Transformation of Creative Process Through Self-Translation: A Comparative Analysis of Abdullah Hussain's Novels

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ABSTRACT

Self-translation mentions more precisely to the creativity of bilingual and multilingual authors who decided to translate the texts they have written or published in one of the languages they master, into other languages. Recent researches prove that self-translation has an extended convention, a prevalent sensation in numerous cultures and is strictly related to the illustration of self-identity. In this perspective, this study covers the relation between self-translation and transformation of creative process through relative study of Abdullah Hussain's "Oddas Nasslian" and its self-translated portrayal "The weary Generation''. The researchers observe the translation strategies implemented by Abdullah Hussain that directed to the deformation in the text and make prominent the transformation of author's creativity as represented by his selection plans. The data analysis is based on macro-textual level. The study discloses that during translation, the text has been transformed and altered differently on both macro textual levels. With the help of in-depth written analysis of self-translated text, this research unveils transformation procedure of self by introducing the results into larger socio-cultural perspective. The study in hand also reveals that self-translation enjoys more liberty with the role of "creativity" being clearer than in cases of translation by others.

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1.   Introduction

The Abdullah Hussain's novel Udaas Naslain (اداس نسلیں) narrating the diverse aspects of an age group, which is makes it exciting for readers and they want to read it again and again. The feudal system of un-divided India, British, Hindu and Muslim are chief characters in the novel. Self-translation is defined as, a literary marvel signifies to the act of translating one's own literary work into another text and another language (Meng, 2017). In other words, self-translation is the procedure of translating from one language into another by an author who is proficient in combining and substituting between the two languages. As a result of self-translation, two or more distinct texts are created, each of which is addressed to two or more different recipients (Grutman & Van Bolderen, 2014). According to Hokenson and Munson (2014) observation, self-translations have been unnoticed both in translation studies and literary history for a very long time. Even now, such a procedure is widely regarded to be unusual and divergent from the conventionally appropriate method used by linguistics to achieve public admiration. The subject of self-translation was further developed with the dawn of the new century. The region has produced a number of well-known writers like Nabokov and Kundera and many others as well as Alexakis, Ferre, and Hudson. Today's self-translators, whose choice of language is politically driven, have received most of the attention. When it comes to Bengali

writers who have self-translated their works into English, Rabindranath Tagore, a renowned Bengali writer, has received a lot of attention from academics (Zafar, 2013).

As the process of self-translation requires just a small range of critical investigations, bilingualism and biculturalism emerge as its primary requirements. As Toury (2012) points out, bilingual dependability is without a hesitation one of the most significant biases for translation, but simple bilingualism is not required to be able to translate, and many other elements must be taken into consideration as well. It is not possible to anticipate whether an author would self-translate according to Jung (2002), despite the fact that it is deemed important to specify such crucial variables as preconditions. Self-conceptualization is another description of personality and self-translation. A person's perception of what and who they are in connection to their socially created identity is called their self-perception. The self-translator is compelled to think of his own thoughts before he can translate. In this sense, translating oneself is like discovering one's individuality on a different level. In other words, it depends on a self-translator to decide how to understand a language. Specifically, to translate oneself mean to make one's selves known in a dissimilar society (Berlina, 2014).

The author-translator has the freedom to make modifications to the language because the author already owns the original material. The source text is said to be betrayed if those enhancements are made by other translators. The author has the advantage of knowing the actual reasons behind source text and not being accountable to anybody except himself while self-translating. On the other hand, it might be argued that all self-translations are recreations of the original text (Benabed, 2017).

1.1. Significance and Objectives

The present study is very significant because, in the Pakistani context it is viewed that in this field so-called Self- translation is not being emphasized and there are few research works conducted in this field so, there was need to do such kind of researches. The current research is an attempt to contribute in the field of self- translation in perspective of Pakistani literary works. This research work will prove beneficial for the upcoming researchers and scholars. The first main purpose of this study was to investigate the textual differences between Oddass Nasslaien and the weary generations on macro-textual level, while the second purpose of this study was to find out the element of transformation of creativity through the strategies employed by the self-translator. To fulfil these objectives researchers, try to find the responses of the following questions.

1.2. Research Questions

1.   Investigate the textual differences between Oddass Nasslaien and the weary generations on macro-textual level?
2.   Find the element of transformation of creativity through the strategies employed by the self-translator?

3.   Theoretical Framework

Jan Walsh Hokenson and Marcella Munson have given a theoretical framework in their book The Bilingual Text: History and Theory of Literary Self-Translation (2007) on which the current research is based. They argued for a broad theory of literary self-translation. Indeed, they suggested a hypothesis to clarify why, when translating their own literary works, writers often make dramatic and impressive improvements to the source material. They begin by saying that self-translation is "a style of writing built on a previously written texts that is to be decontextualized for a original receptor-audience talking in dissimilar language. Moreover, this theory gives the idea that when authors translate themselves, "they appear almost invariably to arise from the necessity, want, or spectacular chance to re-address the work to a wider audience," (Hokenson & Munson, 2014). As a consequence of the need or aspiration to make the translation consistent with the receptor community, textual variations are clarified. Since, they are aimed at a different culture, they believe that self-translated work frequently diverges from its original. They argue that "textual variations are largely cultural because they are audience-oriented" (Hokenson & Munson, 2014). The study has scrutinized whether the two essential claims of this theory and its emphasis on the "audience-oriented" textual differences are justified or not in case of self-translation of Abdullah Hussain.

2.1. Bilingualism and Biculturalism

Bilingualism is ability of an individual to communicate by using two or more languages. Owing the complication regarding to its nature the field of bilingualism depend on numerous fields in bilingualism, capability of speaking two or more languages. Which might be learned in premature age in childhood in areas where maximum elders communicate by using two languages, in these their children's will become bilinguals in the surroundings of two dissimilar communities. Another language can be learned in educational institutes by using two languages in instruction, particularly for the purpose of fostering knowledge in learners trying to acquire additional languages. Biculturalism in sociological viewpoint describe the co-existence to a variable degree of two different cultural societies originated from different places.

2.2. Self-Translation and Creative Process

So called self translation earlier it was known as auto translation, it is a peculiarity in literature involving an author's translation his individual literary works in to additional language and writing. The main motives behind self-translations are supremacy of a culture of a particular language residing in the society of multilinguals which will might inspire self translation from a language of smaller group to the leading group, thus the social supremacy of the nationwide language might inspire self translation from a home-grown language. Creative process is a distinguishing procedure which formulates somewhat innovative and valued as, the formed element might be immaterial as ideologies, systematic theories, melodic arrangement, jokes, or corporal objects like creations, written works and paintings.

2.3. Source Text and Target Text

Source text is a kind of text in either in verbal or written form provide translator to translate source text in to another language, moreover, the source text is just the unique text available for translation in another language, whereas the target text is the ultimate interpreted text. Source words denotes to the words amount in the unique text while target words represent the number of words in the translated text.

3. Literature Review

Literature review provides the available evidence about exact theme Khan (2023); Rao, Jeevan, and Ahmad (2023) stated that it might be a pure indication of the source, and its key resolution make available material for current research from the preceding researches Azhar Ahmad, Farhat, and Choudhary (2022) additionally it provides complete suggestions by unveiling earlier works and make available innovative ideas interrelated to contemporary study (S. Maitlo, Tumrani, & Farhat, 2023). Brink (1976) as a self-translator believes that self-translations are "rethinking in a context of an innovative language," which implies a revision method rather than a translation. This rewrite necessitates a change in the writer's artistic selves in order to create a self-translated edition that, though built on the similar principles, differs from the unique on various stages. Brink draws the following similarities in order to better explain the self-reinvention translators of creativity: A painter who creates a painting in a variety of red and then repeat it in blue type is analogous to converting one's work into another language. Colors would almost definitely enforce their own 'logics' on the works, even though it meant making a change of form or texture. Furthermore, the painter would have learned a lot about red from painting with blue, and vice versa, by working with both shades (Brink, 1976).

There are some previous researches related to the present topic as, Ehrlich (2009) indicates Muslim imams often use self-translation in their sermons, even those delivered at weekly Friday congregations. In this case, self-translation is an underappreciated phenomenon, as study of it is conspicuously missing from the translation literature. As a result, conducting research into how this long-standing tradition is carried out in this sense is important from both a pedagogical and academic standpoint. Four Friday sermons delivered in mosques throughout the UK were registered, transcribed, and analyzed in order to accomplish this. In addition, the respective imams were interviewed in order to confirm the findings of the descriptive section of the study (Ehrlich, 2009).

Faiq (2014) wrote an article titled Subversion through Self-translation in the Arab World English Journal in 2014. Despite the fact that it has been going on slowly, the debate over the author-translator duality remains one of the most interesting and thorny subjects in translation studies. When a topic is explored by self-translation, it expands. In this context, the aim of this article is to look at examples of Autumn of Fury's translation from English to Arabic by the author

of the source text. The subject discusses how self-translation subverts the intended audience's reading position automatically for specific purposes.

An analysis by Al-Harahsheh and Al-Omari (2019), looks at whether self-translation is a true reading of a Source Text into a Target Text or a rewriting operation. The thesis examines Haikal's self-translation of "Autumn of Fury: Sadat's Assassination," a novel about Sadat's assassination. This self-translation is seen as an indication to see how faithful the translator is to his ST because of Haikal's revisions and changes (English version). A total of fifteen examples from Haikal's version of Autumn of Fury were selected for this study. After being studied and compared to their Arabic translations, the nuances are explained and investigated (TT). As examples, words, phrases, sentences, and even whole paragraphs selected. The thesis uses Critical Discourse Analysis (CDA) as an explanatory instrument to reveal the hidden ideologies and attitudes that underpin the ST's modification, manipulation, or rewriting in Arabic. These examples are explored from a linguistic, political, and ideological perspective. According to the report, Haikal's self-translation of Autumn of Fury into Arabic was more of a rewrite than a translation, and a new book was nearly created from the original (Al-Harahsheh & Al-Omari, 2019).

An extensive research work of Nosheen Arshad (2018) in the Pakistani sense, was published in 2016.This study examines the parallels between self-translation, creativity, and self-reinvention through a critique of Qurat-ul-ain Hyder's short stories and its self-translated account. Qurat-ul-ain Hyder's translation strategies, which culminated in text deformations, are investigated in this thesis, as are the writer's creative self-reinvention as represented by her strategy choices. The methodological framework of the thesis is Descriptive Translation Studies (DTS), which incorporates a model for translation description of (Kruger & Wallmach, 1997). A systematic written investigation of self-translated language reveals the procedure of self-reinvention by employing the results in a larger sociocultural setting (Irshad., 2018).

Petrucă (2013) elaborated in a study titled "Self-translation, Communication Bridge between culture" that when a paper's author translates his or her own literary work into another language, he or she will also make modifications to the original work to make it more understandable in the translated language and to lay out a revision. Some scholars regard the translated article as a betrayal of the source, even though the author is the same and the text is, for the most part, the same. We assume this is a deliberate method of interpreting the text so that two persons with different cultures can comprehend the text and the real essence of the message being transmitted. The self-translator will build a bridge between the two communities by communicating the message of a work in two languages by translation.

Dai and Zheng (2019) self-translation and English-language creative writing in China is also a factual work on self-translation. This essay examines creative writing in a foreign language as a type of translation, especially "self-translation," in which the original text is not written but exists luminal in the author's mind. The review of excerpts from one of the articles authors' English-language creative work as well as her students' creative assignments explores how cultural and linguistic aspects of creative writing are treated. The notion of 'cosmopolitan English' inspired the linguistic aspect of this study, whilst the core issue of self-translation or imaginative writing was how to translate culturally loaded content into forms of expression that are accessible to readers from other cultures (Dai & Zheng, 2019).

Thus, the analysis of self-translation of a novel, Odass Nasslain by Abdullah Hussain will prove helpful in filling this gap. Researcher used Marcella Munson and Jan Walsh Hokenson's theory as a theoretical framework of the research and this theory will strengthen the present research stated hypothesis. So, this research work is a descriptive research work which will enhance the awareness about the self-translation and find out the transformation of creativity.

4. Research Methodology
The technique employed by the researchers for data collection to resolve the research problem is called research methodology (Azhar Ahmad et al., 2022). The present research is based on qualitative research paradigm. Qualitative research paradigm is an intellectual and practical synthesis that based on qualitative research (Gay, Mills, & Airasian, 2012). In this type of research researchers use the qualitative research paradigm for the study as in current

research the researcher firstly analyzed the text on macro level with descriptive approach by using qualitative research paradigm in data analysis portion secondly, they gave a report of macro analysis of text in finding section in form of tables to further validate the findings.

4.1. Population and Sampling

Defining research population and research sampling A Ahmad, Shahid, and Farhat (2023) stated that a huge cluster of people or objects to contribute as research study is known as population, it can be taken from entire cluster of persons and objects (S. K. Maitlo, Tumrani, & Ali, 2022). while the selected sample from it is called research sampling. Population of the study is novels of Abdullah Hussain and his novel titled Odass Naslain that was self- translated as The Weary Generations selected as the sampling for the current research work. The researchers chose the purposive sampling technique, with which seven particular passages of same size from novel were selected.

4.2. Research Framework and Phases

For translations study, Kruger and Wallmach (1997) proposed a practical and theoretical analysis design that set the wider basis of this research work. Kruger and Wallmach (1997) seemed to have reserved the technicalities of the research strategy in mind in order to give researcher in translations study with an implicit direction for undertaking a study of source text and target text comparatively. In below figure 1 depicted the arrangement of the original concept in diagrammatic form.

For the study in hand the researchers adapted (Kruger & Wallmach, 1997). Four steps of the original concept are used in the adapted version. However, the concept has been slightly altered to fulfill with a design that was suitable for testing objects. These changes include the removal of preliminary data collection. Table 1.1 bellow presented a clear plan of the research strategy this idea of presenting research design in this way was adapted for the study Kruger and Wallmach's Research Design.

Table 1: Research Design

I.	Theoretical phase	Theoretical and Conceptual Framework. Text selection.
I.	Methodological phase	Macro-Textual Evaluation.
I.	Analytical phase	Findings.
I.	Explanation phase	Discussion and Conclusion.

Source: (Kruger and Wallmach's Research Design).

4.3. Data Collection Tools

On the basis of Kruger and Wallmach (1997) approach, data were gathered on macro-textual level.

4.4. Macro- textual Level

a) Text division.
b) Titles of four parts and their translations.
c) Authorial comments (preface, dedication, acknowledgements etc.).
d) Internal narrative structure.

The investigator relied on two extremely credible sources in order to authenticate the report. The Oxford Urdu-English Dictionary and Feroz-ul-Lughat Urdu were referred to examine the meaning of linguistic elements of the source texts and target texts. The results were then contextualized in terms of a broader linguistic and cultural perspective taking out the facets of the author's recreated artistic self during the self-translation procedure.

5. Data Analysis

For the purpose of analyzing the particular texts and its translations the researchers had adopted descriptive approach in this study. At macro-textual level the source text and the target text were compared through Kruger and Wallmach (1997)'s model for translation description (1997) taking into account the comparison of the titles of two texts, structure of the books, paratextual features and specific characteristics of writer's style dominant all over the work. Also, Hokenson and Munson's concept of self-translation (2007) used to analyze the findings of the study.

5.1. Macro Analysis

The form of ST and TT and the text topographies present in both the texts are chief concerns of macro analysis. The researchers analyzed the titles of both texts (The Weary Generation and Udass Nasslien), their paratextual elements and writing style of Abdullah Hussain in depth by using the Kruger and Wallmatch's model for translation.

5.2. Translation of the Titles

The main title of Abdullah Hussain's novel that is under analysis is Odass Nasslien, according to the mono-lingual dictionary Feroz-ul-Lughat, word اداسhas different meanings and can be used in multiple contexts to mentiondiverse shades of sad mood as in Feroz- ul- Lugat some meanings of word اداس are mentioned: مغموم (Downhearted, gloomy) غمگین (sad, ruthful, wailful), ویرانا ,سونا (Abandon, desolate), بےرونق ,پھیکا (Cheerless). The other key word of the title is نسلیں which means اولاد (Decedents), خاندان ,قبیلہ (Agnation). According to Oxford Urdu English Dictionary, the word اداس has a lot of meanings as (dismal, doleful, dreary, gloomy, sad, unhappy) and نسلیں can be translated as (bread, generation, race, extraction, decent etc.) so, through direct/literal translation the title could be translated differently as compared the present title, the reason is clear that both content words of the title have many different meanings therefore the writer did not adopt the strategy of literal translation. As the title of the translated text is The Weary Generations is the title of the translated text, the author used a figure of speech known as metonymy, using the substitution of اداس for تنگ, تھکابارا It means the word weary has not meaning of اداس rather it has entirely different meanings of تنگ ن, بےسکو ن,تھکابارا,.The use of substitution of words in translated work shows that author did not focus on physical sadness rather wanted to show characters' mental boredom, exhustedness and wearifulness. So, the author took abstract meaning of اداسas The Weary and the literal meaning of نسلیں as Generations. So, this shift of lexical units cannot be ignored. This obviously reveals that this innovative creation of the writer has ruled translation, directed by audience-oriented style.

5.3. Para textual Elements

According to Genette (1997) para texts are those productions that surrounded the text and extend it, precisely" to ensure the text's presence in the world, its reception and conception in the form of the book" (Genette, 1997). In present research, comparison of the para text of source text and target text reveals three elements that Abdullah Hussain has used in his texts, i.e., Preface, Acknowledgements and Dedications. As regard preface, it is an introduction of a book. In this comparative analysis we knew that the writer mentioned the element of preface in source text while TT lacks it. The TT entails a very short preface of only one page. In this very short preface, the writer explains his writing style and purpose of this master piece as he wrote this master piece not for only his generation but also future generations can take benefit from this historical piece of art. This anecdotal description provides the target reader an understanding of the history of subcontinent for the period of Second World War and fight for the freedom of subcontinent. But in target text all this evidence is not discussed. The target audiences are not familiar with his broad vision of writing this novel. As, the writer included a preface in ST, it is clear that the author has an entirely different viewpoint, and that the ST was produced with an audience-oriented approach.

The addition of acknowledgement in TT, another para textual component which highlight the variance among the author's attitude to source and target text whereas, ST has absences any kind of acknowledgement. The main purpose of acknowledgement section is to thank to everyone who helped the writer in writing his book. It is the way to display writers' appreciation to them in a public and permanent forum. In TT the writer, Abdullah Hussain acknowledge his book to Dr. Amir Sarfraz and Zahoor Ahmed Khan who gave him help in the production of this great novel especially in computer work. Dedications also included in para textual elements in which the author bestows a high honor on a person he wants to pray or otherwise spotlight. Mostly, dedication page is in the very front of the book, after the title page (Barnes 2015). There is also found a difference in ST and TT regarding dedications. Both texts have dedications but the difference is with respect to the persons to whom Abdulah Hussain dedicated his both texts. As, ST is dedicated to his late father whereas TT is dedicated to his grandson Ali Bahadur. When we analyzed these para textual elements according to Hokenson and Munsons' viewpoint (2007) it is clear that these selections made by the writer- interpreter are mainly audience oriented while adding prologue of acknowledgement and dedications for details of artistic expressions are strategies used to assist the new readership.

5.4. Books 'Structure

The variations in the composition and structure of both books are also the primary feature which is comprised in macro analysis as cited in Kruger and Wallmach's model (1997). With respect to the order of the parts of the novel there is no change is noted in both books. Both books comprise on four parts names as; British India, Hindustan I, Hindustan II/ Partition and Epilogue. The only difference lies in the title of third parts whereas remaining three parts have same titles in ST and TT. The title of third parts in ST is "BATWARA" whereas in TT it is named as Hindustan II. But the major difference that is noted by the researcher is in numbers of chapters in which each part is divided so, the detail of this change of chapters in both texts is in bellow;

Table 2: Compression of numbers of chapters in ST and TT

Parts	Number of chapters in ST	Parts chapters in TT
British India	11	10
Hindustan I	26	14
Hindustan II/ Batwarra	9	4
Epilogue	3	2

It appears that compression, as well as expansion and intensification, is the driving code for rearrangement in both texts. Later, in a microanalysis, the novel's omissions and additions will be discussed, along the remarks on just how to each adding or error affects the translations. To examine macro compression a significant approach in translation structure, the chapter lengths of both works were analyzed. The first part takes up as many as eleven chapters and one hundred twenty-five pages in source text while in target text the novelist has covered it in ten chapters and one hundred twelve pages. For the second part, Hindustan I, twenty-six chapters and two hundred sixty-one pages given in source text whereas in target text it take-up just fourteen chapters and one hundred twenty-four pages. In third part, Hindustan II, ST comprises on nine chapters and eighty-five pages whereas in TT there are four chapters and forty-four pages. In the end last part of the novel, epilogue bases on three chapters and twenty-five pages in the ST and two chapters and twenty-three pages in TT respectively.

When looking at this skeleton structure of Urdu to English translation, it is clear that the material has been omitted, blended, and rearranged, resulting in a shrunken translation. It's also safe to infer that while translating the ST from Urdu to English, the writer made compromises on several of the ST features, which will be revealed in the microanalysis. Most of the events in the novel follow the retrospective style which shows the writer's concern towards the choices for sequencing the events of story. About the prevalence of the past in his writings is very clear. The story of novel followed chronological sequences of events that are set in past. He used past tense when describes situations, feelings, soundings and sights of that time. In first two parts of the novel, the target text shadows the similar time structure with mostly past tense used and retrospective technique is seen to sequence the events. But in part three and four the sequence of the chapters is changed in TT and some chapters are completely skipped from TT.

5.5. Style of Writing

The next topic of discussion will be the author's writing style. A writer's style sets him/her apart from other authors. Translations would follow the writer's style; it may be assumed. "Style" is typically "lost in literary translation", according to (Hokenson & Munson, 2014). To determine if Abdullah Hussain was successful in preserving his writing style during the process of self-translation, the following discussion will examine the unique aspects of his writing style. The main constitutes of this part of discussion will be, the feature of texts equally presented the source text and target text and analyzed over view of the author's language choice. In this current research sample, writer's style is characterized by code-switching techniques. Grosjean (1982) defines code-switching as the usage of more than one language in a single document. Having been born during the colonial period and pursuing a writing career afterward, the writer was exposed to English language and culture. Source text displays how the writer has combined so several English terms in his writing, and at time, has substituted common Urdu counterparts for some of them. In TT, code-switching is also prevalent. As in ST, the author has introduced several English terms to TT while maintaining his style. Both texts were either written with an audience in mind which previously have a share information of English and Urdu languages, or

they were written to represent a mix linguistic condition of colonial and post-colonial time that required the readers to conversant in both languages in order to contextualize the writing.

Multilingualism and bilinguals, according to Myers-Scotton (1989), have the option of choosing between marked and unmarked language choices. What drives multilingual authors to switch between languages and use multiple codes in their work may be better understood by understanding the motivation behind their actions. Irregular choice, according to Myers-Scotton (1989), occurs when the writer cannot identify an equivalent in his own language for a specific foreign word. Foreign codes are when the writer utilizes phrases that are not accessible in that language/code, a practice known as marked choice (Myers-Scotton, 1989). Wardhaugh and Fuller (2021) argue that marked and unmarked choices may both be anticipated in multilingual writing, and that the frequency of marked and unmarked choices is an important component of a writer's style (Wardhaugh and Fuller, 2015). Worked by Abdullah Hussain indicate both marked and unmarked code switching. In order to determine whether or not the unmarked selections were employed for codeswitching in target text. It is intended that foreign phrases that are portion of the source cultures but have yet not fully interpreted into the target language would be included in the translation because the narrative is based on and written for people who live on the Indo-Pak subcontinent. Due to the lack of English counterparts, such terms will fall into the category of unmarked code-switching alternatives.

6.   Discussion

There two major assumptions that served as the study's foundation are outlined in the previous description. The first postulation was that having the similar individual act as both writer and translator resulted in a larger number of changes in TT, rather than translations being more accurate and closer to the original, as one might expect. The vast number of deformation examples reported above supports this hypothesis. The second assumption in the study's theoretical framework is that inconsistencies in self-translated texts are mostly due to the author's audience-oriented method. Abdullah Hussain's changes to his own work when translating it from Urdu to English show that this notion needs to be revisited. To provide an example, he frequently deleted significant part of text during translation and even unnoticed insignificant characters that were included in the original. It's tough to put into words such significant changes. It is arguable if these changes were made to make the author's work more accessible and understandable to the target audience. Writers made changes to their self-translated works for a variety of reasons, not the least of which is their target audience.

7.   Conclusion and Recommendations

Although, it is undeniable that target audiences have an impact on work production, Hokenson and Munson (2014) notion of self-translation appears to overemphasize the audience-oriented ness of textual variants. The outcomes of this study also demonstrate that this concept fails to account for a number of complex changes that occur throughout the self-translation process. Not all of the variations identified during the study between ST and TT appear as motivated by a need to adapt the unique to the preferences and prospects of a wide spectators. After addressing the study's preliminary research questions and fundamental assumptions, it can be summarized that the research not only enhances to the significant hypertext adjoin Abdullah Hussain's work, but also reveals a flaw in measure of self-translation theory. It also highlights the necessity for better theory to be used for self-translation study, particularly the portion of the writer's creativity that is recreated during the process. The sample used in this study was a novel by Abdullah Hussain, however future research may include an examination of his other translated writings, i.e., Stories of Exile and Alienation (1998), Night and Other Stories (1987), and Downfall by Degrees (1998). Also, worth exploring is comparing Hussain's self-translated work with other self-translated works made by his contemporaries and later self-translators to see how self-translation has evolved through time. In the present research study two texts are compared with each other on the level of language. To analyze the features like character portrayal and thematic progression by comparison of ST and TT can be researched further.

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