provides an amended list of diasporic discourses, including the preservation of collective memory about their homeland, an ancestral home vision, a desire to return, and their cultural identity as a key characteristic. Diasporic migrants always hit others due to the cultural identity they had in their lost homelands as Lakhnaow walas, Delhi walas, Dabai Walas, Merath walas. Migrants' identities are locally circumscribed as they refer back to their places of origin in India for example Lucknow walas, the Meerut walas, and Delhi walas among others. They all express attachment to their ancestral homeland by using their local identity.

Bhabha's (1990) perspective of liminality refers to the migrant's stage, where they are hanging among two cultural identities. In the novel, they migrated to Karachi but still, they mention each other based on their lost cultural background. The liminal experience of Migrants is referred to as transitional betweenness. Bhabha (1994) entails that "liminality as pertaining to a relatively time-constrained phase in between two identity positions." So, here migrants perform a role of dual identity because their collective memories blur their current identities and they mention each other on behalf of their lost homeland cultural identity.

In the ST, it is observed that there is a discussion among two different ethnic groups, Lucknow walas, and Meruth walas. In every conversation, they target each other on behalf of their cultural background and try to find faults in each other. They hit each other based on their lost homeland and cultural identity. So, here it is found the cultural struggle and war among different ethnic groups are obvious. In the above example, Saiyadani Chachi talks about Lucknow walas are great ones looking for faults of Meruth walas. She says that their match was near to fix but they came up with a new thing Meruth walas are uncivilized. They are deprived of etiquette. How can we give our daughter to them? It's a very delicate matter we should think more about it.

In the above example researcher finds out the difference of identity between ST and TT. In the target text, it is observed that the translator translates the identity of this migrated group with an addition strategy as in the ST author <https://journalsriuf.com/index.php/IJLL/index>

simply used the word (گنوار) to refer towards that they are uncivilized and deprived of etiquettes. But the translator translates their identity as “Village yokels”. To deconstruct this narrative, the translator has used the word “village” additionally in her translation. She fixes the idea of ignorance and uncivilized in the village. So, in the TT translator portrays the concept of an uncivilized village. It indicates that according to her people who live in the village are uncivilized. So, by using the addition strategy, the translator constructs the identity of this ethnic group as uncivilized. So, they are uncivilized because they live in villages. In doing so, the translator constructs her desired meaning and transmits her ideology. Language plays a vital role in shaping the identity of each person and in distinguishing how one group differs from another. Language plays an important role in establishing identity. The translator also constructed the identity of migrated people through the use of foreignized expression. In the above example, we observe that by using the foreignization strategy translator translates every linguistic style and expression of migrated people to construct the identity of this group as she foreignized such words ‘Aji’ and ‘Saiyadaini Chachi’ because any local expression of language is very pertinent to construct the identities.

Hybridity:

Extract 1

ST	TT
<p>ہم کراچی میں خراب ہو رہے ہیں۔ ادا ادا امریکہ میں ہم کراچی میں دلی شکار پور میں ارواح کر رہے ہیں۔ (Husain, 1995, p.96)</p>	<p>Now we are languishing in Karachi. Our children are in America, we are in Karachi, my heart is in Shikarpur, and my spirit is in Shikarpur. (Jalil, 2015, p.96)</p>

The above-mentioned example is taken from the Urdu novel “Aage Samandar Hai” by Intizar Husain and its English translation “The Sea Lies Ahead” by Rakhshanda Jalil. Hybridity works beyond the limits of cultures and creates a common ground to deal with between the cultures. That’s why Homi K Bhabha explains hybridity as a bridge between cultures. The migrant’s identity is fraught with complexities because neither they completely associate themselves with Pakistan, nor do they reconnect themselves with their lost homes in India. The protagonist, Jawad, is not a typical Muhajir or migrant. He stands apart various local mushairas being organized in Karachi to attempt to restage the lost past. However, some characters could never completely adapt to Karachi due to their memories of the past. Jawad and Chacha Karblai are haunted by their palatial memory of Vyaspur and Shikarpur. Some of the most

lyrical passages of the novel speak of Jawad’s memory of trees in Vyasapur. Jawad and many other characters like himself are haunted by their pre-partition memories. Jawad tries hard enough to belong to Karachi. Just after arriving in Pakistan, he replies to a question about his origins by saying, ‘Whichever the city was, it has been left behind. Now I am in this city.’ But even then, after decades of what can be seen as a successful life in Karachi, he still feels like a ‘stranger’. Jawad and Chacha Karblai both like each other company. Because they both are in the same position and possess their feelings of the past.

Here, it is observed that Jawad and Chacha Karblai characters are hybrid ones. They are hanging between multiple situations. As in the ST, the particular words (امریکہ، کراچی، کربلا، شیکارپور) reflect a concept of hybridity in a character that he hides so many cultures in himself. These words refer to a particular culture that combines in one person. In the ST there is a character by the name of Chacha Karblai who negotiates with Jawad and Majju why did I come here. He sighted, I was destined to face these travails in life. Now I am here but my children are in America and we are in Karachi and my heart is in Shikarpur and my spirit is in Karbala. So it is observed that there is hybridity in the character of Chacha Karblai that at one time he absorbs so many cultures in himself. But in the TT translator translates it as “And now we are languishing in Karachi. Our children are in America and we are in Karachi and my heart is in Shikarpur and my spirit is in Shikarpur.” In the TT, she consciously misrepresents the concept of Karbala. She is a Muslim and aware of Islamic terminology but she wants to indicate that people who migrated from India still never forget the rich culture and luxuries of their lost homeland and they consider it everything. So she translates the word “Karbala” as “Shikarpur”. Even though the word Karbala is a prominent theme in Muslim culture. So here translator used the strategy of substitution while translating the ST. So here we find different connotations that ST didn’t portray. The substitution of Karbala with Shikarpur in the TT does not convey the real sense mentioned by the ST author. The ST author tries to represent the attachments of migrated people that are with the ‘Karbala’ but by using the substitution strategy translator changes Karbala with Shikarpur.

Extract 2

ST	TT
<p>پھوپھا جان چپ ہو گئے۔ پھر سیریلے سے متنازعہ تو ماٹھا اٹھ کر ہمارے پاکستان میں بھی موجود ہے۔ ستائیسے کہ اسلام آباد ہی کہ بنسٹل میں کافرستان بھی ہے۔ کوئی ٹیکسلاہم کی ہستی ہے جہاں کہتے ہیں کہ کوئی قدیم سے متنازعہ ہے۔ اور وہاں جس طسیرا پاکستان سے ہیکلے آراستہ تھے ویسے آج بھی آراستہ ہیں۔ پھوپھا جان نے ایک لہجہ غمزہ اس لہجہ بھرا، ”فہمستہرہ واپل اابسا۔“ (Husain, 1995, p.159)</p>	<p>Pupha jan was silent for a while. Then he said, by the grace of God, there is a temple in your Pakistan too; I have heard that right next to Islamabad there is a kufristan. There is a place called Taxila. Where there is supposed to be some ancient temple. And the idols remain arranged in their places as they were before the creation of Pakistan. Pupha jan drew a long- suffering breath. (Jalil, 2015, p.163)</p>

The above-mentioned example is taken from the Urdu novel “Aage Samandar Hai” by Intizar Hussain and its English translation “The Sea Lies Ahead” by Rakhshanda Jalil. Hybridity is a key element in all diasporic discourse. The construction of hybridity has been used to conceptualize new cultural forms, practices, and identities created from a particular discourse. Linguistic hybridity is sometimes presented through a mixture of different language codes. In the above example, there are two different linguistic codes, when Jawad’s Phupha Jan suddenly shifts from Urdu codes to Arabic codes. Bakhtin (1996) defines linguistic hybridity as ‘two different linguistic consciousnesses’ and states that hybrid utterances about different cultures bring together. Through linguistic use, characters narrate and discuss it. Diaspora and hybridity both spaces are both related to migrants, the unfixed spaces in-between states and subject positions that are vaunted as the location of resistance through the narration of past and present culture. Bhabha (1990) writes about the significance of “turning the boundaries and limits into the in-between spaces through which the cultural meaning is negotiated.” Bhabha considers hybridity to be a kind of middle ground, which he calls the third place, a space inherently critical of the essentialism of original culture. According to some scholars, Religious hybridity is used for groups that put together their faith and practice by taking bits and pieces from previous religious traditions. Religious hybridity refers to syncretism. It is a term used for blending different beliefs and practices. Hybridity existed throughout history. In religious hybridity, all sorts of faiths and freedom emerge in one. Here, in the above-mentioned example, it is observed that religious hybridity coincides as they mention the words “temple” and “Islamic” verses at the same time. We don’t find merely cultural hybridity in migrants but religious hybridity as well. When Jawad who is the protagonist of this novel returns to his motherland, he visits the temple too. So here we find religious hybridity as though he is a follower of

Islam. but he is also visiting the temple and adopting some other religious practices.

In the above-mentioned example, the discussion is ongoing between Jawad and Pupha Jan. Jawad told Pupha Jan that it was my last day with them. Now I am thinking of going to Ellora. Phupha Jan said, Ellora? And shocked. ‘Had you come to meet your Phuphi, or see these idols?’ now Phupha Jan was silent for a while and said ‘By the Grace of God, there is a temple in your Pakistan too; I have heard that right next to Islamabad there is a Kufristan named as Taxila. There are some ancient temples. These idols remain as they were before the creation of Pakistan. Pupha Jan drew a long-suffering breath. And recite the holy verse (“فاعتبروا اوليا لا بصار”) which means “those who have eyes! Learn a lesson.”

In the ST, the author has used the holy verse for those who lost the right path. They should have to learn a lesson through the teachings of Islam. But in the TT translator consciously omits the holy verse and refracts the information. Because she has a dual identity as Muslim- Indian and Indian Muslim. The omission is a technique used by the translator to omit important information about the Muslim's differences with the Hindu religion and their worship of idols. She too lives among these particular temples and idols. She lives in a place of religious syncretism, where multiple religious traditions exist in proximity and function actively. So, she omits such things that target her personality too.

Nostalgia

Extract 1

ST	TT
<p>بھونٹے۔ مٹن نے جو پوپھی امما کی دوسری ہنسل میں لیہات جری کی۔ اس میں یون کے بگنے ہی تو مجھے سے کہتے کہ درم ۱۱۱ کے تھیلے استگور ہے۔ تو میں نے کہا کہ چلو چل کے دیکھ لیتے ہیں۔ (Husain, 1995, page.109)</p>	<p>Lies, Munna, which was lying on the other side of puphi Amma, immediately shot back. 'it was this wretched girl Maimuna who told me that there was a langur on the peepal tree in the daramshala and I said let us go and see it.' (Jalil, 2015, page. 118)</p>

The above-mentioned example is taken from the Urdu novel “Aage Samandar Hai” by Intizar Hussain and its English translation “The Sea Lies Ahead” by Rakhshanda Jalil. One of the main features of diaspora is nostalgia which deals with the memories of the migrated people, or the people who left their homeland behind and moved to another country. The link or the memories that have about their homeland remain with them throughout their lives and they talk about it whenever they get any chance to remember it. They looked back with a nostalgic lens towards their abandoned centers of culture in India. They

felt cultural pride and shunned Sindhi cultural influence. Khachig Tololyan emphasizes the importance of cultural practices as a means of preserving distinct diasporic identities. The Migrants in the novel attempt to affirm their identity by holding on to certain rites associated with their lost homeland. Attachment to a homeland is specifically evoked through past events. The Migrants also affirm their identity by clinging to their traditions. In this novel, Migrants are arrested in the past. That is probably the reason why time and chronology are not of crucial importance in this novel. It is interesting that, although settled in Pakistan for several decades, the characters mention each other with reference to the places of their origin, and narrate the stories of their past. Jawad is haunted by his memory of Vyasapur. The most lyrical passages of the novel 'Aage Samandar Hai' speak of Jawad's memory of trees in Vyasapur. Jawad and many other characters like himself are haunted by their Partition memories. It is not that Jawad does not try hard enough to belong to Karachi. Just after arriving in Pakistan, he replies to a question about his origins by saying, 'Whichever the city was, it has been left behind. Now I am in this city but even then, after decades, he still feels like a 'stranger'. The novel presents a world where the Migrants idealize and mystify their past in India. But interestingly, they have a desire to maintain any connection with India. They consider that their homeland is only in the past and now it only exists in the nostalgic memory. They have a desire to continue connections to Indian territory but, there is no possibility of return. Various characters keep reminding each other of the importance of letting go of memories. Majju Bhai quoted that; Land is the most God-awful thing. One is better off till one is not reminded of it".

The Migrant's identity is filled with complexities because neither they completely associate with Pakistan, nor do they reconnect with their lost homes in India. So; it indicates that their lives are stuck between the scenario of past and present. According to Bhabha (1994), liminality is a place where past and present are united together. So; here in the above example, it is observed that migrants are stuck between their memories of past and present. Simultaneously, they remember their past events through a nostalgic lens. Nostalgia brings a sense of loss among migrants that they have left behind so many beloved ones. So; the nostalgic feeling of loss becomes a bridge among migrants past and present that what Bhabha called that migrants are in a liminal phase of present and past. There is always an in-betweenness stage of past and present.

In the above-mentioned example, it is observed that Jawad one of the characters of the novel thought about his homeland and his cousin (Maimuna who was his Phuphi Amma daughter). Here, Jawad discusses the memories of <https://journalsriuf.com/index.php/IJLL/index>

his past and how they wandered day and night in Shikarpur village. He has a very deep bond with his cousin Maimuna but, they separated from each other due to a bloody partition. He said to his Puphi Ama “Ic Maimuna ki bachi he ne to mujh se kaha tha k Dharamshala k people pe Langur hai”. Here in this example “Maimuna ki bachi” is not a negative representation of Maimuna or there is nothing wrong with these words even if they may be used to address someone in a frank manner. but in the English translation, it is found that there is a negative selection of words for this nostalgic representation when the translator chooses the words, it was this wretched girl Maimuna who told me that there was a langur on the peepal tree in the Dharamshala and I said let us go and see it.’ in these lines, it is found that the word “wretched” did not convey the true sense of “Maimuna ki bachi”. The word wretched is used to convey the unhappy and unfortunate condition of Maimuna. But ST didn’t portray the unhappy or unfortunate condition of Maimuna. So, here we find a different connotation that ST did not portray. So here Translator substitutes the nostalgic fact. It seems that the translator didn’t find an equivalent word while translating it.

Extract 2

ST	TT
<p>میں نے کہا کہ آئے نیک بہت۔ قیامت ہی تو آجھ محسوس ہوتی ہے۔ اور دم کے دم میں پانی سر سے اونچ ہو گیا۔</p> <p>(Husain, 1995, page.299)</p>	<p>I said Of course calamity is upon us and within a matter of minutes, the water has risen above our heads.”</p> <p>(Jalil, 2015, page. 303)</p>

The above-mentioned example is taken from the Urdu novel “Aage Samandar Hai” by Intizar Hussain and its English translation “The Sea Lies Ahead” by Rakhshanda Jalil. Migrants negotiate memories through a sense of self-belonging. According to Blunt (2005), The idea of nostalgia among migrants can be analyzed through diasporic longing for home. Dispersed community defining the history that influenced their current presence. There is a strong link between history, diaspora, memory, and identity. In nostalgia, there is a strong link between memories and a lost country. The city has been viewed as a threat to memory. Different groups of migrants recreate ‘landscapes of memories.

The novel “The Sea Lies Ahead” is narrated by Jawad whose voice matures from infancy. His life takes place in two countries. His migrated experience from one country to another shaped his outlook. The title of the novel reflects the miserable condition of migrants they have faced all the time of migration. Migration is a journey away from home. Boym (1999) mentions

that home becomes an issue only if it is lost; that particular feeling of loss becomes a cause of nostalgia among migrants. Douglas Porteous (1995) suggests that home can only be understood from the perspective of travelers, whose temporary loss of the feeling of home pushes them to try to recreate it. If a home is unavailable, people turn to the memory of it as a compensation strategy. Salhi (2006) states that all exile communities share a feeling of solitude loss and longing though they have some painful experiences in their homeland. While these elements of solitude, estrangement, loss, and longing are exhibited in some of the narratives of migrants. To a migrant, thinking of home is “an act of remembering”. Sara Ahmed (1999) explains that the question of “being home” is a question of the “discontinuity between past and present”. This stage of migrants refers to the Bhabha concept of a liminal phase where migrants' past and present experiences are united in the form of nostalgia. Migrants are caught between the past and present experience. So; their nostalgia places them in a liminal phase.

In the above-mentioned example, it is observed that there is a character with the name of Mirza Sahib who came to Jawad and talked about the time when he was offering Namaz and listened to the clamor when people were running out of their homes. He said, I tried asking each one of them but who had time to answer? A good neighbor said as he ran Mirza Sahib there is going to be an attack just leave this place. He said I somehow reached my home and told my family. Come let's go it's time to leave Delhi. We can't live here anymore. His wife said why did we leave it; we have been living for generations. Which resurrection has stuck? Yes, there is a resurrection upon us. And within a matter of minutes. The water has risen above our heads.

Here in the ST, it is observed that the author has used the word (قیامت) for this bloody partition scene. Which means a state of being dying. When there will be nothing for you in the current world. It's a time when you move from one world to another world. Then you are just accepted by a new world, not an old one. You can just rise again in a new world. So; in this place, there is only death that waiting for you. You can only rise in a new world as a lost homeland. But in the TT translator translates the word

(قیامت) as a calamity which means catastrophe through natural disaster. A state of deep distress caused by natural disasters. It doesn't reflect the meaning of a word (قیامت). By using the strategy of substitution, she manipulates nostalgic information. So here translator lexical choices affect the meaning of bloody partition. It seems that the translator didn't face the dilemma of migration, and she can't feel the pathetic experience of migrants. So, her experience of not feeling the experience of migration leads her to change the ST <https://journalsriuf.com/index.php/IJLL/index>

information.

FINDINGS AND CONCLUSION

In a nutshell, it is concluded that this study provides insight into the diasporic discourses and the role of the translator in the process of translation. This paper highlights the position of the translator who has some national effects. She tries to construct the diasporic discourses of the migrant discursively by choosing various lexical and ideological choices during the process of translation. The findings of the study based on critical analysis demonstrate that the diasporic discourses are presented negatively against migrated characters to spoil the images. The translator constructs the diasporic identities of migrants as opposed to the source text by the use of some translation strategies in the translation process. The construction of diasporic identity by the translator shows the distorted picture of Muslim migrants in the diasporic community. The translator has used different techniques while translating diasporic identity discourses substitution, omission deletion, and foreignization. This research contributes to a further understanding of how national ideologies shape other experiences, and it also provides a lens through which diasporic discourses play a crucial role in the construction of identities in the process of translation.

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