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A Contrastive Analysis of English Novel *Memories of My Melancholy Whores* and Its Urdu Translation from the Perspective of Rewriting Theory

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Article Info

Abstract

This study applies André Lefevre's theory of rewriting to conduct a contrastive analysis between the Urdu translation and the original English version of Gabriel Garcia Marquez's novel *Memories of My Melancholy Whores*. Focusing on the perspective of Rewriting theory, the research explores Umer Memon's Urdu rendition titled *Apni Sogwar Beeswaon ki Yaadain* as a case study. The analysis reveals that Memon's Urdu version is a product of rewriting, influenced by theoretical and poetic considerations. The study, anchored in rewriting theory, introduces a fresh approach to understanding contemporary social realism and the translation of romantic novels. Examining the two versions it underscores that translation studies extend beyond linguistic aspects, encompassing macro-level elements like culture and society. This contrastive analysis enriches our comprehension of novel translation. It contributes to broader discussions on translating contemporary Western social and romantic novels, hoping to inspire further research in this domain.

Keywords:

Memories of My Melancholy Whores,
Contrastive analysis,
Rewriting theory,
Ideology,
Poetics,
Culture,
Society

Introduction

Gabriel Garcia Marquez is one of the most read writers in the world. He wrote a new novel 'Memoria de mis putas tristas' in 2004 after a gap of nearly ten years. The book was originally published in Spanish in 2004, with an English translation namely 'Memories of My Melancholy Whores' by Edith Grossman published in October 2005. If seen, the title of this novel is shocking 'Memories of My Melancholy Whores'. It would be more appropriate to call it a novella rather than a novel.

This is the story of an intellectual journalist who wants to give himself a gift in honor of attaining a long life after passing the age of 90, and that gift is that he should have luxury with a virgin on that night. To fulfill this wish, he calls an old prostitute who used to run the chakla illegally. The old prostitute arranges for a young girl for him, but also insists that if the girl is sleeping, she should not be picked up. The main character of the novel, the journalist, does the same, but seeing the girl sleeping all night, he suddenly falls in love with the girl. This man is the one who had sex with five hundred and fourteen women at the age of fifty, and at the age of ninety, when death could knock on his door anytime, he was in love with a 14 year old innocent girl. It was both tragic and joyful. And here both his suffering and his happiness had become spiritual. This is followed by a minor drama in the novel, in which the old ghag prostitute presents this box to a customer. Despite this, the love of the scholar journalist does not diminish and then after a year, the old intellectual realizes that the girl also loves him very much now. He doesn't want anything more than that. He is now ninety-one years old and that is his real life.

To sum up this introductory discussion, a new and unique style of story is Marquez. By piecing together the cruel, bitter, grim reality and the magic of thought and imagination, he creates miracle stories in which it is not known where reality begins and where the magic ends. 'Memories of My Melancholy Whores' has also been accused that the intention and attempt of a 90 year old to have sex with a 14 year old girl in the novel is also immoral and serves as a catalyst in making sexual and physical abuse of minors acceptable to the public. In fact, whatever the objections to

this novel, but mainly loneliness is its subject and the dark color of human compassion dominates it. And it is also true that this novel evoked the feelings of the readers and received numerous favorable and opposing comments.

Keeping these factors in mind, Muhammad Umer Memon has translated this novel into Urdu under the name of 'Apni Sogwar Beeswaon ki Yaadain', who has successfully transferred many collections of Urdu fiction to English and introduced many English novels and books into Urdu. Due to which the Urdu world also enjoyed these excellent novels. And this translated novel is a continuation of that series.

Statement of the Problem

The evolution of translation theories witnessed a transformative shift in the seventies and eighties, moving away from a predominantly linguistic focus to a broader consideration of cultural, social, and political dimensions. Earlier approaches viewed translation propositionally, neglected external influences, and confined the unit of translation to words, phrases, or sentences. However, the emergence of the 'cultural turn' in the 1980s prompted a reevaluation of translation as an intercultural phenomenon. This paradigm shift, led by figures like André Lefevre, emphasized the cultural background's profound impact on translation. Lefevre's theory of rewriting, a pivotal aspect of this cultural turn, redefines translation as a creative and cultural process, wherein the translator, rather than imitating, generates a new text in the target language. This paper aims to delve into the implications of Lefevre's theory on translation, exploring how rewriting introduces variations in the physical, semantic, and stylistic aspects of the source text. Furthermore, the study seeks to examine the factors influencing translation, contributing to repeated or intransitive translations, and shaping a distinct image of the original author and narrative style within the target society. Through this exploration, the research addresses the need for a comprehensive understanding of the cultural dynamics intertwined with the act of translation, extending beyond linguistic boundaries, and shedding light on the intricate relationship between translation and culture.

Research Objectives

In fact, combining the contrastive research of 'Memories of My Melancholy Whores' with the meaning of Lefevre's theory of rewriting, this study will focus on cultural turning points and social factors, as well as further analyze how the Urdu translation of the novel influenced the two controlling factors of the theory of rewriting, ideology and poetics, on Western love novels.

Research Questions

The following questions guide this study:

1. What is the ideological difference between the original English work and its Urdu translation?
2. What is the difference between the English and Urdu versions of this novel from a poetics point of view?
3. Why is this novel popular in the Urdu world?

Significance of The Study

In fact, many Western scholars have studied Lefevre's theory of rewriting deeply. It can be seen that this theory gains a wide reputation in the field of translation and has a great impact. Along with other translation researchers, Urdu translation researchers are also committed to applying the theory of repetitive writing in the Urdu world and applying this theoretical framework to the study of their translations. However, there is still room for considerable research in the theory of rewriting.

Literature Review

Researchers on the novel 'Memories of My Melancholy Whores' and its Urdu translation are very limited at this time. However, some scholars have analyzed the above novel and its Urdu translation from different perspectives. Some of which are being mentioned here briefly.

From Petra's point of view, this is a brilliant book. It is the last book, the final jewel inset into the crown that is the literature of GGM. Do not hold back because of what you've heard. Do not misinterpret and see what isn't there. This book is the musings of a life without much happiness, not sex, and the girl is no more molested than was Snow White resting in her glass case with only her beauty on show. (Petra on hiatus, really unwell (petra-x)'s profile). (<https://www.goodreads.com/book/show/5947099-memories-of-my-melancholy-whores>)

Niloufer Sultana (2007) analyzes the novel and its Urdu translation in the English newspaper 'Dawn' according to the reader's view and expectation and discusses strategies and methods to deal with difficulties in translating popular literary works. She says translation is not easy. In some places, the best language flow and expression fluency may seem wrong that there is no glossary for names, places or words used in a foreign language. (Niloufer Sultana: 'Apni Sogwar Biswaon Ki Yaadain (Memories of My Melancholy Whores) by Gabriel Garcia Marquez, Translated by Muhammad Umer Memon' Content: 'Dawn' (Karachi) 2007) An analysis.)

Terrence Rafferty (2005) says, Mostly, this old man is beyond pride, and beyond shame, too. Because García Márquez doesn't often tell his tall tales in the first person, and because the story inevitably evokes comparisons to "Lolita," readers might expect this little book to be more of a departure from its author's usual, unmistakable style - the lulling, deadpan bedtime-story tone that has always enabled him to get away with both murder and the more improbable kinds of love. But that's not at all what García Márquez is up to here. The cunning of "Memories of My Melancholy Whores" lies in the utter - and utterly unexpected - reliability of its narrator. This daft coot is, in his way, as trustworthy as St. Augustine (whom he does not, I hasten to add, otherwise resemble) because his story is, like the saint's, a conversion narrative. His reason for writing, he says, is to record "the beginning of a new life at an age when most mortals have already died," which means, of course, that he has no motive to be anything but brutally honest about the now-despised former life, the 90 years, to the minute, he "wasted" before seeing the light. (<https://www.nytimes.com/2005/11/09/arts/memories-of-my-melancholy-whores.html>)

Joel Seath (2022) says, Memories of My Melancholy Whores will not endear itself to readers seeking an integrity of morality. This old-age fantasy needn't have succumbed to the unnecessary inclusion of a minor, but Márquez has written precedence with regards to certain themes. One wonders what his continued thinking might have been. Could such a book have worked with a nonagenarian seeking 'love' in legal terms? This reader suggests a definite yes, yet the writer seems to have rejected any possibility of such a tale in favour of the alarm he causes here instead. There is a certain stepping away from the magical realism that still surrounds his name, here in this story that Delgadina is a large part of; yet, in her objectification and in the objectionable narrator, even the magical realist otherness that still pervades cannot fully absolve the latterness of Gabriel García Márquez here. (<https://joelseath.wordpress.com/2022/10/23/book-review-memories-of-my-melancholy-whores-gabriel-garcia-marquez/>)

Research Methodology

The following study, which is primarily qualitative, the researcher has applied contrastive method as he believes that the analysis of ideology in any extract of translation is actualized through the interpretation of the connotative meaning of the text, occurrences and relationship of concepts and linguistic items. Andre Lefevre's theory of rewriting for translation analysis is taken as theoretical framework. Rewriting theory emphasizes the influence of patronage on theory, poetics, and translations made by translators, which determines the acceptance or rejection of literary texts by target language countries of the target language. Lefevre 's theory has brought translation studies from the linguistic level into a broader cultural context.

Data Collection

In this study, data are mainly collected from Gabriel Garcia Marquez's novel 'Memories of My Melancholy Whores' published in 2005, as well as the version of Urdu translator Muhammad Umer Memon's Urdu translation 'Apni Sogwar Beeswaon ki Yaadain' in 2007. Translation that reflects the influence of theory and poetics, as well as its respective original text, will be exemplified and analyzed in detail with examples in the following section.

Data Analysis

According to the theory of rewriting, the translator can break the framework of the original text to meet the needs of the target reader. The three manipulative elements of the theory of writing are theory, poetics, and patronage.

This study only explores how Muhammad Umer Memon's translation of 'Memories of My Melancholy Whores' depicts theory and poetics and approaches the difference between the translation text and the original text. Patronage will not be included in the current study due to limited information in publication.

Consequently, the following chapter will focus on Muhammad Umer Memon's contrastive analysis of the original English version from aspects of Urdu translation and ideology and poetics, trying to explain in detail the two important factors that affect the translation process as well as to explore the difference between the two versions. The following figure shows in detail the application of Lefevre's theory of mimicry in the study of the translation of 'Memories of My Melancholy Whores':

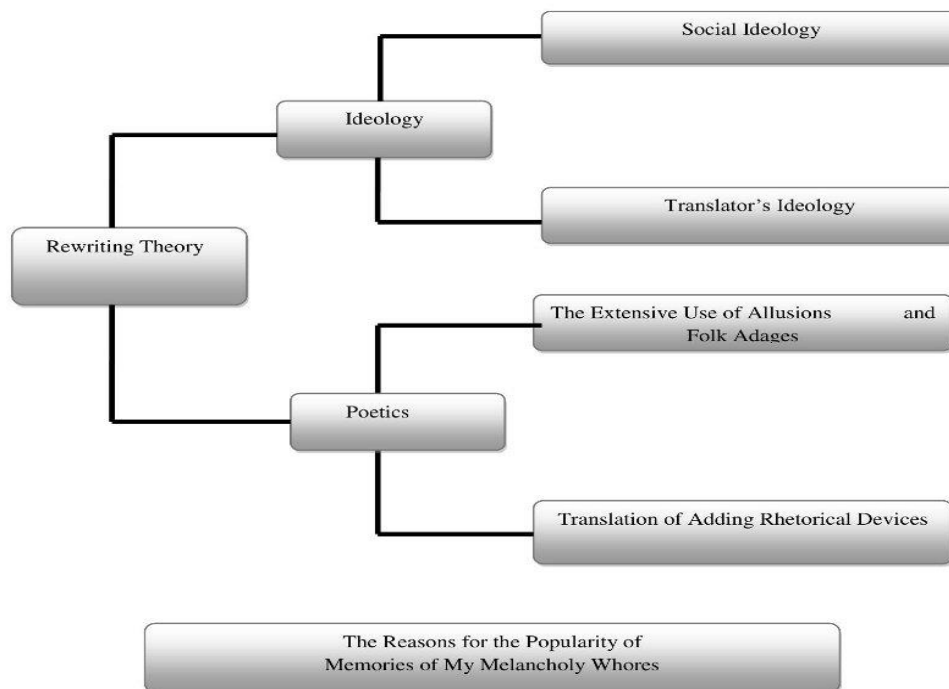


Figure 1- The application of rewriting theory to 'Memories of My Melancholy Whores '

As shown in the figure above, this study will analyze Muhammad Umer Memon's version of translation from the point of view of theory and poetics. First and foremost, the theory will be divided into social theory and the theory of translation, in order to explain the social influence in the translation process and to find out the value of the translator through contrastive analysis of the original work and translation. Analyzing the differences in poetics, this study will focus on the three components of poetics, i.e., a large number of allusions, folk adages and rhetorical devices. Finally, this study will discuss the reasons for the popularity of 'Memories of My Melancholy Whores ', which will include some of the ideas brought about by the rewriting of the novel.

Moreover, ST will represent the example in the source text (original work) and TT will represent the example in the target text (Urdu translation). Contrastive analyses of Urdu and English texts will illustrate the differences between the English and Urdu versions in examples.

Difference Between The English And Urdu Versions Manipulated By Ideology

The study examines how the translation of the novel by Muhammad Umer Memon depicts ideology and poetics and includes the original text to approach the difference between the translation text. However, due to limited information about the publication, patronage will not be included in the current study of the translation of this novel.

When it is discussed how the theory limits translation, Lefevere (1992) offers such a paragraph: The picture of a literary work as a translation is primarily influenced by ideology, whether it is the translator's own view or the ideology imposed from the outside. Theory determines the translator's translation strategy, the discourse world of the source language (such as things, concepts, and habits familiar to the author of the source language) and the solution to the problems involved in the language of the source language. Therefore, it makes sense to look at translation from the point of view of social theory or individual ideology. (Lefevere, A.: 'Translation/ History/ Culture: A Sourcebook' (London: Routledge, 1992) page 14.)

Impact On Translation Through Social Theory

Lefevere (2004) describes the theory as follows: a conceptual grid, consisting of perspectives and attitudes that are considered acceptable at a given time in a particular society. Readers, translators have access to text through this conceptual grid. In other words, the theory in this study points to the thoughts, beliefs, and attitudes that govern people's behavior in a particular social environment. (Lefevere, A.: 'Translation, Rewriting and the Manipulation of Literature Frame' (Shanghai: Shanghai Foreign Language Education Press, 2004) pages: 126-127.)

Every social ideology depends on the political, economic, cultural, educational, technical and religious factors of the time. A particular period has a specific social ideology and different countries will have different social views in

the same period. And every kind of social ideology also reflected the political and economic level of the time. Translation as a kind of socialization is naturally influenced by social ideology which causes differences between the English and Urdu versions.

This part of the study will examine how the translator is restricted under the targeted social theory, so that the original text can be rewritten, making a difference in the expression of the language between the English work and the Urdu version. These are some concepts and expressions of the English context that the target reader can easily understand and accept. The following passages from the original text are for further explanation:

Table 1: ST to TT. Translation to social theory

ST	TT
1. I don't have to say so because people can see it from leagues away: I'm ugly, shy and anachronistic. But by dint of not wanting to be those things I have pretended to be just the opposite. (Gabriel Garcia Marquez: 'Memories of My Melancholy Whores' Translated by: Ed. Grossman (US: Alfred A. Knopf, 2005) p16)	- مجھے کہنے کی ضرورت نہیں کیونکہ لوگ کوسوں دور سے دیکھ سکتے ہیں کہ میں بد صورت ہوں کم امیز، اگلے وقتوں کا۔ لیکن ان اوصاف سے تنفر ہی کے باعث میں خود کو ان کا الٹ ظاہر کرتا رہا ہوں۔ (Muhammad Umer Memon (translator): " Apni Sogwar Beeswaon ki Yaadain ", translated as 'Memories of My Melancholy Whores', by Gabriel García Marquez (Karachi: Shahrzad, 2007) p. 8)
2. I live in a colonial house, where my parents lived and died, and where I have proposed to die alone, in the same bed in which I was born and on a day that I hope will be distant and painless. (Ibid., p. 17, 16.)	- میں ایک نوآبادیاتی طرز کے مکان میں رہتا ہوں، جہاں 2 میرے والدین رہے اور مرے، اور میں نے تن تنہا مرنے کا فیصلہ کیا ہے، اسی بستر پر جس میں میں پیدا ہوا تھا اور ایک ایسے دن (Ibid., p. 8, 9) جو مجھے امید ہے کہ دور بے آزار ہو گا۔
3. When I was very young I heard someone say that when people die the lice nesting in their hair escape onto the pillows, to the shame of the family. That was so harsh a warning to me that I let my hair be shorn for school. (14. Ibid., p. 20, 21)	- اوائل جوانی میں، میں نے کسی کو یہ کہتے ہوئے سنا تھا 3 کہ جب موت کا وقت آتا ہے تو آدمی کے بالوں میں بسی جونیں مارے بیبت کے تکیے کی طرف دوڑتی ہیں، اہل خانہ کو شرمسار کرنے کے لیے۔ یہ ایسی دلدوز تنبیہ تھی کہ میں اسکول کے لیے اپنے بال منڈوانے کے لیے تیار ہو گیا۔ (Ibid., p. 10, 11)

Critical Commentary on Table

Example 1: The translator has used 'کم امیز اور اگلے وقتوں کا' for shy and anachronistic, respectively. At a time when Europeans had established a foothold in large areas of Latin America and used countless tactics and principles to establish colonialism. So, of course, they had to have an impact on the good morals of Latin America. This was the reason why Latin America's old and high values were rapidly dying and were replaced by materialism, wealth and physical appearance. Then a person with old values had to be called the next time. For this reason, the translator replaced the above words with the words 'کم امیز اور اگلے وقتوں کا'. These are the words that best describe anachronistic and shy in the Urdu world. They reflect not only the translator's clever translation, but also the control over the translation of the social ideology of the Urdu world.

Example 2: In fact, Latin America has been the cradle of folk tales, tales and mythology. Moreover, trapped in the colonial system as well as suffering from poverty, backwardness and illiteracy. For this reason, the things that can be based on weak faith in our view are realities in the eyes of the people there. It should also be noted that the strange stories that Marquez's grandmother and his three aunts used to tell him as children were nothing but a daily reality in their eyes. Therefore, the magical reality that the author described and used words like 'harsh warning' to bring life to this narrative, the translator also performed brilliantly and used 'دل دوز تنبیہ' as an alternative and vigorously reflected control over the translation of social ideology.

Example 3: In the 17th, 18th centuries, Spain destroyed all ancient elements of the tribal civilization of Latin American countries. In the name of developing, industries were established and invested there, as a result of which the ancient civilizations such as Maya and Inca etc. were completely destroyed. Their rituals and places of worship did not exist. Although most of these countries had gained independence in the early decades of the 19th century, a new era of colonization had begun in a changed form due to America's own commercial interests, which itself had a lot of pain and anger. Therefore, the author's desire for a day that is undoubtedly far away but unattractive shows his optimism, and if seen, Marquez's words of distant and painless have been given the Urdu form of 'دور بے آزار' by the translator. Which is proof that the translator is not only well aware of the social background but is also in line with the society of the Urdu world.

Impact On Translation Through Translator's Theory

In addition to the social theory described above, individual theory also plays an important role in translation. The translator is closest to the translation and the change in the translator's view will have a great impact on the translation. Personal ideology here refers to a set of beliefs that influence people's behavior, especially those held by a particular group.

In the long of the run, their perception of the novel's characters and some of the relationship that arises in the translation process novel will be dug up in order to analyze the translator's personal impact on the translation of the entire novel.

In fact, when Muhammad Umer Memon translated the novel, it was in view of him that insisting on a particular meaning in the matter of understanding an artwork is not a very reliable and difficult method. Nor is there any stubbornness on right and wrong in the case of linguistic arts. Every word that is used creatively has a large flat side and a bright universe in itself. Translators see in it everything that is consistent with their translation experience and use the prevailing language of their time with the necessary modifications to express it. (Muhammad Umer Memon: 'Misri ki dali ya safaid cheeni: Tarjumah nigari aur uskey aazar', Content: 'Bunyard (Vol.5)' (Lahore: LUMS, Gaurmani Markaz, 2014) pp. 180

However, along with these things, when we examine this novel in depth, it can be found that the translator has a special understanding not only of the background of the author but also of the writing style of the author. Now let's explain these things further through the following excerpts from the original text:

Table 2. ST to TT. Translation to translator's point of view

ST	TT
4. At one time I thought these bed-inspired accounts would serve as a good foundation for a narration of the miseries of my misguided life, and the title came to me out of the blue: <i>Memories of My Melancholy Whores</i> . (Gabriel Garcia Marquez, 2005, p. 30)	- ایک بار مجھے خیال آیا کہ پلنگ کے زائیدہ یہ ماجرے 4 میری گمراہ زندگی کی ازاروں کے بیانیے کے لئے ایک عمدہ بنیاد کا کام دے سکتے ہیں، اور غیب سے عنوان بھی مجھ پر اتر (Muhammad Umer Memon, 2007, p. 15) "اپنی سوگوار بیسواؤں کی یادیں"
5. But what interested me more than films were the little birds of the night who would go to bed with you for the price of a ticket, or at no cost, or on credit. (Ibid., p. 34)	- لیکن فلموں سے زیادہ مجھے ان ننھی منی دختران شب سے 5 دلچسپی تھی جو محض ایک ٹکٹ کی قیمت پر آپ کے ساتھ ہمبستری کے لیے تیار ہو جائیں، یا مفت ہی، یا مستقبل میں ادائیگی پر۔ (Ibid., p. 17)

Critical Commentary On Table

For example 4), in TT, the translator rewrites 'bed inspired accounts' as 'پلنگ کے زائیدہ ماجرے', confirming the translator's view. This is Marquez's first novel in which fore letters have been used in abundance and pass through places. But there are also pornographic elements in the novel, which is easily confirmed by the above lines. In fact, the translator has expressed his views beautifully by using words like 'پلنگ کے زائیدہ ماجرے' above by using words like 'bed inspired accounts'. In his view, the author has adopted a different method to describe the loneliness of the main character. The character's attitude, his treatment of people, his private life, and emotions were not presented by Marquez in the same way that purely present writers do.

For example 5), in the above sentence the main character depicts the charming actions of the old man. According to Marquez, it is meaningful for the old man to call the whores 'the little birds of the night', while Umer Memon calls them 'ننھی منی' becomes even more interesting. That is why Mohammad Umer Memon rewrites 'ننھی منی' instead of the little bird of the night, 'رات کے ننھے منے پرندے', دختران شب

From the above analysis, it can be seen that in the translation of the novel, the translator's theory will have an impact on the formation of the characters, as a result of which the readers of the target language will get an understanding of the characters of the novel. The importance of the translator's theory in the translation process cannot be denied.

Difference Between English And Urdu Versions Combined Through Poetics

In rewriting theory, translation also takes place under another type of control system: Poetics. As rewriting theory points out, translation is controlled by both the inventory component and its practical value in the literary system. If literary works are to be focused, the latter concept has an impact on the selection of topics that should be related to the social system. (Lefevere-2004) (Lefevere, A.: "Translation, Rewriting and the Manipulation of Literature Frame" (Shanghai: Shanghai Foreign Language Education Press, 2004) page: 26)

Therefore, this section first examines how to edit and research the translation of the original text according to the mainstream poetics of the Urdu world.

Compared with the original English version, the Urdu translation is full of various allusions, folk adages and rhetorical devices, enriching the equivalence of language expression and aesthetic elements of language. The literary sources used by the translator will then be discussed. This section is mainly divided into two parts, namely the extensive use of allusions and folk adages and the translation of the inclusion of rhetorical devices.

The Difference Shown In The Widespread Use Of Allusions And Folk Adages

Compared with the original English version which is easy to understand. The Urdu translation makes extensive use of allusions and folk adages. Allusions and folk adages are two features of Urdu traditional culture. Allusions refer to ancient stories and words, and folk adages are widely popular statements, short and vivid, most of which are created by working people. They reflect people's life experience and desire. Folk adages make people's communication more convenient and interesting with local features.

Table 3: ST to TT. Translation to allusions and folk adages

ST	TT
6. And a formalistic father who never acknowledged an error and died in his widowers' bed on the day the Treaty of Neerlandia was signed, putting an end to the War of the Thousand Days and the countless civil wars of the previous century. (Gabriel Garcia Marquez, 2005, p. 26)	- ایک ایسا ظاہر پرست باپ جو کبھی غلطی کا اعتراف نہ کرتا 6 اور اپنے رنڈوے کے بستر میں ٹھیک "معابدہ نیرلندیا" پر دستخط والے دن فوت ہوا، جس نے "ہزار دن کی جنگ" اور گزشتہ صدی کی (Muhammad Umer Memon, 2007, p. 13) ان گنت خانہ جنگیوں کا خاتمہ کیا۔
7. You have a fool's luck, she said. I found a little thing even better than what you wanted. (Ibid., p. 36)	- تم کسی الو کی طرح خوش قسمت ہو، وہ بولی۔ میں نے تمہارے 7 لیے ایک چھٹیا ڈھونڈ نکالی ہے، جیسی تم چاہتے تھے اس سے بدرجہا (Ibid., p. 18) بہتر۔
8. But there's one drawback: she just turned fourteen. I don't mind changing diapers, I said as a joke, not understanding her motives. (Ibid., p. 36)	- لیکن بس ایک خرابی ہے: انھی دنوں چودہ سال کی ہوئی ہے۔ 8 مجھے گوموت کے پوتڑے بدلنے میں تامل نہیں، میں نے مذاق کہا، (Ibid., P18) اس کے مدعا سے نہ بلد۔
9. But nobody paid attention to me except for an emaciated mulatto who sat dozing in the doorway of a tenement house. (Ibid., p. 42)	- لیکن ایک لاغر ملیٹو (کاکیشیا اور حبشی نسل کے والدین کی 9 مخلوط اولاد) کے علاوہ جو ایک ٹینامینٹ ہاؤس کے قدمچے میں بیٹھا (Ibid., p. 20, 21) اونگھ رہا تھا، کسی بھی متنفس نے میری طرف توجہ نہیں دی۔
10. She mocked me, saying: Ah, Maestro, excuse me for living. And turned to business. (Ibid., p. 46)	یہ کہتے ہوئے: اہ، مائسترو، زندہ۔ اس نے میرا تمسخر کیا، 10 رہنے پر مجھ سے درگزر کریں۔ اور سودے کی طرف متوجہ ہو گئی۔ (Ibid., p. 23)
11. So I surrendered my weapons to her with a formal request for her hand, an exchange of rings, and the announcement of a large wedding before Pentecost. (Ibid., p. 62)	- سو میں نے رسمی طور پر شادی، انگشتریوں کے تبادلے اور 11 کے بعد کا ساتوں اتوار) سے پہلے ایسٹر: Pentecost) یوم خمیس بڑی دھوم دھام کی شادی کے اعلان کی پیشکش کے ساتھ اس کے (Ibid., p. 31) سامنے ہتھیار ڈال دیے۔

Critical Commentary On Table

One thing can be found in common with the examples in the table above: the original text is short and direct, while the translation is rich and interesting with Urdu features.

For example 6), War of the Thousand Days' and Countless Civil Wars of the previous century are rewritten as 'ہزار گزشتہ صدی کی ان گنت خانہ جنگی' and 'دن کی جنگ' which is a pulse on the changed form of Latin America. In fact, these are indications of the 'Thousand Day War' in Colombia between 1899 and 1902, during which the period of anarchy reached its peak in Colombia, and the Civil War of Spain and Portuguese established in some places in Latin America, and in some places the colonization of France and the Netherlands. In the 17th and 18th centuries, When Spain and these countries destroyed all the ancient elements of the tribal civilization of the countries of Latin America. In the name of developing, industries were established and invested there, as a result of which the ancient civilizations such as Maya and Inca etc. were completely destroyed. Their rituals and places of worship did not even exist. And then in the early decades of the 19th century, most of these countries had gained independence, but now a new era of colonization in a changed form had also begun due to America's own commercial interests. And something in a way that could neither be predicted nor desired.

For example 7), Umer Memon rewrites 'found a little thing' with 'چھٹیا ڈھونڈ نکالی ہے' , which is said to be an idiomatic and which is locally taken to mean that a young and young girl is in the hand, who is also a virgin .These words also have the property of indicativeness within themselves. If seen, the translation here is more meaningful than the original.

For example 8), 'گو موت کے پوٹڑے بدلنے میں تامل نہیں' , is rewritten with 'don't mind changing diapers. It is spoken in Urdu, which means that there will be no problem in developing a relationship with a young or young age .

For example 9), Marquez used 'mulato' in the original text, in which the translator wrote the repeat 'ملیٹو' and further interpreted the gesture as 'کاکیشیا اور حبشی نسل کے والدین کی مخلوق اولاد' so that the target text readers could easily understand the gesture. And so the translation became more meaningful than the original.

For example in 10), 'turned to business' has been rewritten from 'سودے کی طرف متوجہ ہو گئی'. In fact, 'سودا' is a gesture, as soon as it is spoken, the readers of the Urdu world or target text reach a specific meaning. For Urdu society, the word 'سودا' refers to a woman's sex trade .That's why the translator has shown excellent sound by rewriting it instead of 'business' .

For example 11), the Marquez uses 'Pentecost' in the source text, while the translator Umer Memon repeats it in the target text as 'ایسٹر کے بعد کا ساتواں تہوار: Pentecost: 'ایسٹر کے بعد کا ساتواں تہوار' , which is an addition to the original text .If seen, it falls under the category of tampering with the original text .But it also allows the reader of the target text to easily understand the context .

Difference Shown In Translation Of Adding Rhetorical Devices

While translating the original text, Umer Memon adds rhetorical devices to the translation. In the following cases, he rewrites the original text to meet the requirements of poetry under the targeted literary system. The details are as follows:

Table 4: ST to TT. Translation to adding rhetorical devices

ST	TT
12. At one time I thought these bed-inspire accounts would serve as a good foundation for a narration of the miseries of my misguided life. (Gabriel Garcia Marquez, 2005, p. 30)	- ایک بار مجھے خیال آیا کہ پلنگ کے زائیدہ یہ ماجرے میری 12 گمراہ زندگی کی آزاریوں کے بیانیے کے لیے ایک عمدہ بنیاد کا کام دے سکتے ہیں۔ (Muhammad Umer Memon, 2007, p. 15)
13. By this means of course, I also learned that they attributed my inconsolable bachelorhood to a nocturnal pederasty satisfied by orphan boys on the Called del Crimean. (Ibid., p. 32)	- بے شک اسی ذریعے سے مجھے یہ علم بھی ہوا کہ وہ میرے 13 ناصبور تجرد کو شبانہ اغلام بازی پر محمول کرتے تھے جس کی تسکین کالیہ دیل کری مین پر پھرنے والے یتیم لونڈوں سے ہوتی تھی۔ (Ibid., p. 16)
14. The cicadas were chirruping as loud as they could in the two o'clock heat, and the sun's journey past the open windows forced me to move the hammock three times. (Ibid., p. 34)	- دو بجے کی تمازت میں جھینگر اپنی بھرپور قوت سے چرغ 14 رہے تھے، اور کھلے دریچے کے باہر سورج کے سفر نے مجھے تین بار بیمک کی جگہ تبدیل کرنے پر مجبور کر دیا۔ (Ibid., P34)

Critical Commentary on Table

When analyzed, there is no specific rhetorical devices in the English version. But by adding rhetorical devices such as parables, metaphors, and exaggerations, the translator adds a literary flavor to the novel's translation and improves the readable nature of the text, making the translation easier to understand and successfully delivering similar images to the target reader.

For example in 12), It has been shaped the bed through parables, in order to tell the stories of the narrator's misguided life. In the target text, Umer Memon replaces 'bed inspired accounts' with 'پلنگ کے زائیدہ ماجرے' to present the character's feelings, which is a parable .

For example in 13), after translating 'I also learned that', Umer Memon emphasizes the sexual behavior of the main character and adds the phrase 'ناصریور تجرد کو شبانہ اغلام بازی پر محمول کرنا', which shows the specific sexual behavior of the main character .While reading the translation, Urdu readers can feel deeply that the character will feel entertained by doing this process, in the end it will become a part of it.

For example in 14), Umer Memon 'The cicadas were chirruping as loud as they could' translates to 'دو بجے کی تمازت میں جھینگر اپنی بھرپور قوت سے چرغ رہے تھے' , and show their full eloquence in it .This use of rhetorical devices shows that the translator not only has full control over the language, but he has also filled the literary color by incorporating these tools .

From the above analysis, it can be inferred that Umer Memon uses many rhetorical tools in Urdu translation compared to the original English language, which makes the text more interesting to read.

Reasons for The Popularity of *Memories Of My Melancholy Whores*

'Memories of My Melancholy Whores' is an excellent representation of novels combining contemporary European and Latin American sexual realism and romanticism. And many readers call it a masterpiece of modern literature. By the way, there is no doubt that this is the first novel of Marquez, in which intended fore letters have been used in abundance and pass through places. There are also elements of pornography in the novel and they do not seem to add to the subject of the novel and its meaning, unlike Milan Kundera, whose pornography is a parable or metaphor of politics. Nevertheless, it is a high profile creation of Marquez, because the author has adopted a different method to describe the loneliness of the main character. The character's attitude, his treatment of people, his personal life, and emotions were not portrayed by Marquez in the same way that purely present writers do. Although there is a lot of use of fore letters in the novel, it helps to add a kind of black humor to the story.

In fact, love, loneliness, and death are Marquez's favorite themes. Physical intimacy is secondary to love. Love is beyond that. That is why love is repeatedly encountered in Marquez's creations when the body is getting old, death is wandering around, and the loneliness that remains imposed throughout life is still not far away. If seen, this novel is a wonderful creation. Its translation can not only satisfy the love of Urdu readers for beautiful and sincere love, but can also bring the best literary works and values of faithful love to the Urdu world.

In addition, there are differences in ideology and poetics between the original English work and its Urdu translation. Umer Memon has brought the ideology and poetics of the translated version closer to the priorities of the Urdu world during the translation process. This is also one of the main reasons why this novel is popular in Urdu.

Findings of the Study

The examination of 'Memories of My Melancholy Whores' and its Urdu translation, 'Apni Sogwar Beeswaon ki Yaadain,' through the lens of André Lefevre's theory of rewriting reveals notable distinctions between the two versions. Muhammad Umer Memon's translation process is characterized by repeated writing, a phenomenon explored in this study. The analysis uncovers the influence of theory and poetics on Memon's approach, highlighting the constraints imposed by the theory of rewriting in the translation process. The study elucidates how social ideology has impacted the translator, resulting in language differences between the English original and its Urdu counterpart. From a poetic standpoint, Memon's use of allusions, folk adages, and rhetorical devices adds complexity and interest to the Urdu rendition.

Conclusion

'Memories of My Melancholy Whores,' a masterpiece of modern literature combining European and Latin American sexual realism and romanticism, has been translated into Urdu by Muhammad Umer Memon as 'Apni Sogwar Beeswaon ki Yaadain' in 2007. By applying André Lefevre's rewriting theory, this research provides a novel perspective on the translation process, emphasizing the significance of considering external and environmental factors alongside linguistic elements. As per Lefevre's theory, the Urdu version emerges as a rewriting influenced by theory, poetics, and the translator's social ideology. The contrastive analysis introduces a fresh approach to studying novel translations, transcending linguistic boundaries to encompass the broader cultural and societal context.

Recommendations

Building on the findings, it is recommended that future research explores the theme presented in Marquez's novel 'Memories of My Melancholy Whores' from various perspectives. Investigations could delve into linguistic analyses, postcolonial perspectives, and descriptive and functional viewpoints to comprehensively understand the novel's nuances. These diverse approaches would contribute to a more holistic exploration of the text, enriching the existing body of knowledge in translation studies and literature.

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