

## **Diexis as an index of style: a descriptive study of train to Pakistan by Singh and its Urdu translation by Ahmad**

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### **Abstract**

The study investigates the usage of deixis as a style index in Khushwant Singh's novel "Train to Pakistan" and Ahmad's Urdu translation. A qualitative research methodology is used to examine the frequency, kinds, and roles of deixis in both the original work and its translation. It emphasizes the importance of deixis in character development, geographical and chronological contexts, and social connection representation. The study also investigates the difficulties that the translator faces in keeping the stylistic features of deixis. It contributes valuable insights into the role of deixis in literary and translation style.

**Keywords:** Style, Diexis, Translation, Deictic items, Narration

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### **1. Introduction:**

Translation is the process of transferring information from one language to another, with the translator's voice influencing the text. This study investigates the style of the author and translator in an English historical fiction and its Urdu translated version in Urdu. Diexis, a stylistic index, is used to analyze the choice of deixis and the relationship between the narrator and character. The data includes a post-colonial historical fiction, Train to Pakistan, by Khushwant Singh, and its translation by Irfan Ahmad. Spatial and temporal deixis determine the narrator's position and relationship with the character.

Deictic analysis is performed on both the original English text and its Urdu translation. The study concludes that the choice of deixes and shift in deixes can change the style or influence the author and translator's perspective. The novel depicts the lives of people living in a village before partition, highlighting the tensions and tensions between Sikhs and Muslims. The translator's perspective may shift due to differences in style and social and religious factors.

### **2. Theoretical Framework**

Translation is the transfer of meaning from one language to another for a specific purpose. Translators assist readers who cannot understand the original text's language. The original text serves as the translator's reference, and the translator must adhere to its ideas to preserve its primary ideas. While some argue that translators must maintain their own style, it is generally believed that they accurately translate. While translating from one language to another, a translator must make decisions and make changes to the text that may result in the 'translator's voice' being imprinted in the translation. Ellen Valle stated that because all meanings are conveyed to another language via translation, the meanings might change (Valle, 1993). When a piece of literature or a document is translated from a language not spoken by the readers, the translation is regarded as a copy of the original. The voice of the

translator or interpreter is no longer taken into account. At this point, Herman made an argument by asking, "Whose voice comes to us when we read translated discourse?" (Herman, 1996, p. 197). This topic created a conversation about whether the translated material accurately reflects the original language or if

there are signs of the translator's point of view. In addition, according to Schiavi, "A translation is different from an original in that it also contains the translator's voice, which is in part standing in for the author's and in part autonomous" (Herman, 1996, p. 3). Herman contended that his interpretation of the translator's voice demonstrated the translator's input in the translation. Mona Baker believed that the translator is more significant than the original author as a result of this argument. In her article "Towards a Methodology for Investigating the Style of a Literary Translator" published in 2000, Mona Baker explores the translator's style. Using corpus analysis, she demonstrated how certain linguistic decisions leave traces of the translator's voice. The two stylistic branches that Baker focused on are literary stylistics, which refers to the linguistic decisions the translator made, and Leech and Short's forensic stylistics, which refers to the inescapable, unconscious idiosyncratic choices a translator made. According to this approach, the translator incorporates part of his presence in the narrative they are translating. These justifications lead to the conclusion that the translator always contributes a new perspective to the translation.

The study of narrations, or narratology, exclusively addressed the narrator's perspective as the author or translator. To achieve a goal, add novelty or originality to language in the sense of stylistics, narratives are narrated by authors in their own styles. As stated by Labov, "narrative as past experience by matching a verbal sequence of clauses to the sequence of events which (it is inferred) actually occurred" (Labov, 1972, pp. 359–360). When recounted, narratives form an image in the reader's mind that they can connect with. In her article "Translation and Conflictual Narrative Account," Mona Baker made the argument

that narratives not only allow us to relate to the events being narrated, but also enable us to have opinions about them (Baker 2006).

The study of the novel is therefore "the study of fictional mental functioning," according to Palmer, who asserted in 'Fictional Minds' that "narrative fiction is, in essence, the presentation of fictional mental functioning" (Palmer, 2004, p. 05). Palmer used a wide definition of "mind," which encompasses not just cognition and perception but also emotions, beliefs, and dispositions (Palmer, 2004, p. 19). Similar findings about literary stylistics have been reached by academics who have studied the many linguistic patterns that contribute to the projection of the different "mind styles" of characters, narrators, or authors. The term "mind style" can be used to denote any specific language representation of a distinct mental self, as first proposed by Fowler in *Linguistics and the Novel* (Fowler, *Linguistics and The Novel*, 2003, p. 103) When persistent structural possibilities concur to divide the given reality into one or more patterns, a world perspective, or what I shall refer to as a "mind style," manifests (Fowler, *Linguistics and The Novel*, 2003, p. 76)

Boase-Beier defined mind style as a consistent stylistic pattern in the text as evidence of a specific cognitive state (Boase-Beier, 2003).

Deixis refers to linguistic expressions (such as "I," "this," "here," and "now") that refer to objects and spatial or temporal locations from a particular subjective position, typically that of the text's author in the situational context in which the text is being produced. Deixis is derived etymologically from the Greek word for "pointing." According to Lyons, deixis refers to the positioning and identification of individuals, things, events, processes, and activities that are being discussed or alluded to in relation to the spatiotemporal context that is being created and maintained by the act of utterance and the presence of a single speaker and at least one intended recipient (Lyons, 1977, p. 637) Deictic expressions often use the speaker's position as their point of anchorage in face-to-face interaction, which Lyons refers

to as the "canonical situation of utterance," and are therefore only correctly interpreted with relation to that position. Due to the fact that "the ego of the encoder represents the centre of orientation" (Rauh, 1983, p. 12) Deixis is frequently referred to as "egocentric" (Rauh, 1983, p. 12). According to Lyons, Bühler, and Levinson, this orientation point has also been referred to as the "origo," "zero point," or "deictic centre" by default.

According to Susumu Kuno, Zubin, and Hewitt (2009), the flexible nature of "deictic centering" or establishing a point of 'origo' is what provides the basis for the deictic structure of narrative, and indexicality has a tendency towards centers of attention and empathy. (Kuno, 1987)

In order to control not only what is looked at but also from what perspective these things are perceived, the author of a literary text is tasked with creating what Zubin and Hewitt called the "deictic centre window." They go on to say that this window, which they define as the point where temporal, spatial, and personal coordinates cross to produce an origin view or focalizing perspective, is the only way for a reader to enter the fictitious universe that is "presupposed" by its "deictic structure."

Additionally, readers engage with the text through interpretation and interaction create a deictic centre from which to see the unfolding story events because of the widespread notion that experience is unitary, and utilize this deictic centre to anchor their knowledge of the text as much as they use the "I" of face-to-face conversation. The reader reads the text as though they were in that centre, following the altered deixis (Zubin & Hewitt, 2009). These readers include translators, whose field of study is characterised by "ambiguity and

polysemy" (Landers, 2001).

Translator aims to preserve emotional content and meaning in a text by reorganizing phrases and retaining deictic elements. This is crucial as emotive language in literary writings relies on deictic center, which can be lost if altered or removed

The research gap that the current study seeks to fill is highlighted by providing a deeper understanding of the earlier studies on deixis. A Stylistic Study of Diexis and Viewpoint in Literary Discourse by Dhahi al-Hassnawi explored the spatial and temporal point of view in literary texts using cognitive stylistics. In order to analyze how the reader travels around in the story from his point of view, he applied the deictic shift theory model (Al-Hassnawi). He claimed that diexis aids in identifying the characters' and the author's points of focus.

Masson and Serban conducted nearly identical research. Additionally, they emphasized how deictic shifts affect the changes in the spatial and temporal point of view. Mason and Serban (2003) investigated the point of view from a translational approach. They look at how deixes differ in the source and target texts and how the translator positions himself differently by using them to create their own unique style, which eventually shifts the narrative's focal point.

Galița (2011) studied the deixis from a perspective of pragma stylistics. According to her deixis are the source of developing meaning and assist the speakers' words significance in the context in which they are spoken, expressing their attitude toward themselves, the message, and the listener, from whom they are expecting a specific action or response.

According to Bosseaux (2007), Jonasson (2001) looked into the translation of French fiction into Swedish and discovered that the author presents a subjective point of view through the use of particular determiners, but the translator has difficulty doing so because there are no Swedish equivalents. Therefore, the translator tried to maintain the subjective point of view through careful selection of the deictic elements. Although there are several instances where an objective point of view was developed through the use of non-deictic expression, Jonasson did not take these into account in her investigation.

In his research at the University of Jordan, Othman Ahmad Ali Abualadas examined the deictic shifts in the three Arabic translations of the book *Wuthering Heights*. He focused his research on the spatial and temporal perspective, which altered with each deictic change. According to the researcher's findings, translation brings the narrator closer to the characters in both time and location. He added that by using his own diction and characterization, the shifts enable the translator to convey his voice in the target text (Abualadas, 2018).

Following Fowler's mind-style concept and Baker's dual voice concept, it is clear that there is a need to investigate the translators' and authors' individual styles based on the use of deixis. Moreover, there is no study conducted in the English-Urdu pair of source and target text focusing on the use of diexis and their contribution to the style of the author and the translator. The research would add knowledge to the field of translation studies. This research investigates the use of deixis in Khushwant Singh's historical novel "Train to Pakistan" and its Urdu translation by Irfan Ahmed. It focuses on the author's and translator's deictic style and the changes that occur during translation. The study also aims to discover changes in focal point that result from changes in deixis. The story explores religious and political tensions following India and Pakistan's 1947 separation, with the arrival of a train carrying the dead of Hindu and Sikh migrants affecting the Muslim population in Mano Majra. The study examines the narrative's use of deixis, providing insights into historical events and views during the partition.

### **3. Research Framework**

The study is qualitative and descriptive in nature. Every writer has his own specific style of writing. According to Baker (2000) the translator's style is analogical to the original writer. So a detailed investigation is conducted to explore the style of author as well as the translator. The study is limited to the use of deixis. Bühler divided Deixis into three categories: personal, temporal, and spatial, to which Fillmore and Lyons (Levinson, 1983 ) added two more: discourse deixis and social deixis, which are related to person deixis and spatial and temporal deixis, respectively. Deixis can be categorized as follows:

1. Person deixis - describes who is speaking in a communication context;
2. Temporal deixis: This technique considers the moment the communication act occurs;
3. Spatial deixis refers to a location or locations where people are found;
4. Social deixis - This technique emphasizes "the social relationships on the part of the participants in the conversation, that determine, for example, the choice of honorific or polite or intimate or insulting speech levels etc." (Fillmore, 1997, p. 61)
5. Discursive deixis - Fillmore (1997) writes that this term refers to "the matrix of linguistic material

within which the utterance has a role, i.e. the preceding and following parts of the discourse."

Diexis means oriented toward something in the Greek language. In order to locate the point of view, deictic expression entails creating a clear point of observation. It is important to pay attention to deictic phrases in the specific setting that the characters are in. According to Bosseaux (2007), diexis include personal pronouns, time and tense adverbs, place adverbs, and other locative phrases. According to Simpson (1993), the primary function of deixis is to place the speaker in relation to the listener in terms of their proximity or distance in space. Simpson (1993) concentrated further on locative expression from a spatial perspective and introduced the concept of duration from a temporal perspective to examine whether or not events are occurring at an accelerated pace.

Data is obtained by developing a corpus of the novel Train to Pakistan. A cleaned corpus is developed and Tagged by Stanford MAT Tagger version 1.3.3. The corpus is then run through the ant-conc software to obtain the deixis. All the possible deictic words are entered in the software and their occurrence in the text is discovered in the numerical form. Almost 16720 deictic occurrences are discovered in the source text. Then their parallel in the

target text is discovered. Out of 16720 co-occurrences of deictic expressions in the source text and the target text some of the occurrences are chosen in data discussion. The data helps in exploring the use of diexis as an index of style.

#### 4. Data Discussion

This section discusses the data and describes the research findings. Here, the issues of the problem statements are elaborated, beginning with the varieties of deixis and their equivalents in Khushwant Singh's novel Train to Pakistan and its translation.

##### Personal Deixis

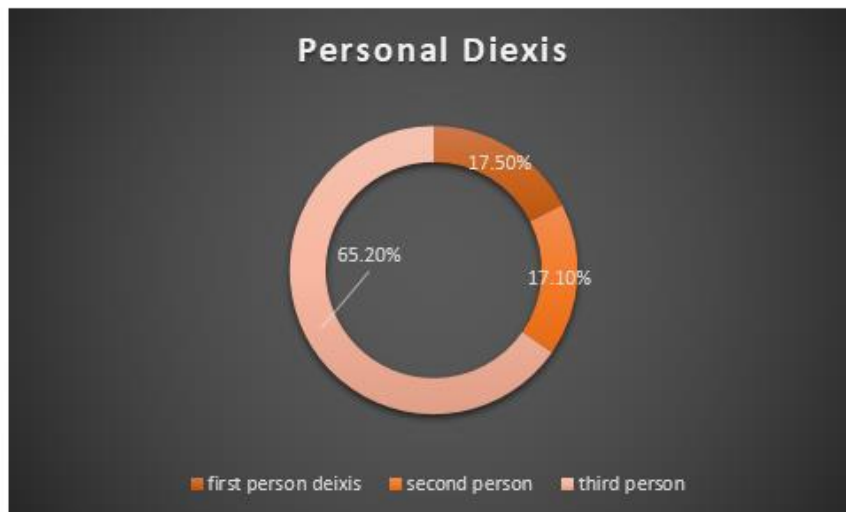
In "Train to Pakistan," the author employs personal deixis to provide a nuanced and detailed account of various social, cultural, and political topics. This approach fosters intimacy and identification with the characters, allowing readers to experience the events through their eyes and empathize with their struggles. The use of pronouns like "I," "you," and "we" highlights the viewpoint and identity of the speaker, allowing the reader to fully understand the characters' experiences and feelings. For instance, the pronoun "I" in the text below denoted the view point of Jugga, the main character:

"They always arrest me when anything goes wrong in Mano Majra. You see, I am a badmash" (Singh, 1956, p. 104).

" جب بھی منوں مجرا میں کچھ غلط ہوتا ہے تو یہ ہمیشہ مجھے گرفتار کر لیتے ہیں آپ نے دیکھا کہ میں بدمعاش ہوں۔"

He himself identified himself as badmash and he considered that being arrested is the quality to brag about. He would be honored and feared in his village when addressed as badmash.

**Fig. 4.1** Personal Deixis



The fig 4.1 represent the total no. of personal deixis used in the source text ‘Train to Pakistan’. A total of 5568 personal deixis are present in Train to Pakistan among which 978 are used for first person, 956 are used for second person and 3631 are used for third person.

The author frequently refers to the reader as “you” doing so, gives the reader the impression that they are a part of the story and are going through the events with the characters by utilizing the pronoun "you" in this way. For example:

“If you look at things as they are, he told himself, there does not seem to be a code either of man or of God on which one can pattern one’s conduct. Wrong triumphs over right as much as right over wrong. Sometimes its triumphs are greater. What happens ultimately, you do not know. In such circumstances what can you do but cultivate an utter indifference to all values? Nothing matters. Nothing whatever ...” (Singh, 1956, p. 251).

Author used the pronoun ‘you’ to address the readers in Iqbal’s intuitions about the life that sometimes life brings a person to a position where nothing matters whatever values someone practice. However the translator omits these intuitive thoughts. He did not address audience directly. His style is different from the author in using personal deixis. He did not involve the readers in the events happening in the novel.

It’s the style of the author that he presented the thoughts of the characters is such a way that actually directly address the readers. He engaged the reader in the personal thoughts of Iqbal Singh and make the reader to think along with the characters and analyse the socio political events of the novel.

### **Temporal Deixis**

Khushwant Singh's "Train to Pakistan" is a historical novel set during India's partition in 1947. The use of language to refer to specific times is referred to as temporal deixis. Temporal deixis is utilized in the novel to anchor the story's events in a precise time frame.

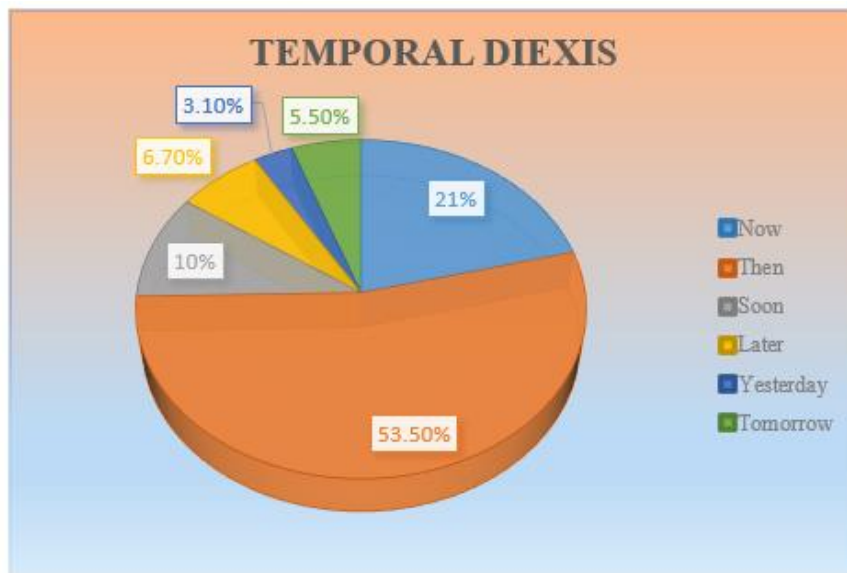
The Historical occurrences mentioned several times throughout the narrative and acts as a major chronological marker. Specific dates and events were used in the story to indicate the passage of time. for example, “On August 15, 1947, a train carrying refugees departed Mano Majra”.

The changing seasons and weather patterns were used to show the passage of time. For example, the arrival of winter was regarded as a sign that the combat is over. Moreover the cultural tradition and rituals were portrayed in great detail. Harvest celebrations and weddings, for example, were used to mark the passing of time.

Temporal deixis under consideration are verb tenses, and different adverbs of time for example; now, then, later, soon, yesterday, tomorrow. A total number of theses occurrence is approximately 10,900.

The tenses express the time in which the story is narrated and bring the events and characters at a proximal or distal position in the place of time.

**Fig 4.2** Temporal Deixis



In fig. 4.2 the no. of temporal diexis are represented in the form of a pie- graph. The diexis include now, then, soon, later, tomorrow and yesterday. Out of which now and soon is a proximal temporal diexis while then, tomorrow and yesterday are distal temporal diexis. By observing the quantitative description of temporal diexis it can be said that the novel was narrated in a distal temporal plane. The temporal diexis also include tenses which again indicates that the narrative is written from a distal point of view. The narrative was narrated as a story occurred in the past.

Considering the following textual extract:

“Juggut Singh had been gone from his home about an hour. He had only left when the sound of the night goods train told him that it would now be safe to go” (Singh, 1956, p. 20).

جگت سنگھ اپنے گھر سے تقریباً ایک گھنٹہ پہلے کہیں گیا تھا۔ وہ اس وقت گھر چھوڑ چکا تھا جب رات کو آنے والی مال گاڑی نے اسے اس بات کی اطلاع دی تھی کہ باہر جانے میں اسے کوئی خطرہ نہیں۔

In this extract the proximal diexis ‘now’ is used in the original text to highlight the proximity of the event or the decision to go out. By using proximal diexis the author remain

at a proximal distance to the audience and this proximity helps to connect the reader to the text and to the author more closely. In its translation the word now that would literally be translated as اب is not used however the sentence structure of Urdu language suggested the proximity of the event. Jugga was a famous badmash of his village and was not allowed to move out of his village after sun set but it was usually observed that after night goods train every one falls asleep in the village and it would be a safe time to meet his girlfriend.

“Malli said he was not afraid of him any more since all Jugga could do now was to sleep with his weaver girl” (Singh, 1956, p. 112)

"ملی کہہ رہا تھا کہ وہ اس سے اور مزید نہیں ڈرے گا جب تک کہ جگا اس جو لاپے کی بیٹی کے ساتھ سوتا رہے گا۔"

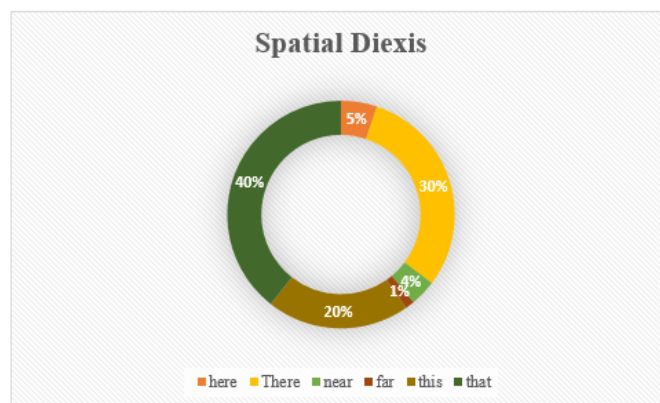
This extract shows the point of view of Malli, the leader of Daku gang of Mano Majra and the opponent of the protagonist Jugga. In this extract there are two temporal diexis that were used and translated differently from that of the original text. The first is the use of tense that was used differently in source text and target text. In the original text the tense is past conditional tense that shows that the narrative is in past tense and narrated by the author from a distal point. However the translator changes the tense to continuous conditional tense that conveys a sense of a continuous behaviour of a character at a proximal point, and that the specific behaviour will be continued until the condition exits. This difference elaborates a completely different style of narration of the events by the author and the translator.

Overall, temporal diexis is skillfully used in "Train to Pakistan" and its translated version to convey a feeling of time while also grounding the story in a specific historical context.

### **Spatial Diexis**

Spatial diexis occurred for 892 times in the source text ‘Train to Pakistan’. The deictic expression that are explored under spatial diexis include; here, there, this, that, near and far.

**Fig 4.3** Spatial Diexis



In fig 4.3 represents the spatial deixis in the form of pie-graph with their no. of occurrence and percentage of occurrence. The deixis that are explored in the text include here, there, this, that. 'Here and this' are the proximal deixis that are discovered in the source text, 'Train to Pakistan'. While 'that and there' are the distal deixis in the source text. It is discovered through the percentage of occurrence that distal spatial deixis occur more as compared to the proximal deixis. Proximal spatial deixis are 36% of the total deixis while distal spatial deixis are 64% of the total deixis. It shows that the deixis that address the distal spaces are used more, which gives an idea that narrator is narrating the story from a distal position with respect to the events and characters.

Spatial deixis is a language phenomenon used to specify an item or entity's position in relation to the speaker or communication's setting. In Khushwant Singh's 1956 novel "Train to Pakistan," examples include demonstratives, adverbs of direction, and prepositions. These words indicate the location of characters, such as "this train," "that village," or "these fields."

Adverbs help describe the relative positions of different locales, while prepositions connect things and their places, providing readers with a better understanding of their location. "We can have a meeting here one night after the evening prayer and you can tell them all you want" (Singh, 1956, p. 45).

The textual extract is the conversation between Meet Singh, the 'bhai g' of Gurdwara and Iqbal, when Iqbal first time visited the Mano Majra and learned about the murder that happened last night. Acknowledging his social worker identity Meet Singh suggested him to have a meeting with villagers and tell them what they want. The spatial deixis here suggests the place Gurdwara where everyone can gather together. Here is a proximal spatial deixis and it suggests that the author bring his leader closer to the events and the places that are named in the novel. Another extract was "here next door is Muslim's mosque" (Singh, 1956, p. 43) so all the places that are representing some kind of religious or political identity are demonstrated by the proximal deixis. This is the style of author. However the translator has omitted these extract from the text that suggests his different mental orientation as well a different style of narration.

"This was not all that changed the life of the village. A unit of Sikh soldiers arrived and put up tents near the railway station. They built a six foot-high square of sandbags about the base of the signal near the bridge, and mounted a machine gun in each face. Armed sentries began to patrol the platform and no villagers were allowed near the railings." (Singh, 1956, p. 81).

"گاؤں کی زندگی میں صرف یہی تبدیلیاں نہیں آتی تھیں۔ سکھ سپاہیوں کا ایک یونٹ وہاں پہنچ چکا تھا اور انہوں نے ریلوے اسٹیشن کے نزدیک خیمے گاڑ لیے تھے۔ انہوں نے پل کے نزدیک چھ فٹ اونچا مربع سچکل میں ایک ریت کا مورچہ تعمیر کیا تھا اور ہر ٹیلے کے سامنے سٹین گن رکھی ہوئی تھی۔ مسلح سپاہیوں نے پلیٹ فارم سے پٹرول دینا شروع کر دیا تھا اور کسی بھی گاؤں والے کو زینے کے جنگلے کے قریب آنے کی اجازت نہ تھی۔"

The use of spatial deixis 'near' is used in this extract. The author highlighted the spatial position of the soldier's camp by using the spatial deixis "near". The same deictic item was used in the translated text. The proximal deixis also help the reader to get engaged in the narration and feel himself as a part of it. The use of proximal deixis like 'near' make the reader realize his presence in that particular scene or event that is being depicted by the author or the translator. It indicates that the author and the translator have the same narrating style.

### **Social Deixis**

Social deixis is a linguistic notion that relates to the use of language to indicate social relationships and identities between the speaker and the listener, as well as between people and groups more broadly. Honorifics, titles, and kinship terms are examples of social deixis words and phrases that transmit information about social roles, status, and identities.

Social deixis is utilized in communication to form social ties and transmit social meaning. When someone is addressed as "Mr." or "Ms." followed by their last name, it demonstrates respect and acknowledgement of their social rank. Similarly, when kinship names are used such as "mom" or "grandfather," social deixis are employed to signify a familial link as well as to convey fondness or respect.

Social deixis is an important part of communication since it assists speakers in navigating social encounters as well as signaling their own social identities and affiliations. It is also employed in literature to convey information about the social worlds of the characters and to provide a feeling of social context.

The novel employed social deixis to communicate information about social relationships, positions, and identities. The novel's use of honorifics and titles to indicate respect and social standing is one example of social deixis. Hukam Chand, for example, was referred to as "sahib" by the other characters, suggesting his standing as a government official. Similarly, Iqbal's character was described as a "Shehri Babu" to denote his modern identity.

He was educated, therefore belonged to a different class. He was a babu (Singh, 1956, p. 46).  
"وہ پڑھا لکھا تھا اس لیے وہ کسی اور کلاس سے تعلق رکھتا تھا وہ ایک بابو تھا۔"

The novel uses social deixis to convey family links and social roles, such as Juggas's mother being referred to as "Beybey" and Nooran as "Mother of All." It also uses social deixis to convey caste and class distinctions, such as Bhag Mal as a "chamar" and Iqbal's wife as a "begum." The majority of social deixis are consistent in the translated text, highlighting the author's and translator's styles in representing these social deixis.

### **Discursive deixis**

Discursive deixis is a linguistic phenomenon that involves language use reflecting social, cultural, and situational contexts. It involves using deictic terms and pronouns and adverbs that are influenced by the context. This deixis establishes connections between speakers and audiences, as well as shared knowledge and presuppositions within a discourse community. In Khushwant Singh's Train to Pakistan, the use of repetition highlights key concepts and themes, as seen in the novel's title, which serves as both a primary theme and reference for characters and events. The title of the novel is transliterated in Urdu language. However in later lines it is translated in Urdu. It shows that the translator is more focused on the structural and syntactic rules of the target language. He changed the discursive identity of the phrase by translating it in Urdu language as ریل ٹرین والی پاکستان جانے and sometime it is used as just ریل.

The use of direct address to engage the reader and provide a sense of immediacy is another instance of discourse deixis in the novel. In the opening lines of the Novel 'Train to Pakistan' for instance, the author addressed the reader directly: "The summer of 1947 was not like other Indian summers" (Singh, 1956, p. 11).

"1947 کی گرمی ہندوستان کی دوسری گرمیوں کی طرح نہ تھی۔  
یہاں تک کہ موسم بھی اس سال کچھ اور ہی محسوس کر رہا تھا۔"

This gives the story a sense of urgency and engages the reader. This line builds a sense of mystery in the mind of reader and symbolized something terrible that is going to happen. The same discursive strategy is opted in target text by the translator.

Another example of discursive deixis is the reference to the most famous speech of Nehru where he talk about the nation's tryst with destiny (Singh, 1956, p. 173). The authors by the his character Hukam Chand represents the aftermaths of the speech that how the speech caused all of this chaos and this tryst with destiny is actually bad for the people of Mano Majra and the people of Pakistan and Hindustan. The translator however omitted the whole references. It is the discursive strategy of the translator to not engage his readers into any kind of political discussion. He rather just focused on the description of the events in his own words.

## **5. Conclusion:**

The research reveals the author and translator's unique writing styles in Train to Pakistan. The author uses personal, spatial, temporal, social, and discursive deixis to create proximal focal points, while the translator maintains a distal positions from the characters. The author's focus on social identity and political and religious discourse highlights the novel's social identity. The translator maintains a simple, story-based narrating style



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