
Investigating the Impact of Stylistic Amplification in Urdu Translation of Bapsi Sidhwa's English Novel

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Abstract:

This paper examines the aspect of stylistic amplification in the Urdu translation of *The Crow Eaters* by Bapsi Sidhwa, translated by Umer Memon as *Jungle Wala Sahib*. The article draws upon the amplification strategy by Luisa Molina and Amparo Hurtado Albir (2002), as well as Mona Baker's theory of narrative in the study of how stylistic options influence the faithfulness of translation in literary work. Applying a comparative textual analysis of selected passages, the paper refers to several instances in which neutral or emotionally charged narrative devices in the original text are transformed into explicitly emotionally charged or ideology-laden expressions in the Urdu version. The results indicate that although amplification can be successfully used to improve readability and cultural relevance to the Urdu audience, it is likely to overemphasize the personalities of characters and the tone of the story, thereby altering the stylistic nature of the original work. The research will contribute to the broader discussion of the ethical questions surrounding translation and literary style, specifically how much or how little of the story a translator should alter to adapt it across languages and cultures.

Keywords: Stylistic Amplification, Urdu Translation, *The Crow Eaters*, Translation Fidelity, Molina and Albir, Mona Baker, Translation Strategies

Introduction

Translation cannot be defined as simply transferring the words of one language into another; the process is a complex negotiation involving meaning, culture, and style. In literary translation, as much emphasis is put on the tone, rhythm, and emotional impact of the text as on the content of the text; therefore, the continuous challenge to the translator is to maintain a sense of normality to the text and to keep it simple and palatable to a whole new audience.

Among various strategies used in literary translation, the strategy of amplification, or the addition of explanatory or stylistic layers unapplied to the source text, is a strategy that has become the subject of scholarly interest by virtue of its doubled effect, adding both clarity and emotional depth to the text but, simultaneously, threatening to change the tone and purpose of narration.

The smaller part of this strategy is stylistic amplification, which adds emotive extras, judgmental features, or perspectives to the translation, sometimes to the level of the literary norms or poetic depth of another language. In the Urdu translation of literature, this is a common way to add life to otherwise neutral or reserved accounts. Nonetheless, this kind of boost may have secondary effects, including the distortion of characterization, mood, and the development of a culturally distorted rendering of the source story. Such considerations are especially applicable when translating from a Western, usually more reserved, narrative to Urdu, a language more inclined to bombast and emotional affectation.

This paper focuses on an Urdu translation of the comic novel *The Crow Eaters* (1978) by Bapsi Sidhwa, titled *Jungle Wala Sahib*, which was translated into Urdu by Umer Memon. The original English story by Sidhwa is ironic, precise in character, and controlled in tone; however, the Urdu version is often augmented with the use of emotional or judgmental elements.

The leading questions that will guide the study are: How does the translator exaggerate tone, emotion, or judgment in the Urdu rendition of a neutral English story? Are such amplification decisions in line with cultural expectations, or do they distort the authorial intention? Moreover, what impact will this have on the fidelity of the translation from a stylistic perspective? These are the questions that stand between the translation strategy, cultural adaptation, and ethics of narration. The theoretical orientation of this paper draws on Luisa Molina and Amparo Hurtado Albir's (2002) concept of amplification and Mona Baker's narrative theory, which provides insight into the reshaping of stories during the translation process. As a combination of the two frameworks, this study aims to investigate how and why stylistic amplification occurs in a literary context. By highlighting the intricacies of stylistic amplification, this research will contribute to debates that have characterized translation studies in relation to the relevance of cultural adaptation and stylistic faithfulness. It also leaves open the possibility of redefining the ethical and aesthetic tasks of a translator, particularly in the utilization of culturally and stylistically sensitive texts.

Literature review

Translating is never a purely linguistic act; it is a culturally situated act involving an intricate interrelation of power, ideology, and identity. Over the past several decades, the interpretation of translational equivalence has shifted increasingly toward more comprehensive models of translation, featuring a heightened focus on cultural, political, and ideological considerations.

This turn, also famously known as the cultural turn (Bassnett & Lefevere, 1990), has brought about new developments in the study of translation, as it does more than transfer meaning; translations reshape texts, reaffirm worldviews, and reproduce, or challenge, dominant ideologies. Within this evolving discourse, stylistic amplification has emerged as a significant concept, especially in literary translation, where tone, irony, character depth, and cultural positioning can be subtly reshaped through the translator's stylistic choices. Molina and Albir (2002) systematized amplification, presenting it as a distinct translation technique within their dynamic and functionalist approach. They defined it as the process of introducing details that are not explicit in the source text, mainly to ensure clarity, naturalness, or cultural adaptation in the target text. They contrasted it with reduction as its opposite technique. This strategy, while often functional, is not always ideologically neutral. As Chesterman (1997) points out in his discussion of translation strategies, there is a difference between obligatory and optional changes in translation strategies, which means that, sometimes, amplification is not benign itself; it can imply the presence of ideological motivations.

The moment it is used in translation, amplification becomes a means by which a translator can either enhance emotion or exaggerate tone, or even add evaluative judgments that are present in the source text. (Darmayanti et al., 2019). Boase-Beier (2006) is further developing the concept of stylistic manipulation in literary translation. The translator, she says, has to concentrate not only on meaning but also on the stylistic pulse of a piece of writing: its tone, rhythm, irony, and narrative distance. In cases where a translator inflates the emotive or evaluative material, this can significantly impact the aesthetic and moral impact of a text. This is particularly important when it comes to texts that are already sensitive in a political or social sense, such as those related to gender representation, satire, or postcolonial criticism (Marino, 2022).

Using the appraisal theory model, Munday (2012) proposes the concept of evaluative language, i.e., how tone can reveal ideological positioning. The stylistic amplification in this context is an appraisal act, an intrusion of the translator's voice through slight variations in language, tone, or emphasis. This is particularly evident in literary translation, where translators make interpretive decisions that affect the reader's engagement with character motivation, morality, and emotional atmosphere. (Farias de Souza, 2015).

Gender in Translation (1996) by Sherry Simon can be seen as the most significant contribution to bringing the ideological aspects of translation into focus. To Simon, translation is historically gendered both figuratively, where translation has long been written about as feminine and subordinate, and literally, where male translators have generated patriarchal ideology in their translation of texts written by women. This is why Simon demands a feminist translation practice that challenges such dominant narratives and reveals the politics of language. Simon asserts that no translator merely transports meaning but instead restructures identity in the linguistic mediation process, which they rarely question or

query in terms of gender and societal authority. When Simon discusses amplification, the amplification of gender is particularly problematic. She says that it is a distortion of gender in a neutral or negative description into a culturally compliant, stereotypical description.

The situation when the translator excessively emphasizes the emotions, moral weakness, or social failure of a woman, and this is done in translation, and more so when this was only glancing at best or parodied in the original text, can be a form of distortion of the original author and support of patriarchal ideology. This is especially evident in patriarchal cultures where women's roles are narrowly defined. (Grácio, 20217).

In the case of the South Asian region, where ideals of family honor, modesty, and obedience are inextricably linked with gender ideology, translation can serve as a vehicle through which the cultural prerogative is undermined or upheld. Once the female-written narratives are translated by men who use their cultural and ideological beliefs to interpret them, the outcome may imply a dramatic alteration of gender representation. In those instances, amplification does not simply mean expansion; instead, it adds judgment, hierarchy, and ideological support.

In an influential essay published in 1993, Spivak (1993), titled "The Politics of Translation," underlines the crucial role of the translator in the translation process, especially for texts about or belonging to marginalized populations. She cautions that male or dominant culture translators frequently tame the voices of women or otherwise suppressed individuals; the force or course of subversion is absent as the text becomes acceptable to the dominant culture. The form of homeopathic domestication identified by Spivak is not limited to the modification of content, but also involves the smoothing of linguistic and stylistic rebellion, which is frequently accomplished by heightening clichéd moral or emotional resonances. (Spivak, 1994).

In line with this, Tejaswini Niranjana (1992) is critical of the colonial and patriarchal aspects of translation, claiming that translations have been used to rewrite the voice of the subaltern in a manner that is compliant with hegemonic discourses. She does not view translation as an innocent or neutral act but rather as an instrument of ideology production that tends to quiet any opposition and, in the process, reinstate control over minority identities or, in particular, over women. In this reading, stylistic amplification is one of the modes of silencing and reshaping; it involves amplifying cultural tropes and muting those narrative tones that do not conform to the norm or are ambiguous. (Robinson, 1997). Von Flotow (1997) in *Translation and Gender* identifies several feminist approaches that translators can apply, including supplementing representations, pre-positioning them, and even hijacking. Although she discusses them in relation to feminist translation practice, her points also apply to the understanding of how male translators can be involved in other kinds of parallel yet patriarchal approaches without necessarily doing so consciously. By inserting additional emotional force or criticizing value judgments into the text (that were not shown in the

original text), male translators are essentially also redrafting the text. These interventions will adopt a feminist or satirical style of narration and adapt it to a voice that resonates most effectively with the prevailing cultural priorities. (von Flotow, 1991).

Stylistic manipulation and ideologies of culture and gender in literary communication may come together in a South Asian context of literary translation. Women, especially daughters, have their status coded into the language of burden, responsibility, and discards. Urdu terms such as *نیٹانا* or *مال* that refer to women are not exclusive stylistic preferences, but rather representations that fit into a worldview that considers women as objects, responsibilities, or liabilities. Used in the translations of works by female writers who initially treated these issues ironically or much more critically, these terms produce a similar effect, overwriting the author's intention and establishing patriarchal norms. M. Asaduddin (2009) and Mushirul Hasan have noted that South Asian translators, especially male translators of Urdu, will tend to paste in the translation culturally comprehensible idioms, proverbs, or references to religion that do not appear in the original. This approach may be taken to localize the text. However, it also raises concerns about ideological corruption, particularly when gender terms or implications are introduced through the use of stylistic amplification. Emotional states are often intensified or refined, as in hysteria, greed, defiance, or shame; this action regularly informs gendered stereotypes, such as the nagging mother-in-law, the routine drain on the daughter, or the sluggard wife. (Rajan, 2019). Pym (2012), in her publication on translation ethics, believes that ethics demands translators to be sensitive not only to linguistic correctness but also to ethical representations.

In feminist translation situations, it involves resisting the temptation to overwrite or overexplain the intentions or actions of female characters by using culturally loaded or morally exaggerated vocabulary. Whenever translations exaggerate tone or judgment, and particularly when this is done in a manner that misrepresents the agency of a woman, then it ceases to be merely a matter of style but an ethical failure. (Abdallah, 2017).

The Crow Eaters by Bapsi Sidhwa is a satirical novel that employs irony as a means of critiquing the colonial and patriarchal social construct. It is therefore typically subtle, complex, and deliberately ambivalent. It is not just linguistic, but also stylistical competence that is necessary in translating such a text. The exaggeration of tone in translation often results in ironic remarks becoming harsh judgments or neutral statements, emotionally charged condemnations, which can limit the multidimensionality of a text, eliminating it in favor of more culturally understandable messages that are much less nuanced. This is when amplification turns into over-translation, a concept Newmark (1988) discussed, noting that translators often add much meaning explanations or emotions to the TT that are not present in the ST. Whereas Newmark found this premise in informational overload, the principle can also be applied in cases of ideological overload, where the translator infuses culturally loaded meaning, affecting the tone and theme of the source. (Nida & Taber, 1969). Such a risk is

increased in a text belonging to the genre of satire, such as *The Crow Eaters*, since the genre relies on nuance, vicinity, and irony.

The inability to maintain that stylistic register may result in a complete distortion of the author's critique. This paper is based on Sherry Simon's work in gender-sensitive translation theory, exploring how the Urdu translation of *The Crow Eaters* employs stylistic amplification that supports patriarchal ideologies through deliberate lexical and tonal changes. It is also linked to the stylistic approach of Boase-Beier, the concept of ideological mediation by Baker, and the postcolonial feminist criticism of Spivak, all within the context of translation as a site where power is negotiated. Through these theories, this paper examines how the male translator, Umer Memon, elevates tone, moral judgment, and vicarious emotions to levels consistent with prevailing stereotypes about gender ideologies as portrayed by Pakistani society. With the help of a detailed examination of exemplary passages, the paper aims to demonstrate that amplification is not a random or accidental process. Instead, it is repetitive and ideologically meaningful, in particular, when it comes to the characterization of female characters. Linguistically, the strategies of substitution, specification, and explication are pretty acceptable. Still, when they exacerbate negative evaluations of women or strengthen stereotypes on which they were only slightly hinted in the original or challenged, they become ideologically fixated.

Methodology

The methodology employed in this research is qualitative and descriptive, conducted through a close comparative analysis of literary texts. The primary objective is to investigate the impact of Umer Memon's Urdu translation of *The Crow Eaters* on tone, emotion, and moral judgment, as compared to the original English version by Bapsi Sidhwa. Instead of measuring language properties, the current research is dedicated to understanding the stylistic decisions made by the translator and their impact on altering the ideological message and tone of the story within the gendered context. The source text and its Urdu translation were sampled using five purposively selected examples. These examples were selected precisely because of the amplification, a strategy in which some details, emotional tone, or tension are added to the target text that are not present in the original. The changes in tone, emphasis on emotions, and characterization are the main criteria for the forerunner examples, which are primarily focused on female characters and the role of the family. These are choices that make it possible to investigate the possibility of translation not only as a linguistic operation, but also as a cultural and ideological gesture. This study relies on two conceptual frameworks to examine such changes. The first is that Luisa Molina and Amparo Hurtado Albir (2002) have provided us with a structural means of understanding the phenomenon of amplification as a style strategy, with no requirement for minimal wording or minimal expression operations. The model provides convenient devices for classifying the interventions of the translator as specification, explication, or intensification of meaning or effect, or as a means of fineness or

lack of expression in the source language. Such a procedural framework can be used to trace specific mechanisms by which the translator alters the tone in narration or judgment.

Secondly, Mona Baker introduces a broader socio-cultural outlook into narration theory. Her theory of re-narration conveys how storytellers reinvent storytelling so that it can fit with the other group's cultural ideals, expectations, and philosophical standards. Regarding this, Baker's theory can assist in examining the purpose of why something is being amplified, indicating that such changes are not random, but rather aim to recast the story in a manner that is easier to accept, convincing, or more effective in the given culture. Using a comparative process, each of the selected examples is analyzed. The initial step involves diagnosing and classifying the translation strategy, especially in cases where amplification of elements is evident, such as when injected emotional or moral values are present. The second step interprets the ideological implications of that amplification, particularly in terms of the use of cultural norms related to gender, respectability, and family relations. Lastly, the third step involves considering the amplification in relation to the re-narration of the original story within Pakistani Urdu-speaking culture. Comparisons among instances are made to determine whether there is a tendency in the styles used by the translator to enhance emotion or evaluate judgment, and what impact this has on the tone of the work or its accuracy. The results aim to demonstrate that translation does not represent a neutral process of transference, but rather an activity whose product is shaped through strategic linguistic decisions and the ideologies of the cultures involved. The integration of procedural orientation, as evaluated by Luisa Molina and Amparo Hurtado Albir (2002), and narrative theory, as analyzed by Mona Baker, provides us with a micro-level and macro-level perspective on how stylistic amplification works as a factor in literary translation.

Example No. 1

Source Text	Target Text
You are <i>eating</i> out of the mouths of babes and sucklings.	شیر خواروں کے منہ سے نکال کر تم اپنا دوزخ بھر رہی ہو۔

Discussion

Example 1, which appears in *The Crow Eaters* by Bapsi Sidhwa and in its Urdu version, *Jungle Wala Sahib*, by Umer Memon, gives a prominent example of the concept of stylistic amplification. Freddy shouts in the source text, 'You are feeding out of the mouths of babes and sucklings,' which is a metaphorical phrase indicating his frustration with his mother-in-law's actions at the dinner table. Although the phrase is emotionally charged, it remains within the context of a satirical and reserved tone characteristic of Sidhwa's narrative style. Comparatively, the Urdu translation makes it even more emotional by making it sound as

follows, *ہو رہی بھر دوزخ اپنا تم کر نکال سے منہ کے خواروں شیر*, which is even more emotional and has a critical tone and such embellishment.

The application of this line *ہو رہی بھر دوزخ اپنا* brings an element of blame and sensationalism, which makes the scenario of comic outrage a clear condemnation. It is an obvious example of stylistic expansion: the translator not only enlarges the original metaphor but also adds a more brutal emotional evaluation to it. The original line is rather critical, but it leaves some space for laughter and ambiguity; in the translation, the summary is removed, and the issues of selfishness and excess are described in sharper terms. The author's choice reflects the translator's engagement with the norms of expressivity in the Urdu language, which tends towards emotional hyperbole and dramatic speech. Although the translation is correct, with a cultural bias towards expressive language and emotional burden in Urdu, it also contradicts the author's intention. The story created by Bapsi Sidhwa is characterized by comic finesse and irony, which effectively brings forth the encounters between characters, particularly in the cases of family feuds. The heavy coloring in the translated version may distort the perception of Freddy's character by adding aggressiveness to his criticism, rather than conveying satire. Consequently, the interpersonal interactions in the scene are altered, which may influence the way readers think about Freddy as well as Jarbano, since the act of eating is transformed into an action performed by someone who is greedy and lacks sensitivity. Stylistically, such a multiplication affects the fidelity of the translation. Fidelity in literary translation involves not only the retention of meaning but also the preservation of story voice and tone. The translation is stylistically less subtle than the original one, which can be achieved by making the tone more strident and increasing the emotional charge. This shift in tone alters the emotional temperature of the scene and could potentially cause readers to perceive the actions and characters differently from those in the original text. This hyperbolism, stylistically appropriate to the target language, leads to a re-narration which eliminates the same balance of complexity, critique, and humor in the original.

In general, this example demonstrates that the use of stylistic amplification has the potential to transform a literary narrative by intensifying emotions and judgmental gestures that were once neutral or indecisive. Although these strategies may enhance the immediacy and emotional clarity of a translation for target readers, they can also overstate and distort the original narrative expression's style. The case also highlights the need to examine the use of stylistic elements not only in terms of translation accuracy but also in relation to the creation of the reconstructed character identities and the overall narrative ideology of the tale.

Example No. 2

Jerbano did not help any.

تلی دینا رہا ایک طرف، جر بانو نے تو اس

کے اضطراب کو اور بھڑکا دیا۔

Discussion

This is one example of *The Crow Eaters*, in which we can see how much the translation may alter the emotional coloring and interpersonal relationships in the original story. In the passage, the sentence that says that Jerbanoo was of no use is subtle and reserved. It means that at one of the moments of inner pressure, Jerbanoo fails to console or support Freddy, but she does not expressively accuse her or demonise her as the cause of discomfort to Freddy. The sentence is neutral in its narrative, and it also presents a chance for the reader to judge her actions without judgment. With the Urdu version, however, the stylistic shift is apparent, as the Urdu translation, as it is, reads, *دیا۔ کا بھڑکا اور کو اضطراب کے اس تو نے بانو جر طرف، ایک رہا دینا تسلی*. The added *دینا تسلی* influences a different tone, which exaggerates the role of Jerbanoo. Instead of simply being an ineffective help, she is now presented as a cause of psychological discomfort to Freddy. This change of tone would be a good instance of stylistic augmentation. The translator adds an emotional load to the situation when a passive lack of support turns into an intentional act of emotional provocation. What was previously expressed by Freddy in terms of his vision and signified paranoia becomes part of the story, now narrated using the aid of doubled diction, which further assigns unambiguously more blame to Jerbanoo. Such a shift in the image influences the emotional composition of the scene and leads to a more judgmental interpretation of Jerbanoo's character. The implicit criticism of her in the original version is transformed into an explicit negative framing in the translation, which enhances the emotional appeal in a manner that differs from the original tone. This magnification is also connected to the representation of gender narratives. Whereas the first sentence provides a neutral description, the Urdu translation suggests expectations of cultural norms that involve emotional conflict being passed onto the outside world, and this expectation is often gender-specific. The translational decision can be evaluated in the context of the familiar, culturally particular discourse, in which the presentation of women in a domestic sphere is linked to the issue of stress on the male side, i.e., it is not neutral or supportive. The stylistic shift, in turn, not only overemphasizes the influence Jerbanoo has on Freddy's emotional life but also contributes to sustaining the existing stereotypes in the target culture. The enhanced scene shifts the psychological complexity of the situation to one of direct interpersonal fault, where the reading experience of the two characters takes on a new meaning.

The shift in tone also affects the translation's stylistic fidelity. Sidhwa, in her original novel, employed an understated style that worked through suggestion and subtly rendered nuances, something that the Urdu version has blatantly stripped away with its overt exaggeration of the accusation. This shift influences the rhythm of the narrative and the natural pace of the scene as well, introducing a sense of confrontation in general, where the source emerges as being

far less ambiguous than it initially appears. Through this, the structure of translation loses the balance of narrative and character neutrality accorded to the original. The amplification of emotions can either increase clarity or resonance with the target reader; however, it does so by sacrificing subtlety and fidelity to the original message. This instance demonstrates how literary translation can employ stylistic amplification, which is culturally apt and, at the same time, emotionally compelling, but can alter the character roles and interpretation of the narrative, thereby distorting the author's intentions. This direction from the translator, which emphasizes increased expression, is not only an enhancement of dramatic atmosphere but also a reorientation of female action in the scene. Consequently, the translated passage conveys another emotional and ideological message than the original, which explains the broader context of stylistic decisions in cross-cultural literary translation.

Example No. 3

Source Text

'My sister squabbled with her husband and came to live with us for a few days.

Target Text

بہن شوہر سے جھگڑ کر چند ہفتوں کے لیے آ بیٹھی۔

Discussion

There is a case of stylistic amplification in this example in *The Crow Eaters* by Bapsi Sidhwa, translated to Urdu by Umer Memon. The sentence in the source text, 'My sister quarreled with her husband and stayed with us for a few days,' is enunciated in neutral language. It presents a usual and easily identifiable scenario with no moral opinion or emotional focus. The narration is straight so as not to blame or imply inconvenience. Nevertheless, the same is not retained in the English translation; in the Urdu version, the use of language, with the particular selection of verb phrase, the suggestion of a tonal change, is made implicit: شوہر بہن سے جھگڑ کر چند ہفتوں کے لیے آ بیٹھی۔ This phrase carries a connotation of informality, passivity, or even imposition, implying that the sister's return was uninvited, excessive, or burdensome.

The change of the phrase, "came to live with us" to "آ بیٹھی" is an example of stylistic amplification. Although the original phrase lacks evaluative weight that suggests a temporary relocation, the translation conveys a subtle cultural judgment that subtly alters the character's role by employing certain words. There is no direct condemnation of the sister in the translation, but the feeling of disappointment or unacceptability of her coming back is implied. This forms a sound hyperbole, which is non-existent in the source, and this is more of a generalized trend where translated books render female characters more emotionally or morally loaded. The louder voice is part of an argument that is used to support gender expectations about the role of a woman in the domestic circle and the assumption that a

woman, once married, cannot go back to her parents' home with social impunity. This magnification is in line with patriarchal norms that prevail in the South Asian society, where women who have married are usually regarded as a part of the family of the husband. The translation decision is part of the cultural rules whereby a woman heading back to her parental home, even temporarily, is considered disruptive or embarrassing. By doing so, the stylistic switch not only alters the tone but also affirms a system of unexpressed cultural judgments. There is a difference between having an equivalent translation and what the translator has achieved by using the word *آئی*, which loses significance compared to a direct solution, but addresses a series of realities that influence the reader to form a perception of the character of the sister and her circumstances.

Furthermore, this change in tone raises significant concerns regarding fidelity in terms of style. The initial English form is neutral in the context that it is non-emotional and culturally derived. This impartiality is abandoned in the Urdu translation, however, which introduces some value-laden language that is socially charged. Such an intervention (conscious or unconscious) of the translator turns a neutral family interaction into an event of culturally marked awkwardness, which changes both stylistic patterning and ideological orientation of the scene. Consequently, the source text led the reader to a more judgmental interpretation of the sister's actions, which was not achieved by the source text. This example demonstrates that stylistic amplification has the potential to influence gender representation in the translation of literary works. The translator amplifies the emotional stress of the situation by selecting a phrase that connotes burdensome or intrusive, thereby shifting the focus to husband and wife relationships, which supports traditional gender roles and social expectations. These seemingly innocuous decisions have huge repercussions in terms of framing the characters and the reinterpretation of narratives across cultures. It is interesting to note that in the context of the given case, this stylistic amplification not only influences the tone of the passage but also influences the ideological premise through which the female character is perceived.

Example No. 4

Source Text	Target Text
'I'll get the best,' promised Alla Ditta.	وعدہ نے دتا اللہ گا، لاؤں مال بہترین کریں، پروانہ کیا۔

Discussion

Example 4, also taken from *The Crow Eaters*, presents a compelling case of stylistic promotion that leads to the further objectification of women in translation. The source text features a quote attributed to a character, Alla Ditta, who promises to bring the best in response to the demand for entertainment featuring women of Hira Mandi. The term 'the best' is euphemistic, but it is also very vague and narrative, somewhat restrained, which has

roots in that very patriarchal attitude. It suggests getting beautiful companions but does not call women or degrade women outright, and uses them as trade items. The language, although problematic in implications, retains the indirect lift that allows interpretive distance between the subjective speakers and the objectified subjects. The Urdu version, however, runs in a completely different stylistic tone. It turns into, *پروانہ، لاؤں مال بہترین کریں*, and in this case the word *لاؤں مال بہترین* is the direct translation of the best. The lexical form *مال* in the South Asian context literally implies goods or property, and when used in the context of women, it signifies significant commodification. Such a replacement transforms an abstract term into a strikingly objectifying statement; where there is no possible ambiguity regarding the way women are subjected to the intentions of this particular role. The amplification of style in the present instance is that the ideology behind it is strengthened: in the original story, the objectifying nature of the material is hidden behind the polite words, whereas in the translation, it comes out in the open through the insertion of a culturally charged word, equating women to material objects.

This transformation is not only caused by linguistic decisions, but it also undergoes an ideological shift during the translation process. Through the process of substitution and specification, the translator adds a more precise and culturally sensitive interpretation that aligns with the patriarchal ideals prevalent in South Asian communities. Instead of diluting or maintaining the gender neutrality of the original text, the translation actually increases the gendered connotations, thus asserting the belief that women are property of male lust and purchase. Use of the word *مال* deprives the women of any form of remaining individuality or agency. It makes them simple, nameless, and exchangeable goods, which is not as stark in the original English text.

This example illustrates how the translator's positionality (as a male and a cultural insider) can potentially influence the perpetuation of patriarchal values. The decision to resort to this kind of language is neither linguistically imperative nor ideologically driven and mostly indicative of a worldview where women are being dehumanized habitually in word and in social identity. Instead of criticizing or remaining impartial about the objectification implied in the source, the translator amplifies those values even further and embeds them more deeply in the target text. This only strengthens the culturally constructed misogyny and refuses to challenge it, thereby being naturalized as a reality of the world. The translation not only forms the tone but also conveys the moral of the story through style interpretation and amplification. It transfers blame to the objectified status of women, trivially indicating that the objectified status of all women is natural or, by default, caused by patriarchal systems. This ideological evasion enables the translator to make a misogynistic worldview appear as culturalized and, hence, taken for granted. The result is a portrayal that naturalizes women's humiliation and reinforces their status as objects of male consumption. These exaggerated wordings recalibrate the reader's interaction with the text and entrench gender hierarchies in everyday discourse, underscoring the significant influence of the translator in reestablishing meaning through translation.

Example No. 5

Khan Bahadur Sir Noshirwan
Jeevanjee Easymoney, who had
married off fifteen daughters
and still had three to go.

خان بہادر سر نوشیروان جیون جی
ایزی منی، جو پندرہ بیٹیوں کو نمٹا چکے تھے اور
ابھی تین باقی تھیں۔

Discussion

In example 5 of *The Crow Eaters*, we see an evident instance of stylistic enhancement, which further strengthens the ideologies of patriarchy through translation. In the sentence, the source Khan Bahadur Sir Noshirwan Jeevanjee Easymoney, who had married off fifteen daughters and yet had three daughters to marry, is a subtle ironical reference to social needs in terms of marriage of the daughters. The expression “married off” implies that a traditional parental task has been achieved. Still, it might be patriarchal in some sense, and it should not objectify the girls in any obvious way. Instead, it implies an implicit criticism of society and its expectations regarding families, particularly fathers with more than one daughter. The language used by Sidhwa is not elaborate in terms of revealing the inner set of narratives, which seem more tricks than treats, depicting daughters as human beings trapped in a set of social expectations rather than as objects to be left behind.

The phrase in the Urdu translation, however, becomes خان بہادر سر نوشیروان جیون جی.

تھیں باقی تین ابھی اور تھے چکے نمٹا کو بیٹیوں پندرہ جو منی، ایزی where the verb چکے نمٹا radically changes the tone. Literally, this phrase can be translated to mean something like: had solved; had shaken off; had got rid of; and, its tone is dismissive, transactional. By this decision, the daughters cease to be treated as individuals but rather as something that ought to be accomplished or a problem to be solved. This change can be called a stylistic amplification (when the tone and ideological position are taken to further levels than the original would). A satirical remark in the primary source is transformed into a crude reaffirmation of patriarchal attitudes that girls are financial or emotional drains. Until they can be disposed of in a marriage deal, they are merely attached to the family for a brief period. The choice of words intensifies this attitude, reflecting the translator’s ideological stance. Instead of using the tone of scolding, which is inherent to the original narrative, the translation employs a language that seems comfortable and is not associated with the elements of gender and cultural differences in South Asian society, thereby supporting the dominant gender values. The lexical decision made by the translator eliminates the ambiguity of the initial text and reinforces the stereotype of daughters as expendable family members, whose presence is acknowledged yet minimized. Such gendered restatement is a male-centered way of viewing things, and in that environment, daughters are all viewed in terms of obligatory issues, not as individuals. The reinforcement of such a message not only leads to a change of tone but also to a

misrepresentation of authorial intent, which is especially problematic when it comes to a female-authored text that questions and does not enforce the ideologies in question.

This translation varies significantly from the original in some aspects in terms of stylistic fidelity. The underlying ironic and critical sense in the source is not preserved; instead, it favors a more culturally significant, though ideologically tinged, phrase. By resorting to a condescending name, such as نمٹانا, the translator simplifies the narrative and inserts an ideological clarity. It renders the daughters invisible human beings and portrays them as situations that need to be eliminated by the parents. This way, the translation does not preserve the moral and emotional balance of the original text, substituting the satire with the direct patriarchal affirmation. This example demonstrates that even minor stylistic decisions in translation can carry weighty ideological implications. The increased tone not only alters the reader's perception but also re-creates and reinforces gender differentiations. Translating the experience of one of the female characters into a male burden commentary exposes the translation to the risk of marginalizing the voices and points of view initially represented in the source story. The translational implications of such decision policies extend to the rights and responsibilities of translation as a cultural and ideological act whereby the gender and social position of the translator can determine not only what is conveyed but also wherein the ethical construction of gender is presented in the translated work.

Findings:

The contrasting readings of *The Crow Eaters* and its Urdu version, *Jungle Wala Sahib*, reveal that stylistic amplification is consistently used throughout the target text. One of the strategies frequently employed by translator Umer Memon is lexical intensification, characterized by the reinforcement of language and emotional heightening, which stimulates the emotional nature of the meaning, and ideological framing, which modifies the tone of the original English narrative in line with ideological considerations. The amplifications are not incidental or merely aesthetic, but seem to be driven by cultural, gendered, and narrative conventions predominant in the destination society. The increase in tone and emotional judgment, especially in scenes featuring female characters, proves to be one of the most consistent results. To take the example of the neutral English language: You are eating out of the mouths of babes and sucklings. This in Urdu is: ہو رہی بھر دوزخ اپنا تم کر نکال سے منہ کے خواروں شیر, which adds judgment and alludes to hell. Such a decision lends the story emotional depth and judgment that were lacking in the original. These instances represent the phenomenon of amplification, as described by Luisa Molina and Amparo Hurtado Albir (2002), in which the implicit implications of the source language are converted into explicit interpretations in the target version through the use of culturally loaded language.

In a few cases, the translator intensifies the stereotypes of gender against women, and in most cases, women are the emotional burden, Tyranny, or of loose moral fiber. In the Example, the

English text “Jerbanoo did not help any” is expressed in Urdu as, تلی دینا رہا ایک طرف، جربانو نے تو اس کے، driving a point home and making the image of the female figure more active, passive, and emotionally destructive. On the same note, the Example presents the neuter diction of being, married off fifteen daughters, magnified to sound more like disposal than family obligation (i.e., پندرہ بیٹیوں کو نمٹا چکے تھے). The pattern of ideological reinforcement initiated by language in these choices is one in which the interventions made by the translator align with patriarchalism within the given target culture. These exaggerated presentations, in the light of the narrative theory developed by Mona Baker, can be considered the choices of re-narrations. By reinterpreting the original text, the translator effectively retells the story in a manner that appeals to local readers on a more ideological level, particularly in terms of expectations regarding gender roles, honor, and family responsibility. Re-narration reframes characters not just linguistically but also socially, so that the target audience may experience an immersion of the text into cultural scripts familiar to them. An example is the amplification of judgment, where specific actions, considered improper (such as a woman coming home to her parents or speaking out of turn), are punished with moral disapproval in the other version, thereby reproducing prevalent ideologies.

The analysis also demonstrates that the amplification is not used equally for all characters. The same degree of linguistic intensification is rarely afforded to male characters, even when they are flawed or morally questionable, as is often the case with female characters. This asymmetry implies a gendered approach on the part of the translator to the effort of insertion, as it is more often that actions of women are transduced into a moralistic or judgmental sense. This adds credibility to the stance that radicality in translation can be used for ideological purposes in the restoration not merely of the idea but of the character image to conform to social orders. On the whole, the results suggest that one may consider amplification not only as a stylistically or pragmatically oriented strategy, but also as an ideological mechanism. The Urdu version always adds on to the emotional stakes, greater moral stands, as well as more aggressive cultural messages, in comparison to the original text. Such changes influence the faithfulness of the translation at the stylistic level, whereby they not only preserve the initial authorial intention but also introduce new layers of cultural and ideological interpretation, thereby modifying the meaning. Amplification is one of the methods translators use, and it is a part of narrative control, whether that is derived consciously or unconsciously. It is intended to influence the manner in which the characters communicate, as well as how they are perceived within the target society.

Conclusion:

The study at hand aimed to illustrate the use of stylistic amplification in the Urdu translation of *The Crow Eaters* by Bapsi Sidhwa with special emphasis on tonal and emotional shifts, as well as changes in gender representation. Based on an analysis of selected examples in the

source and target texts, it was identified that the translator transfers amplified forms that help increase moral judgment, emotionality, and cultural particularity. Such magnified representations often alter the tone of the initial narration, making it significantly different in the way the characters, particularly the female ones, are portrayed. Based on the concept of amplification as a translation process presented by Luisa Molina and Amparo Hurtado Albir (2002), the paper examined how expressions, either implicit or neutral in the source text, were developed in the target text. It occurred in most instances through the use of culturally freighted terminologies, metaphorical hyperbole, and superfluous emotional or ideological input. The enhancement was not, per se, stylistic, but rather ideological, which defined the gendered stereotypes and societal roles and expectations of the target culture. This was particularly more notable in those scenes that showed females as emotionally disruptive, morally inappropriate/dubious, or a burden in contexts of a family setup. The role of such amplification as a sort of re-narration also received additional clarification in the narrative theory proposed by Mona Baker, who wrote about how the translator can adapt the story to stick with the values, norms, and ideologies of the target community. In this direction, the translator transcends linguistic loyalty and enters the realm of cultural narration, prompting the reader to adopt an ideologically significant perspective. The Urdu version reads like a retelling of Sidhwa's original, but the tonal and character traits have been redefined to demonstrate a variant in morality and cultural values. This paper concludes that stylistic amplification is a key component in the ideological construction of translated discourses, even though it is commonly viewed as a rhetorical or aesthetic preference. The role played by amplification in *Jungle Wala Sahib* is reflective not only of patterns such as clarification or emphasis of meaning but also of the recontextualization of the narrative within the framework of patriarchal norms. Such re-narration has a significant influence on the stylistic adequacy of the translation and produces interpretive biases that do not exist in the source text.

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