Translation and Gender Ideologies: A Critical Analysis of Urdu Translation of the English Novel *The Bride* by Sidhwa

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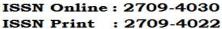
Abstract

Translation Studies has recently concentrated on the role of the translator in cultural communications and emphasized the translator's ideology as one of the factors that influence the work of translation. This study has examined the novel The Bride of a great novelist Bepsi Sidhwa and its translation into Urdu Zaitoon. From the Socio-Cultural perspective, this research specifically aims to investigate the role of gender in choosing the lexico-syntactical structure during the process of translation. 'Feminist translation theory Gender in Translation by Sherry Simon and the dimensional model of Critical Discourse Analysis by Norman Fairclough were employed as a theoretical framework for this research. The corpus of this study was examined and analyzed to see the relationship between gender ideology and the translator's grammatical choices. The deep analysis of TT proved that the gender and ideology of the translator played an important role during the process of translation.

Keywords: Gender, Ideologies, Culture, Norms, Source Text & Target Text, CDA,

Introduction

Munday (2001) claims that during the history of written and spoken translation had played a vital role in inter human communication. Newmark (1988) also says that twentieth century was the age of translation. Translation is taken as an important factor in the progress of different societies in the whole world. The concept of translation is not just the mechanical act of transferring meaning from one language to another rather as Benjamin (1989) asserts, it is the act of " re-creation." (p.82), in this creative process, Benjamin (1989) continuous, "there could be no objectivity, not even a claim to it (p.7)." Therefore, the translator as the re-producer of the work has his/her own aim in translating the text and when a particular purpose in the process of re-creating a text is at work, the translator's philosophy plays a crucial role in revealing his/her objective. 'Translation Studies' as a discipline has been established to transmit knowledge between different languages. According to Hatim and Mason (1997), translation as the act of communication between which explicitly or implicitly deals with two distinct languages including an array of different elements such as culture, politics, history and ideology. Munday (2013) has given another definition of translation according to which translation is the

progression between two different written languages, changing of an original written text (the source text or ST) in the original verbal source language SL into a written text (TT) into a different verbal language. Some initial studies were absorbed on the idea of being truthful to the source text.

The addition of CDA into TS has fetched the notion of translation into another aspect. The performance of translation is entrenched in a specific social setting and the translator's interpretation of the source text and the choices made in the creation of the target text are based on the translator's social and cultural background and familiarity with other texts and discourses. It is might be the fact that translators insert their own world views and ideologies in translations either consciously or unconsciously, rendering their own expectations or the necessities specified in the translation brief. In 'Translation Studies', certain features of CDA have been applied to analyse the ideological inspirations behind translators' text-linguistic selections in the TT and the translator's part in the interpretation process of the proposed meaning of the ST and the creation of a new TT. The present research in the field of CDA, within TS offers a compact framework for the analysis of the ST and TT.

Research Objectives

- To explore the 'gender ideologies' that affect the process of translation.

- To identify the translation strategies and procedures applicable to this research project.

- To identify the role of socio-cultural norms in the process of translation.
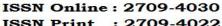
Research Questions

- How gender ideologies are transmitted in TT from ST by the translator?

- What are the translation strategies used by the translator?

- What is the role played by the socio-cultural norms in the process of translation?

Significance of the Study

This study is based on the notion that the role of translator in the progression of translation is very crucial. Translators manipulate the text according to their social standing. With the help of this research project, researcher has unveiled all those factors which force a translator to intervene during the translation activity and has found the answer of the question that how far gender ideologies are responsible to affect the translation strategies particularly adopted by the female translators. Many researches have been conducted on the issue of gender and ideologies in which 'the work of male authors translated by female translators' and 'the work of female authors translated by male translators' were investigated but this research has been conducted over the issues of 'gender ideologies' in a new prospective in which author and translator both are females. There is another hallmark of this research is that the role of 'socio-cultural norms' has also been analysed critically which has filled somehow the gap left in previous studies done by the researchers over these grave issues.

Literature Review

The purpose of this chapter is to offer the back ground for the research problem. Many studies have been conducted in the history of 'Translation Studies' but still there is enough room is available to conduct a comprehensive research to find-out the factors which affect translation process. This study is based on the issues of gender, ideology, power and culture in relation with translation. These are very important factors which have very strong influence on the process of translation. In different societies, they affect the procedure of translation differently. Countries like Canada, France, Germany and America translators have much liberty beyond the issue of gender but in developing countries which once under the rule of colonialism, still facing gender specific issues and Pakistan is one of them. The influence of 'culture and power' or 'cultural power' has also been seen in the process of translation. Feminist translators are still facing the problem of gender discrimination which affect the notion of 'fidelity' on the higher level. So, in view of the existing literature, present study has been analyzed thoroughly. The areas which have provided a solid foundation for this research have been discussed below in detail.

- Gender
- Translation and Gender
- Ideology
- Translation and Ideology
- Translation, Ideology and Power

Gender

The word gender came from Anglo-Norman and Middle French *gendre* which came from Latin genus and both words mean kind, type, or sort. Oxford English Dictionary (OED) recorded the original meaning of gender as 'kind' which had already become obsolete. The word is still verified in the particular sense of linguistic gender. Aristotle claimed that this concept was presented by the Greek philosopher Protagoras. Gender identity refers to a personal identification with a specific gender and gender role in society. Traditionally, the term woman was used interchangeably with reference to the female body however; this usage has been observed as provocative by some feminists. There was a qualitative analysis that discovered and presented the depictions of gender; feminists test these leading ideologies regarding gender roles and biological sex. According to Judith Butler, the idea of being a woman to have more contests owing not only to society's viewing women as a social classification but also as a sense of self, ethnically conditioned or fabricated subjective identity. Social identity, referred to the common proof of identity, with a social kind that created a common culture among participants concerned. Categorizing males and females into social roles has created a problem because individuals feel that they have to be at one end of a linear scale and must recognize themselves as man or woman, rather than being permitted to pick a section in between (Butler, J. 1990).

Translation and Gender

The word 'Translate' as a verb which has two meanings to change or write into another language and to change something from one form into another form (Yang, 2009). 'Translation Studies' has involved the research of the procedure of translating and translated texts. 'Feminism' as a movement has paid much attention to differentiate men and women having different
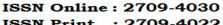
characteristics and has tried to overcome the stereo-typical opinion of women in the male dominating societies. In 1900s, this movement was on its initial stage when women were playing their active role in all the social institutions. Women struggled hard to present themselves as an important part of their society and they were kept on facing many problems but still they are not considered equal to men. Virginia Wolf, an outstanding figure in the history of feminist criticism, published her famous book 'A Room of One's Own' in 1929 in which she talked about why the picture of talented women in the history of literature in the world was not seen. In 1960s, with the rebirth of feminist criticism, the writings about and of women became important again bringing about two distinct pictures of women. The first one was the picture of women in the works of men writers: the physical, social, behavioural and psychological characteristics that male authors gave to their female characters. The second focus of feminist criticism was on women as writers. Some similar examples were also evaluated critically from that essay to prove the significance of the present research.

In 1977, a famous book 'A Literature of Their Own' was written by Elaine Showalter who divided female writings into three phases. The critical analysis of this work has also proved the worth of the present research. The first phase (1840-1880) was called 'feminine phase' in which well-known women writers like Charlotte Bronte and George Eliot wrote under the influence of a male dominant society and male pseudonyms. She believed that they were deprived from their social status. In the second phase or the 'feminist phase' (1880-1920) female writers helped to exaggerate the trouble of the snubbed women portraying the severe and often cruel treatment with female characters at the hands of their more powerful male creations. The third phase (1970 to present) which is also called 'female phase' women writers have rejected the subordinate and submissive part of women in the first two phases. In this period, for the first time, we could see 'female understanding of female experience'. In Showalter's view, women in this phase are trying to uncover the misogyny or the male hatred of women in the texts. In her essay "Toward a Feminine Poetics" (1997), Showalter introduced the term "gynocriticism" by which she meant that the female theorists must develop a female framework for analysing and evaluating women's literature (in Guerin et al, 2005). In view of above discussed three phases, Present study has evaluated the factors which affect the quality of translation done by the women translator like Kishwar Naheed under the pressure of male dominant society but at the same time, it is also discovered that some women like Bepsi Sidhwa as a writer forcing back and writing as they want. In 1996, Sherry Simon, mentioned a 'three stage evolution' in feminism. She considered the first stage as an essentialist phase in which the truth of being a woman was important because it was the contrasting power in contradiction of the misuses of patriarchal society. The second stage according to her was called a constructionist model which focused on the point that difference between men and women was created historically and socially in the range of language and culture. The third phase was an authentic result of the second, looking upon this difference to be created logically in relative to what it eliminated (Simon, 1996). The 'Feminist Theory' of Sherry Simon is very close to the present study because it seems that Kishwar Naheed as a translator was under the pressure of socio-cultural norms of her society and made many minor and major changes in TT.

Another issue related to translation and gender ideology is what Hatim and Munday (2004) called 'translation project'. They defined it as a method to literary translation in which feminist translator openly advocates and implements strategies to forefront the feminist in the translated

text. This usually was done by non-feminist or gender-neutral translators of feminist works. A closely related issue was the concept of 'gender' which was taken by so many people as the equivalent for 'sex,' although there is a basic difference between the two terms. 'Sex' being a biological gender refers to corporeal features of people based on their anatomy and 'gender' is a socially constructed phenomenon that attributes qualities of masculinity or femininity to people.

Ideology

Ideology generally defined as a set of normative beliefs, ideas that an individual, group or society share in a particular area. There is a huge difference between an ideology and the ideas. An ideology is bit narrower regarding its domain than ideas which are articulated in different concepts such as truth, fantasy, evolution, worldview and ontology. Ideologies are mostly projected by elite class of the society as this concept has been discussed in detail in Marxist and critical theories. Every social, political and economic trend in the society involves ideology which makes difference between public and private life. Ideology is also considered as an evident system of thought. Ideology as a term engendered during the period of 'French Revolution' and with the passage of time established many other meanings. Antonie Destutt de Tracy, first, introduced the term 'ideology' and other systems linked to it in 1796.

Translation and Ideology

The relationship between translation and ideology is very old and the application of ideology was also started from the initial stages of translation history (Karoubi, 2005). From many centuries, according to Fawcett, individuals and institutions exercised their own principles to produce a desired effect in translation. In the earliest examples of translation, an ideological attitude can be found (Fawcett, 1998). Lefevere considered translation as a re-writing of an original text which reveals a particular ideology and as manipulated literature which functions in the society (Lefevere, 1992). Ideology, according to Hatim and Mason are the implicit norms, principles, and structures of values shared by the whole society to create difference between 'the ideology of translation' and 'the translation of ideology' (Hatim and Mason 1997). Schaffner said that all translations are always ideological because ST is always transferred to TT according to the aims and interests of TL society (Schaffner 2003). In the book 'Apropos of ideology: Translation Studies on Ideology-Ideologies in Translation Studies', Maria Cazada Perez, discussed the relationship between ideology and translation. She said that there had been so many ideological pressures and cross-cultural blends throughout the human history (Maria Calzada Perez 2003). The researcher has evaluated this book 'Apropos of Ideology' critically and has found same problems in this research. The main purpose of that book was to highlight the ideological issues in the process of translation. The word ideology has been defined on wider canvas, as a set of beliefs and codes of behaviour that govern society by virtue of being regarded as the norm. Most of the translation scholars take not just the questions of politics but also reflect upon gender, sexuality, religion, secularity, technology and above all discipline of translation studies. The contributors of that book were Maria Tymocko, Rosemary Arrojo, Keith Harvey, Christiana Nord, Peter Fawcett, Ma Carmen Africa Vidal, Christina Schaffner, David Katan, Francesco Straniero-Sergio and Sehnaz Tahir. The critical evaluation of this work has proved the authenticity of this research because the issues of gender ideology has been discussed in detail in that book. Fawcett claimed that translation for its survival has always been ideological. It is also confirmed by many scholars that there are diverse relationships between translation and ideology

(Fawcett (1998). All above cited works have also been analyzed critically to prove the authenticity of the present study in which the researcher has found that the issue of constructed ideology paly a very important role in the process of translation. The ideology of the ST author (Bepsi Sidhwa) and translator (Kishwar Naheed) has also been analyzed in this research and findings have proved that ideology of the translator is quite different from the author.

Translation, Ideology and Power

In the exercise of translation, ideology always functions as an invisible force. There are also some other factors which have an effect on translation demonstrating the transfer of ideology among other nations (Munday, 2007). Van Dijk claimed that in discourse, ideology is also expressed. The process of translation also expresses the message that can produce and re-produce ideology. Ideologies are considered as distinct beliefs and different translators share different ideologies due to which they translate differently (Van Dijk 1997, 2001).

Translators have also been affected by the ideals and faiths of their society because while translating a text, first, they try to understand it, try to manipulate it and try to adjust the text according to societal norms of TT. In view of global context, translation can play an important role and may become an important source of communication especially to maintain political power. According to Lefevere, translation may fulfil the task of acquiring, sustaining, and even harming political power in the benefits of some political groups (Lefevere, 1992:20). Munday has also commented on the role of ideology and power in translation by raising a question that what type of relationship is there between lexico-syntactic choices and ideological context. Halliday believed that the lexico-syntactical choices are determined by the socio-cultural contexts (Halliday 1978).

Methodology

This research has adopted 'Feminist translation theory' proposed by Sherry Simon in the book 'Gender in Translation (Simon, 1996.) and the three dimensional Critical Discourse Analysis (CDA) offered by Norman Fairclough (1989; 1995; 1999; 2001; 2003; 2006) as its theoretical framework. Qualitative Approach has been applied for this research project to get the desired results. The project is descriptive in nature. The main purpose of the theoretical part of this research is to offer a vision into the multifaceted world of gender ideologies and CDA methods and their application in 'Translation Studies'. At the initial stages, CDA method was shaped for the analysis of discourse within a particular language and culture. For the application of Critical Discourse Analysis in 'Translation Studies', some adjustments were needed for example; ST and TT date was required for the analysis because ST showed the ST creator's choices that hold implied power and ideological traits whereas TT showed the translation strategies of translator and lexical choices that were embedded in a particular ideology. The chief purpose of CDA in this research is to know that how far translator has been successful transmitting the ideological and power relations from ST to TT and whether 'CDA' is a supportive tool in the translation of literary text. The main purpose of the analysis is to notice the ideological inspirations behind the textual choices of translator which have revealed her own subjective interpretation due to the social context and her own attitude towards the theme of the text. The corpus selected for this study is consisted of the novel *The Bride* by Bepsi Sidhwa, a novel which was presumed to be loaded with ideological and socio-cultural themes and its translation *Zaitoon* by Kishwar

Naheed. The research has been constituted on a comparative format where ST and TT are compared and contrasted in gender ideological prospective. Before the analysis, the whole 'source book' was read thoroughly by the researcher then some extracts which were assumed to be ideologically sensitive to the dominant gender ideology of the aforementioned periods were detected, studied, extracted and investigated. Thus, this research is being constructed on a wide range of textual data comprising many examples from the source text and target text. After the deep critical analysis of ST and TT, the researcher has approached to the issues of gender and ideology at a larger scale. The choice of lexical and syntactic devices made by the translator has shown her subjective stance determined by socio-cultural norms of her male dominating society. Shaffner (2003:23) explains: "ideological aspect can be determined within a text itself, also at the grammatical level; ideological aspects can be more or less obvious in texts, depending on the topic of a text, its genre and communicative process."

Analysis

The detailed critical analysis of ST and TT has been conducted in this chapter by comparing both texts minutely at lexico-syntactic level. There are twenty six examples selected for data analysis. The chief purpose of data analysis is to find-out the factors that force or try to persuade the translator to intervene in the natural process of translation and to investigate that how far she has injected the TT with her personal ideology and socio-cultural background while transmitting the message from SL to TL. The results which have been acquired from this critical analysis reflect the translator's ability to control the social, cultural and situational contexts as well as ideological and power relations which also have affected the quality of translation. The CDA frame work proposed by Fairclough in collaboration with Sherry Simon's feminist theory has been applied to achieve desired results from this critical discourse analysis. The main focus of the feminist theory of Sherry Simon is to examine translation activity done by Kishwar Naheed in relation with past feminist translators who contributed a lot in the field of 'Translation Studies' and to find-out the major differences and similarities between their translation processes and the present one which has been critically analysed through the lens of CDA. The CDA frame work has found the ideological stance of the translator while transmitting gender ideologies from ST to TT and the role of socio-cultural norms which were also there to affect the translation procedures. Examples below show the way researcher analysed the ST and TT.
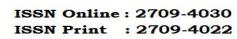
Example: 01

ST: Pg. 216

Thrice she was asked if she would accept Qasim, the son of Arbab as her husband and ***thrice an old aunt murmured   'yes' on her behalf.***

TT: 07

اس سے تین دفعہ پوچھا گیا تھا " کیا تم قاسم ولد ارباب کو بطور شوہر قبول کرتی ہو،" اور **ہر دفعہ اس کی بوڑھی خالہ نے اس کی طرف سے آہستگی سے ہاں کہا تھا-**

Exploitation of the females in a patriarchal society is common but in tribal areas, this practice is at its peak. Females are considered as just physical objects devoid of feelings or emotions. Nikah is very sacred ritual in Islam after which man and woman are declared as husband and wife but when Afshan was asked that whether she accepts Qasim , the son of Arbab as her husband but an old woman murmured 'yes' on her behalf which indicates the degradation of female gender. For Nikah, the consent of bride is obligatory otherwise their relation as a husband and wife is incomplete but who cares in that kind society Afshan is not there to play the role of Qasim's wife but to pay the loan of her father so there is no need to ask her consent. There is a big irony in this relationship that she is behaving like an elder sister instead of wife with her ten-year old husband. Their parents disgraced a very sacred institution 'Marriage' without understanding the gravity of the relationship in the light of spiritual teachings of Islam. An old aunt might also been forced to do this. Translator, being a representative of her society, has translated this line according to its fitting context the phrase ***an old aunt*** is translated as اِس کی بوڑھی خالہ which clarifies the relationship in TT , it is seen that not just males even females too are involved to exploit their own kind. Translator's lexical choices indicate that she has given connotative meaning to the holy ritual (Nikah) without commenting on it because it is a very critical issue; a woman is getting married without her will and acceptance. In 'Islam' without the will of bridegroom that relationship cannot be called legal and sacred. The ideological position of the translator being female is quite clear in her lexical choices. She herself felt this exploitation deeply; she knows that she is living in a very harsh world of male dominance. Sherry Simon believes that the essential of 'feminist translation theory' is to recognise and evaluate the tangle of concepts which transfers both women and translation to the bottom of the social and literary hierarchy. (Simon, 1996:1). According to Hatim and Mason, ideology involves the implicit suppositions, beliefs and value systems which are shared mutually by social group (Hatim & Munday, 2004). They make a distinction between the ideology of translation and translation of ideology whereas the former refers to the basic orientation chosen by the translator operating within a social and cultural context in the translation of ideology; they examine the extent of mediation supplied by a translator of sensitive texts. 'Mediation' is defined as the extent to which translators intervene in the transfer process, feeding their own knowledge and beliefs into processing the text (ibid). So, translator using the strategy of interpretation has translated the whole statement as: "اور ہر دفعہ اس کی بوڑھی خالہ نے اس کی طرف سے آہستگی سے ہاں کہا تھا۔ translator has domesticated this sentence to make it comprehensible and acceptable in her TT culture and society. Schaffner believes that the new method reflects that textual features are often connected to social and ideological contexts of text-production and response. (Schaffner 2003:132).

Example: 02

ST: Pg.217

'I used to wander by streams,' she said, 'or sit on some high place dreaming of my future husband. Gusts of wind enveloped me and ***I'd imagine the impatient caresses of my lover. My body was young and full of longing. I'd squeeze my breasts to ease their ache….'*** she paused mischievously. Instead, ***I very nearly suckled my husband!***

TT: Pg. 08

" میں چشموں کے کنارے گھومتے گھومتے ، کسی اونچی جگہ پے بیٹھ کر اپنے ہونے والے شوہر کے بارے میں سوچا کر تی تھی- ہوا کے جھونکے مجھے چھیڑتے تھے اور میں اپنے محبوب کے با اختیار جذبات اور وصال کے با رے میں سوچا کر تی تھی –میرا جسم بھر گیا تھا اور کسی مرد کا وصال چاہتا تھا-میرے بدن میں ٹیسیں اٹھتیں تو " افشاں نے شرارت بھری مسکراہٹ سے گفتگو میں وقفہ دیتے ہوئے کہا" اور ہوا کیا--- میں نے اپنے دودھ پیتے شوہر کو خود ہی پالا-"

In this example, Bepsi Sidhwa has described the feeling of a young girl of tribal area. She is well-known novelist who never hesitates to use very audacious vocabulary according to the demand of the subject. Here, Afshan newly married girl is sharing her feelings with her ten years old husband that before her marriage, she used to think something different about her husband but after the very first night of her marriage with her husband, she was disillusioned and faced very bitter reality having just ten-year old husband. Translator has used the translational strategy of reduction and expressions of euphuism are quite evident in this example. She has simplified the very romantic and bold vocabulary in view of TT readers and society.

Translator has translated incomplete romantic remarks of Afshan as:
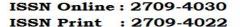
" میرے بدن میں ٹیسیں اٹھتیں تو   reducing the bold romantic expressions in TT. Here, Ideologies of the same gender have been pointed out, ST author (Bepsi Sidhwa) used very strong words lightly to romanticise the situation just because of her strong back ground of Parsi and American culture where physical description of females is routine business but for translator (Kishwar Naheed), it's a big challenging task to choose appropriate words for her audiences. So, she has euphemised the above mentioned sentence. According to Leech (2015), euphemism is the practice of referring to something unpleasant or delicate in terms to make it sound and more pleasing. It has become a great challenge for the female translators like Kishwar Naheed to tackle with this kind of vocabulary. Lori Chamberlain claims that one of the tests for feminist translators is to go away from the question of gender (male or female) while functioning within the conservative environments. If the writer and translator of the text belong to same gender then text will reflect same power relations. Therefore, what must be sabotaged is the procedure by which translation is submitted with gender constructions (Chamberlain, 1992). Sometimes, due to the cultural differences same gender does not adore same power relations and the same case is with this text. The whole romantic sentence is translated as:

میں اپنے محبوب کے با اختیار جذبات اور وصال کے با رے میں سوچا کر تی تھی .

Translator has interpreted the feelings of the character according to TT context because the phrase *impatient caresses* has been given a connotative meaning in TT culture with the addition of Urdu connector as با اختیار جذبات اور وصال. The word با اختیار   gives the true connotative meaning in view of TT culture; a husband has the supreme right over the physical body of his wife which is totally absent in western ST culture.

Example: 03

ST: 218

Qasim was staring at the white undulation where her shirt parted. *Her breasts and the taut nipples were clearly visible through the wet cloth.*

قاسم اس کے کھلے گریبیان سے نظر آتے گورے بدن کو دیکھ رہا تھا۔

Bepsi Sidhwa is a very audacious writer of subcontinent and she is in the habit of using very bold description of her characters both male and females. She, in her writings, has presented female characters as two-fold victims at first level, victim of colonizers and at the second level, they are considered an inferior creature in the patriarchal societies like Pakistan and India. She has to resist the control of colonial power not only as a colonialized subject but also as a woman. In this oppression, her colonized brother is no longer her partner. Bebsi Sidhwa has depicted the very derogatory image of male dominating society in which females are considered as passive objects for exploitation and the source of reproduction, they are given no fundamental rights in the society. According to Mohantay, the women who belong to third world like Pakistan and India are still considered shy, illiterate, old-fashioned, naïve, ill-treated and dependent on the males of the family and society. On the other hand, women who belong to first world countries like America, Canada and England are shown well-educated, modern, matured and above all they are independent to take the decisions regarding their future (Mohanty 1998).

Kishwar Naheed, being a female Muslim translator is very careful while translating those bold descriptions of the characters especially female characters in the male dominating society. Here she diluted the complete sentence of vulgar description from TT because the use of these words ***breast and taut nipples of females*** may not be accepted in TT culture so it is very difficult for the translators who belong to a male dominating society, especially for female translators. She has lessened the intensity of the description of the female body by omitting the whole sentence. It is seen that to translate the blunted remarks of the realities or repulsive subjects, translators frequently assume four options:

1. Straight handover of such notions from SL to TL.
2. Unintended manifestation of those thoughts by using rewordings.
3. Irony of their importance.
4. Ignoring them in the translation practice.

In this example, translator has selected fourth option omitting all those words which cannot be accepted by the majority of Pakistani people because Pakistan is an Islamic Democratic Country and publically this kind of vocabulary may not be tolerated. Socially constructed gender ideologies in Male dominating Pakistani society are quite visible here. Cultural norms are always there to govern the translation strategies used by the translators it varies culture to culture. Pym believes that the chief reason of socio-cultural translation is immigration of people from one society to another society rather than the relocation of texts. So, cultural oriented translation depends on the translation process more than the final product (Pym, 2010). As Sherry Simon declares that link between translation studies and feminism have emerged out of common intellectual and institutional context because translators converse, re-produce and influence a text to make it accessible in source text community. So, language can be used by them as a cultural interference, the part of that effort which can change features of authority at the level syntax and morphology, it proves that language has been playing a significant role in the process of translation (Simon, 1996).

Example: 04

ST: 238

'Every year I was summoned to Benares for the Holy Spring Puja. Childless women flock to the temple to invoke Shiva's pity and assistance; ***plump young things*** married to ***dotards***. There is much chanting of mantras, burning of incense, distribution of sanctified sweets and drink; until the women stupefied---quite stupefied. You can do with them what you like. ***The Brahmins have a good time.*** But you know those ***lentil-fattened Hindus***, they don't have much seed. **I was paid handsomely**, but I tell you, *I had to work hard at being a Shiv- a circumcised Shiv!* Hai,Hai… I wonder if I will never get there again.

TT: 43

ہر سا ل مجھے مقدس بہاریہ پوجا کے لیے بنارس بلایاجاتا تھا۔ بن اولاد عورتیں مندر میں جمع ہوتی تھیں کہ شیو کی مہربانی اور مدد سے مایئں بن سکیں – **نوجوان پلی ہوئی عورتیں** کہ **جو بڈھے کھوسٹ مردوں** کو بیاہی جاتی تھیں------ بڑا کچھ ہوتا تھا – طرح طرح کے منتر کئے جاتے تھے-خوشبویئں لگائی جاتی تھیں- آخر کو عورتیں مدہوش سی ہو جاتیں تھیں ------- بس اس کے بعد تم ان عورتوں کے ساتھ جو چاہو کرو---------- اس طرح یہ **موٹے ہندو لالے** --------- یہ **پھوکے ہی ہوتے ہیں** – مجھ تو کرایے پر بلایا جاتا تھا ---------- مگر سچ بتا وں بڑی مصیبت ہے – بڑا کام بڑی محنت کرنی پڑتی تھی- ختنے کیا ہوا شیو----اف--------- توبہ--------- خبر نہیں میں وہاں پھر جا سکوں گا کہ نہیں-

Bepsi Sidhwa, in this example, unveiled the true face of the male dominating society even before the time partition. Nika, very proudly told Qasim about not just his immoral deeds but also about the immoralities of Hindu pandits of Sub-Continent who victimized innocent women using the name of religion. Hindu Brahmins in their holy puja's of shiv which has very strange history. Brahmins took full advantage of the innocence of childless women and raped them, for this purpose they hire men like Nika Pehlawan. Nika enjoyed those moments of immorality and still have the desire to go there again. After the partition, the whole focus of the novel was shifted to the culture of Lahore and tribal areas of Kohistan. In all three settings of the novel, one thing is common, the victimization of women. First, before the partition, in Hindu temples by Brahmins, people like Nika and during the migration of homeless people of both sides faced so many cases of women rapes and murders. Translator has used the translational strategy to describe the whole atmosphere presented in ST by the author. Fairclough says that a deep analysis of texts is a significant part of collective and systematic analysis of socio-cultural practices as well as processes. In CDA, the level of description covers the analysis of texts at surface level (Fairclough 2003:158). ST author used the very pejorative adjectival phrase ***plump young things*** for females and translator clarified their identity translating as نوجوان پلی ہوئی عورتیں clarified her ideological position in the male dominating society. The meaning of the word ***dotard*** in oxford dictionaries is '***an old person, especially one who has become weak or senile.*** The translator has translated it into Urdu as بڈھے کھوسٹ مرد to produce exact connotative meaning according to the context. The addition of the word کھوسٹ has intensified the expression that those old Hindu men who are omnipotent and their wives worship Shiva for their off springs but there is a big irony which has been presented in this example, despite of knowing the practice of immoralities during this worship, women are willing surrender themselves and the people like Nika, are always available on payment to indulge in these immoralities for the sake of money and sensual pleasure. Translator has simplified the remarks of the vulgarity/immorality by adopting the

strategy of pauses and exclamatory words to make it acceptable for TT readers. Bepsi Sidhwa, here, has targeted Hindu culture with its rituals; one of them is presented in this example. The clause ***The Brahmins have a good time*** is not translated into Urdu by the translator. ***Brahmin*** is the highest caste in Hinduism specialising as priests, teachers and protectors of sacred learning across generations. Translator has euphemised the meaning of the above mentioned clause by omitting from TT. Being Muslim and Syed by caste, translator is very careful in the selection lexical devices while translating another sacred caste whether it is of another religion when ST author generalised the people as ***those lentil-fattened Hindus***, translator has not shown any hesitation while translating as:

یہ موٹے ہندو لالے, which shows ideological position of the translator who is well aware with her social and cultural norms and their boundaries. Before the partition of Pakistan and India, Muslims and Hindus lived together for many years and due to the cultural and religious differences and later on after partition, the people of both countries openly started using derogatory remarks. So, translator taking some liberty here used informal words as ST Author has used in ST. The very vulgar remarks of Nika are translated as:

.... مگر سچ بتا وں بڑی مصیبت ہے – بڑا کام بڑی محنت کرنی پڑتی تھی- ختنے کیا ہوا شیو.....اف......... توبہ...........

In this example, translator has translated the word ***circumcision*** as ختنے to provide the evidence of her not just social ideological position but also her religious identification. She is Muslim and well aware with connotative meaning of the word circumcision.

Example: 05

ST: Pg.294

'You're lying. You enjoyed it. Every bit of it. Most likely you encouraged him. You welcomed him. You devoured him. ***You opened your arms wide thrusting out your pink tits!*** ---------------
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   'My pink tits! There's nothing special about them!

TT: Pg.120

تم جھوٹ بول ہو رہی ہو----- تمہیں اس کا مزا آیا ہو گا.......... اس ساری حرکت کا – بلکہ تم ہی نے اس کا حوصلہ بڑھایا ہو گا – تم نے خود ہی ایسی حرکتیں کی ہو ں گی کہ وہ تمہاری جانب مائل ہوا- **تم نے خود ہی اپنے بازو کھول کر چھونے کی رغبت دلائی ہو گی**   -----------------------------------

   " میرا بدن دنیابھر سے نرالا نہیں ہے-"

Farukh got married a foreign girl Carol who belongs to California. Carol has her own concept of living and her ways to deal with people especially males quite different. She talks frankly with all the people as she used to meet in California. Farukh has seen the western culture very closely and he is also well aware of the culture and traditions of tribal areas. Before marriage, he himself flittered with Carol but at the end, he proposed her and they got married. Farukh, after marriage

is totally a changed person, now he dislikes Carol's flirty behavior. He does not trust his wife anymore and keeps on blaming her that she still has immoral relations with males. Farukh is accusing Carol for her bold romantic expressions and sexy dress which attract males towards her. Farrukh in a mood of suspicious jealousy accused her that she has committed adultery, describing a scene of vulgarity at the end Carol got angry and stubbornly admitted that she enjoyed all this. Translator has adopted very diplomatic way while translating figurative language especially an abusive language. In the present example, very bold/vulgar language is used for which Bepsi Sidhwa is known among her contemporary novelists.

Translator has used the expressions of euphemism by reducing the intensity produced by such words *pink tits!* Translator has not translated this phrase *pink tits* literally which means her ideology being a female gender in a male dominating society has not allowed her to do so. (Van Dijk, 1995:23) considers the Critical Discourse Analysis is responsible to look for embedded and underlying ideologies in the text. He gives an idea that with a few expectations surface structures of text and talk do not have overt meaning of their own and they are not only the conservative meaning. It is also said that both translators and spouses have same kinds of relationships, by contract to love, honour and obey and both unavoidably deceive, the current questioning of the possibility and desirability of conscious make that contract appear misled and manipulative from the start. The sentences which have very erotic description of Carol by Farukh   have been translated as: تم نے خود ہی اپنے بازو کھول کر چھونے کی رغبت دلائی ہو گی۔ and "میرا بدن دنیابھر سے نرالا نہیں ہے۔ The very bold word *pink tits*! is translated as بدن which shows the ideological position of the translator. Translator keeping in mind the TT readers followed the spirit of euphuism and has minimized the intensity of the ST bold description. Translators use this technique to make the ST acceptable for TT audiences. The translator has generalised the meaning of the word **tits** translating as بدن. The socio-ideological position of the translator has intervened here and forced her to manipulate the meaning of the word according the TL Culture and norms. Spivak is against this notion of subjective ideology, she has emphasized on the idea of loyalty. She says that the task of the translator is to facilitate this love between the original and its shadow, a love that permits fraying, holds the agency of the translator and demands of her imagined or actual audience at bay (Spivak 1993). The politics of translation from a non- European woman's text too often suppressed this possibility because the translator cannot engage with, or cares insufficiently for the rhetrocity of the original.

Conclusion

The main aim of this research was to prove that gender ideologies under the influence Socio-Cultural norms affect the process of translation .The ideological position of ST author and translator were quite visible. The translation methods/strategies used by the translator have proved that the concept of fidelity is very rare in the process of translation projects. The translational strategies of omission, deletion, explanation and interpretation used by the translator strengthen the above mentioned claim regarding faithfulness in literary translations. The application of CDA in translation is a new field within TS which has not been explored extensively yet. This research is comprised on variety of methods and has provided an appropriate frame work for translation oriented analysis of both ST and TT. CDA model is used to analyse the novel *The Bride* written by Bepsi Sidhwa and translated into Urdu by Kishwar Naheed entitled as *Zaitoon*. The most important thing of this research is that ST author and the translator both are females but despite of it, there is a huge gap of ideologies between them. They

belong to different back grounds including religion, culture, and social standings which are analysed in detail in chapter # 04. Review of the existing literature regarding the topic of this study, was discussed in second chapter, all the well-known translation theorists and their major works related to this topic .e.g. the definition and the concept of gender and ideology and the role of gender and ideology in the process of translation. Translator's ideology particularly being female and her social status in the society influence greatly the process of translation. Despite of having same gender, both ST author and translator have different ideological positions while discussing women's issues in their writings. Bepsi sidhwa, being a Parsi has different background and never hesitates to discuss all sensitive issues openly, in all her writings, her choice of words is quite aggressive. On the other hand, Kishwar Naheed, a Syed Muslim woman, is very careful while translating vulgar description of the characters and romantic episodes throughout the novel. She has euphemised all those descriptions by using discursive translational strategies; for example, the strategies of omission/deletion, reduction and explanation were adopted by the translator. Detailed analysis of the ST and TT has proved that social standing of a writer and translator always influence their work which can also be seen in the chapter of Data Analysis (Ch#04). At the end of this thesis, it may be concluded that societal norms beliefs are always there to guide or misguide the translator, Kishwar Naheed has also been affected by them while translating the under discussion novel *The Bride* which she has translated with the title *Zaitoon* which is also the name of the major character of the novel. The application of the three dimensional model of Fairclough with the collaboration of Sherry Simon' proposed feminist theory in her great work 'Gender in Translation' has proved all above mentioned claims. CDA model of the Norman Fairclough, applied in this research as theoretical frame work is based on three stages i- description ii-interpretation and iii- explanation. This model has been proved quite helpful to get desired results from this research. The Critical Analysis of TT has shown that translator seems quite successful to transfer the ideas of power and ideology from ST to TL according to the TL context. The obtained results after TT analysis have proved that translator has paid much attention to transfer the same impact of the novel from SL to TL. Kishwar Naheed tried her best to maintain the theme of the ST in TT but according to her own principles governed by the socio-cultural norms of the society in which she is living. The researcher is hopeful that this research will help the future researchers to explore some other implicit socio-cultural and gender based ideological factors which influence a translation project.
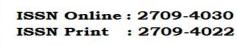
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