

CRITICAL DISCOURSE ANALYSIS OF GENDER REPRESENTATION IN THE ENGLISH TRANSLATION OF CHUGHTAI'S 'LIHAAF'

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Abstract

*This study examines the English translation of Ismat Chughtai's *Lihaf* (1942), a work exploring female sexuality, repression, and desire, employing Critical Discourse Analysis (CDA) and Sherry Simon's theory of Gender and Translation to investigate the male translator's subjectivity and its influence on the construction of female identity in the target text. The study aims to analyze the ideological and cultural biases of the translator and their impact on the depiction of female sexuality and desire. It explores whether the translator's lexical choices reinforce or challenge the critique of patriarchal structures present in the Urdu source text. The primary aim of this study is to investigate the impact of the male translator's subjectivity on the construction of female identity in the English translation of Ismat Chughtai's *Lihaf*. The study employs qualitative content analysis and CDA. It contributes to the growing body of research on gender and translation, highlighting the importance of considering the ideological and cultural biases of translators. The findings indicate that the male translator's subjectivity significantly influences the construction of female identity in the target text, emphasizing the need for translators to be aware of their own biases and assumptions.*

Keywords: Gender, Translation, Critical Discourse Analysis, Female Identity, Translator Subjectivity.

Introduction

Translations are not innocent; they are never neutral (Bassnett, 1991). Translations involve ethnic, philosophical, and rhetorical interventions, making the process complex, especially when dealing with socially sensitive issues like gender and sexuality (Venuti, 1995). The role of the translator is crucial and critical in shaping how these sensitive issues are represented to the target audience through the target language (Simon, 1996). Translation is not a simple act of conveying meaning from the source language to the target language; it also considers the translator's personal preferences, which are influenced by their cultural, political, and social context (Fairclough, 1989).

Regarding Ismat Chughtai's *Lihaf* (1942), an exasperating short story that delves into female sexuality and desire (Baig, 2013), the translation of the short story includes noteworthy theoretical discussions. The focus of the present study is the analysis of the English translation of *Lihaf* (The Quilt), which examines how the gendered discourse is presented through the

translator's rhetorical choices, particularly in the case of the male translator (Simon, 1996; Flotow, 1997).

Lihaf is one of Chughtai's contested works that openly explores prohibited themes, including homoerotic female desires (Baig, 2013). Set in colonial India, the story delves into the life of a young girl who stays at her aunt's place and observes a complex relationship between her aunt and a female servant. The narrative not only examines deep-seated sexual desires and arousals but also the repression of these desires, analyzed through the power dynamics of gendered discourse (Butler, 1990). At its core, *Lihaf* interrogates female sexuality within a patriarchal and heteronormative society (Károlyi, 2013). *Lihaf* challenges traditional and stereotypical gender roles, revealing complex power dynamics between men and women, and women and women (Simon, 1996). The translation of such a narrative inevitably transforms due to the translator's lexical choices, influenced by ideological presumptions and conceptions of gendered power relations (Venuti, 1995).

The target text of *Lihaf* is significant because it has been translated by a male translator, raising questions about how his subjectivity influences the portrayal of female sexuality and identity (Simon, 1996; Flotow, 1997). The male translator's role in shaping the description of female characters and their life experiences is central to this study (Bassnett, 1991). Given that gendered power relations are a primary focus of *Lihaf*, the English translation may differ from the source text due to the translator's ideological stance and personal perception of gender and cultural background (Venuti, 1995; Fairclough, 1989).

This study aims to analyze how gendered discourse is moderated through the lexical choices of the male translator (Károlyi, 2013). Specifically, it examines how the translation of *Lihaf* reinforces or destabilizes gendered power relations, particularly in relation to the portrayal of female sexuality (Baig, 2013). The translator's linguistic choices reveal how gendered power dynamics are embedded in the rhetoric, and the translation involves altering these choices (Fairclough, 1995).

This study analyzes the target text in relation to the source text, focusing on the male translator's lexical choices in representing female desires, sexuality, and repression (Butler, 1990). It explores how his word choices either reinforce or challenge the source text's assessment of gender inequality (Baker, 2006).

One of the primary concerns of the present study is to analyze the male translator's subjectivity in shaping female identity (Simon, 1996). The translator's gender, viewpoint, and cultural heritage significantly influence the portrayal of female characters, often reflecting the translator's own biases (Flotow, 1997). When a male translator from a patriarchal society translates a source text written by a female author, his biases can deliberately or unintentionally shape the representation of female characters' desires and sexuality (Venuti, 1995).

In *Lihaf*, the female protagonist's emotional and sexual experiences are central to the narrative, and M. Asaduddin's perspectival subjectivity as a male translator could significantly influence how these experiences are conveyed to the target audience (Baig, 2013). This highlights the importance of considering the translator's subjectivity in shaping the representation of female identity and experience (Bassnett, 1991; Károlyi, 2013).

The present study employs a multidisciplinary approach, combining Sherry Simon's theory of Gender and Translation (Simon, 1996) with Critical Discourse Analysis (CDA), specifically Norman Fairclough's three-dimensional model (Fairclough, 1989). This integrated framework facilitates a comprehensive analysis of the short story, examining both the source text (Urdu) by

Ismat Chughtai and the target text (English) by M. Asaduddin. Fairclough's three-dimensional model enables a nuanced exploration of the textual features, interpretive processes, and explanatory contexts that shape the representation of gender and power dynamics in the narrative (Fairclough, 1995; Fairclough & Wodak, 1997).

Background and Context of the Study

Translation studies and gender studies have gained significant attention in recent years, with scholars highlighting the complex power dynamics involved in the representation of female identity and desire in translated texts (Bassnett, 1991; Simon, 1996). Urdu literature, in particular, offers a rich site for exploring these dynamics, given its complex history of colonialism, patriarchy, and cultural exchange (Jalal, 1991; Kumar, 2002). Ismat Chughtai's "*Lihaf*" (1942), a seminal work of Urdu literature, is a powerful exploration of female desire, identity, and agency in a patriarchal society (Tharu & Lalita, 1991). The story's nuanced portrayal of same-sex relationships and its challenge to traditional norms of femininity have made it a landmark text in Urdu literature (Menon, 2012). Given the cultural and historical significance of "*Lihaf*", its translation into English offers a unique opportunity to examine how the complexities of female identity and desire are negotiated in the translation process (Venuti, 1995). This study aims to contribute to the growing body of research on translation, gender, and power dynamics, shedding light on the ways in which translation can shape and influence the representation of female identity and desire.

Statement of the Problem

The translation of Ismat Chughtai's "*Lihaf*" from Urdu to English by M. Asaduddin presents a problem regarding the representation of female identity, desire, and sexuality in the target text. Specifically, the problem is: How does the translator's subjectivity and cultural background influence the translation of gendered discourse in "*Lihaf*", potentially distorting or reinforcing the original author's representation of female desire and sexuality? This investigation is crucial due to the significant influence of translation on literary texts, particularly in representing sensitive topics like female desire and sexuality. Existing studies on translation and gender have focused on the translator's role in shaping female characters and experiences (Flotow, 1997; Simon, 1996), but there is a lack of research on translating gendered discourse in Urdu-to-English literary texts, which this study aims to address.

Selected Writers and Their Works

Ismat Chughtai

Ismat Chughtai (1915-1991) was a renowned Indian writer, known for her bold and progressive writings on women's issues, social inequality, and cultural norms. Born in Badayun, Uttar Pradesh, India, Chughtai was a member of a middle-class Muslim family. She was educated at the Aligarh Muslim University and later at the University of Lucknow (Tharu & Lalita, 1991). Chughtai's writing career spanned over five decades, during which she wrote numerous short stories, novels, and essays. Her works often explored themes of female identity, sexuality, and social justice. Some of her notable works include:

"*Lihaf*" ("The Quilt"), written in 1942, is one of Chughtai's most famous and controversial short stories. The story revolves around a young woman's same-sex relationship with her female servant, exploring themes of female desire, intimacy, and social repression (Chughtai, 1942).

Tahira Naqvi and Syed Asad Ali (Translators)

Tahira Naqvi and Syed Asad Ali are translators who have worked on English translations of Urdu literature. Specifically, they have translated Ismat Chughtai's "*Lihaf*" into English as "The

Quilt” (Chughtai, 2019). As translators, Naqvi and Ali have played a crucial role in introducing Chughtai’s work to English-speaking audiences. However, their translation of “The Quilt” may also reflect their own biases and perspectives, which could impact the representation of female identity, intimacy, and same-sex relationships in the story (Venuti, 1995).

Research Objectives

- To explore how gender is represented in the English translation of Chughtai’s work “*Lihaf*”.
- To explore different ways and strategies a translator uses to construct gender identities in the English translation of *Lihaf*.

Research Questions

RQ1. How is gender represented through the lexical choices made by the translator in the English translation of ‘*Lihaf*’?

RQ2. What are the ways and strategies a translator uses in the construction of gender identity in the English Translation of ‘*Lihaf*’?

Significance of the Study

This study is significant as it contributes to the understanding of how translation shapes and influences the representation of gendered discourse, particularly in literary texts (Bassnett, 1991; Venuti, 1995). Examining the translation of Ismat Chughtai’s “*Lihaf*” highlights the importance of considering the translator’s subjectivity and cultural background in the translation process, informing translation practices, especially in Urdu-to-English literary translations (Simon, 1996). The findings of this research shed light on the complex power dynamics involved in representing female identity and desire, providing valuable insights for scholars, translators, and researchers in translation studies, gender studies, and postcolonial literature.

Literature Review

The complex dynamics of translation, gender, and power have been a subject of increasing interest in recent years, with scholars highlighting how translation can shape and influence the representation of female identity and desire (Bassnett, 1991; Simon, 1996). As Flotow (1997) notes, translation is a gendered process that is shaped by the translator’s subjectivity, cultural background, and ideological stance. This literature review aims to explore the existing research on translation, gender, and power dynamics, with a focus on the representation of female identity and desire in translated texts.

Translation, Gender, and Power Dynamics

Translation is a complex phenomenon that is deeply influenced by the translator’s identity, cultural contexts, and political orientation (Bassnett, 1991; Simon, 1996). At the heart of this complexity lies the intersection of language, gender, and social relations, which can either reinforce or challenge existing social hierarchies (Flotow, 1997). The significance of this intersection is underscored by Louise von Flotow’s work on gender and translation, which highlights the crucial role of the translator’s subjectivity and cultural background in shaping gendered discourse (Flotow, 1997). Recent studies have built upon this foundation, emphasizing the need to examine the social implications of translation, particularly in relation to gender and sexuality (Castro & Ergun, 2018; Kuo & Wang, 2019). This line of inquiry has yielded valuable insights, such as Al-Sharif’s (2018) exploration of the impact of translators’ ideology on the translation of feminist texts and Santaemilia’s (2018) discussion of the role of feminist translation in challenging patriarchal norms. The intricate relationships between translation,

gender, and social relations necessitate further research, which can deepen our understanding of these complex issues and their far-reaching implications for social change.

The Role of the Translator's Subjectivity

The translator's subjectivity plays a pivotal role in shaping the representation of female identity and desire in translated texts (Simon, 1996). Sherry Simon's seminal work on gender in translation underscores the significance of considering the translator's gender and ideological stance in shaping the translation (Simon, 1996). This notion is further reinforced by Mona Baker's concept of "invisibility," which highlights the ways in which translators may unintentionally or intentionally alter gender representations to make them more palatable to the target audience (Baker, 2006). Research has consistently shown that the translator's subjectivity can profoundly impact the translation process, particularly in relation to feminist texts (Castro & Ergun, 2018; Al-Sharif, 2018). For instance, studies have demonstrated that translators' ideological stances can influence the translation of feminist texts, leading to a loss of feminist nuance and complexity (Kuo & Wang, 2019; Santaemilia, 2018). The work of scholars such as von Flotow (1997), Flotow and Farahzad (2017), and Tymoczko (2010) has also emphasized the importance of considering the translator's subjectivity in shaping the representation of female identity and desire in translated texts. Moreover, research has shown that the translator's subjectivity can intersect with other factors, such as cultural background and social context, to shape the translation process (Bielsa & Bassnett, 2009; Harding, 2012). Additionally, the role of the translator's subjectivity has been explored in various contexts, including literary translation (Von Flotow, 2011), audiovisual translation (Pérez-González, 2014), and activist translation (Boéri & Maier, 2010). By examining the complex interplay between the translator's subjectivity and the translation process, researchers can gain a deeper understanding of the ways in which translation shapes and is shaped by societal norms and power structures.

Critical Discourse Analysis (CDA)

Critical Discourse Analysis (CDA) provides a valuable framework for examining the complex relationships between language, power, and gender in translation (Fairclough, 1995). Norman Fairclough's three-dimensional model, comprising "Description," "Interpretation," and "Explanation," facilitates an in-depth analysis of discourse functions in translations and the encoding of power relations through language use (Fairclough, 1995). Scholars such as Kuo and Wang (2019) have successfully applied CDA to investigate the representation of gender in translated texts, revealing how language use reinforces or challenges patriarchal norms. Furthermore, research has demonstrated the effectiveness of CDA in analyzing the power dynamics at play in translation, including the ways in which translators' ideological stances can influence the translation process (Castro & Ergun, 2018; Al-Sharif, 2018). CDA has also been employed to examine the representation of gender in various types of texts, including literary works (Santaemilia, 2018), audiovisual texts (Pérez-González, 2014), and news articles (Bielsa & Bassnett, 2009). Additionally, scholars have explored the potential of CDA to inform translation pedagogy and promote critical thinking about language, power, and gender (Tymoczko, 2010; Harding, 2012). Researchers can gain a deeper understanding of the complex power dynamics at play and how language use shapes and is shaped by societal norms through the application of CDA to translation analysis. This nuanced understanding can, in turn, inform more effective translation practices that challenge dominant power structures.

Translation, Feminism, and Cultural Mediation

Translation can be seen as a form of cultural mediation, where the translator navigates cultural norms and values to convey the message of the source text (Simon, 1996). Feminist translators can play a significant role in introducing feminist ideas to different cultural contexts, translating as a vehicle for cultural and ideological exchange (Arrojo, 1996). Scholars such as von Flotow (1997) and Castro and Ergun (2018) have emphasized the importance of feminist translation in challenging patriarchal norms and promoting feminist values. Furthermore, research has shown that feminist translation can be a powerful tool for social change, allowing translators to intervene in the translation process and promote feminist agendas (Santaemilia, 2018; Al-Sharif, 2018). The work of scholars such as Kuo and Wang (2019) and Harding (2012) has also highlighted the need for a critical approach to translation, one that takes into account the power dynamics involved in the translation process. Additionally, studies have explored the intersection of feminist translation and other forms of translation, such as audiovisual translation (Pérez-González, 2014) and literary translation (Boéri & Maier, 2010). Through the application of feminist translation principles, translators can engage in a form of activism that challenges dominant power structures and promotes social change. This nuanced understanding of the complex relationships between translation, feminism, and cultural mediation can inform more effective translation practices that promote feminist values and challenge patriarchal norms.

The Impact of Male Translators' Ideology

The male translator's ideology and patriarchal background can significantly impact the translation of female-authored texts, particularly those dealing with themes of female desire and sexuality (Károlyi, 2013). Scholars such as Anderman (2005) and Zinn (2003) have demonstrated that male translators may impose their own views and perspectives on female characters, potentially distorting the original message. This phenomenon is further complicated by the fact that male translators may bring their own biases and assumptions to the translation process, influencing the representation of female characters and themes (Santaemilia, 2018; Castro & Ergun, 2018). Research has shown that the male translator's ideology can also influence the translation of feminist texts, leading to a loss of feminist nuance and complexity (Al-Sharif, 2018). Furthermore, studies have highlighted the need for a critical approach to translation, one that takes into account the power dynamics involved in the translation process and the potential impact of the translator's ideology on the translated text (Harding, 2012; Kuo & Wang, 2019). The work of scholars such as von Flotow (1997) and Flotow and Farahzad (2017) has also emphasized the importance of considering the translator's subjectivity and cultural background in shaping the representation of female characters and themes. Through a nuanced understanding of the complex relationships between the male translator's ideology, power dynamics, and the translation process, researchers can gain valuable insights into the ways in which translation shapes and is shaped by societal norms and power structures.

Research Gap

The existing research on translation, gender, and power dynamics has laid the groundwork for exploring the complex relationships between the translator's subjectivity, power dynamics, and the representation of female identity and desire in translated texts (Bassnett, 1991; Simon, 1996; Flotow, 1997). However, a significant gap remains in our understanding of the impact of the male translator's ideology on the translation of female-authored texts, particularly those dealing with themes of female desire and sexuality (Károlyi, 2013; Anderman, 2005; Zinn, 2003). The current study aims to address this research gap by examining the representation of female

identity and desire in translated texts and analyzing the role of the translator's subjectivity and ideology in shaping this representation (Santaemilia, 2018; Castro & Ergun, 2018; Al-Sharif, 2018). This study seeks to contribute to our understanding of the complex dynamics of translation, gender, and power, and to inform more effective translation practices that promote accurate and nuanced representations of female identity and desire (Tymoczko, 2010; Harding, 2012; Kuo & Wang, 2019).

Methodology

This qualitative study examines the representation of gender in the translation of Ismat Chughtai's iconic Urdu short story, *Lihaf* (The Quilt), and its English translation. The study employs a combination of Sherry Simon's theory of Translation and Gender and Norman Fairclough's three-dimensional model of Critical Discourse Analysis (CDA) to analyze the passages extracted from *Lihaf* (source text-Urdu) and The Quilt (target text-English). This study employs a qualitative research methodology, utilizing a critical discourse analysis approach (Fairclough, 1995) to conduct an in-depth examination of the selected passages from Ismat Chughtai's *Lihaf* and its English translation, The Quilt (Bassnett, 1998; Simon, 1996).

This qualitative, descriptive study examines the representation of gender in the translation of *Lihaf*, utilizing a critical discourse analysis (CDA) approach (Fairclough, 1995). The study integrates Sherry Simon's theory of Translation and Gender (Simon, 1996) with Norman Fairclough's three-dimensional model of CDA (Fairclough, 1995). The analytical framework consists of two main components: Sherry Simon's theory of Translation and Gender, and Norman Fairclough's three-dimensional model of CDA. The framework involves the analysis of text at three levels: "Description", "Interpretation", and "Explanation" (Fairclough, 1995).

The theoretical framework of this study is based on the combination of Sherry Simon's theory of Translation and Gender and Norman Fairclough's three-dimensional model of CDA. Sherry Simon's theory delves into how translation constructs and proves gendered identities, while Fairclough's model provides a systematic approach to analyzing discourse (Simon, 1996; Fairclough, 1995). This study is grounded in the philosophical traditions of critical discourse analysis and feminist translation theory. The study draws on the ideas of Sherry Simon and Norman Fairclough to examine the representation of gender in the translation of *Lihaf*.

Data Analysis

This section presents a comprehensive analysis of the data collected from Ismat Chughtai's *Lihaf* (source text) and its English translation, The Quilt, translated by M. Asaduddin (target text). By integrating the Theory of Gender and Translation with the Critical Discourse Analysis (CDA) framework (Fairclough, 1995), this study examines the linguistic choices and strategies employed in the translation process. Specifically, it explores how the translator's ideology influences the translation, navigating the strategies used to construct and represent gendered power dynamics (Simon, 1996).

The analysis is guided by Fairclough's (1995) three-dimensional model of CDA, which provides a systematic approach to analyzing discourse construction, production, and consumption. This model comprises three levels: text, discourse practice, and sociocultural context. By applying this model, this study demonstrates how M. Asaduddin's translation of *Lihaf* (The Quilt) engages with gender discourses, reflects cultural ideologies, and constructs the translator's position (Bassnett, 1998).

At the textual level, this study examines specific linguistic features and lexical choices in the translation, comparing them to the source text. This analysis identifies how these choices alter

the representation of gendered power dynamics, intimacy, and cultural specificity, shedding light on the complex power dynamics involved in the translation process.

The following section presents a detailed analysis of selected examples from the source text (*Lihaf*) and target text (*The Quilt*), highlighting specific words and phrases that have been translated differently. This analysis explores how these variations reflect the translator's ideology and identifies the strategies employed to shape the target text.

At the descriptive level, the analysis examines the linguistic choices made by the translator, M. Asaduddin, and discusses how these choices influence the representation of gender roles, power dynamics, and cultural identity in the target text (Fairclough, 1995; Simon, 1996).

Extract#1

Source Text	Target Text
ربو ہمیشہ بیگم جان کی کمر کی مالش کرتی رہتی	"Rabbu sat against her back, massaging her waist... sliding her hands down to her thighs."

Literal Translation: (Rabbu constantly massaged Begum Jaan's back.)

A descriptive analysis of the phrase کمر کی مالش (kamar ki maalish), which literally translates to "massaging her back," reveals a nuanced difference in the translation. The source text conveys a caring act without sexualizing it, emphasizing the consistency of the act and the relationship between Rabu and Begum Jaan through the word ہمیشہ (hamesha), meaning "always" (Chughtai, 1941). In contrast, the translator's rendition, "Massaging her waist... sliding her hands down to her thighs," introduces a sensual and intimate tone, absent in the original text (Chughtai, 1996). The translator's choice of words, particularly "sliding," implies a sexual intent not present in the source text. This shift in meaning reflects a gendered lens that prioritizes overt depictions of sensuality, aligning with Simon's (1996) argument that translation can be a site of ideological manipulation. Chughtai's use of restrained, neutral language in the source text emphasizes the routine and consistency of Rabu's caregiving, whereas the translator's introduction of explicit sensuality through words like "sliding her hands down to her thighs" heightens the physical intimacy of the scene (Fairclough, 1995). This amplification strategy, as noted by Bassnett (1998), can modulate the text, shifting the description from a neutral caregiving act to a more physical and sensual portrayal. The translator's decision to add details, such as "sliding down her hands down to her thighs," expands on the source text's meanings, aligning with the argument that translation can be a site of cultural and ideological negotiation (Simon, 1996). This modulation reflects a gendered perspective that prioritizes overt sensuality over subtlety, potentially catering to a modern English-speaking audience's expectations.

Extract#2

Source Text	Target Text
"رات کو لٹاف میں عجیب عجیب حرکتیں ہونے لگیں۔ ایسا لگتا جیسے اس کے نیچے ہاتھی سکر رہا ہو۔"	"It seemed as though an elephant was struggling inside the quilt."

Literal Translation: (It was as though a wrestler was turning under the quilt.)

Chughtai's metaphorical representation of Rabu as a "wrestler" (pehlwan) conveys a sense of strength and motion, yet retains subtlety and ambiguity regarding the activities under the quilt

(Chughtai, 1941). In contrast, Asaduddin's translation substitutes this metaphor with "elephant," a more exaggerated and vivid representation that suggests a specific interpretation of the activity, thereby reducing ambiguity (Chughtai, 1996). The introduction of the word "struggling" further reinforces this interpretation, implying resistance and heaviness, and rendering the scene less nuanced. This substitution strategy reflects the translator's preference for explicitness over ambiguity, diminishing the layered symbolism of the original text (Bassnett, 1998). According to Fairclough's (1995) three-dimensional model of Critical Discourse Analysis, this translation choice can be seen as a reflection of the translator's gendered perspective and cultural assumptions, influencing the representation of themes such as female identity and repression. The translator's subjectivity becomes evident in the rendering of intimate and power-laden scenes, prioritizing clarity over ambiguity (Simon, 1996). Asaduddin's reinterpretation suggests a preference for vividness and directness, potentially due to his perspectival subjectivity as a male translator or his assumption that the target audience requires clearer metaphors (Venuti, 1995). These choices align with patriarchal norms, altering the feminist critique of the original text. Asaduddin employs various translation strategies, including substitution, where he replaces "wrestler" with "elephant," shifting the metaphor's tone from ambiguous to overt and exaggerated. Additionally, he uses explicitation, adding clarity to the implied activity under the quilt, thereby reducing the mystery of the original text.

Extract#3

Source Text	Target Text
<p>”نواب صاحب نوجوان لڑکوں کی صحبت میں مگن رہتے اور نیگم جان کو تنہائی کا شکار چھوڑ دیا جاتا“</p>	<p>“The Nawab had no interest in his wife. He kept an open house for students—young, fair, and slender-waisted boys whose expenses were borne by him.”</p>

Literal Translation: (Nawab Sahib immersed himself in the company of young boys, leaving Begum Jaan to suffer in loneliness.)

M. Asaduddin's translation of the key phrase “نوجوان لڑکوں” (young boys) as “fair and slender-waisted” introduces a vivid physical description of the Nawab's preference, which is absent in the source text (Chughtai, 1941). This addition creates a sensual image of the boys, emphasizing the Nawab's interest in them. By providing a detailed physical description, the translator highlights the Nawab's homophilic tendencies, neglecting his wife's sexual needs (Chughtai, 1996). Furthermore, the source text's phrase “تنہائی کا شکار” (suffer in loneliness) focuses on Begum Jaan's emotional state, whereas the translator's rendition, “The Nawab had no interest in his wife,” introduces a patriarchal tone, emphasizing the Nawab's indulgence and neglect of his wife (Bassnett, 1998). The translator's decision to replace the source text's phrase “نواب صاحب نوجوان لڑکوں کی صحبت میں مگن رہتے” (Nawab Sahib immersed himself in the company of young boys) with “Kept his house” suggests an intentional and public gratification, adding an element of spectacle absent in the source text (Fairclough, 1995). At the level of interpretation, the translator's ideology becomes apparent, reflecting a focus on gendered power dynamics (Simon, 1996). The expansion of the Nawab's preference for young and slender boys over his wife in the translation enhances the contrast between his indulgence and Begum Jaan's neglect. This added emphasis on homophilic behaviour deviates from the source text's subtle

suggestion. M. Asaduddin employs various translation strategies, including elaboration, where he adds details like “fair and slender-waisted,” emphasizing the Nawab’s preference and making it more explicit (Venuti, 1995). This strategy reflects the translator’s subjective focus on appearance and sexual attractiveness. Additionally, the translator uses domestication, adapting descriptions to align with the target audience’s expectations (Schleiermacher, 1813). By adding visually explicit details to the behaviour of characters, the translator makes the narrative more acceptable for a global English audience.

Extract#4

Source Text	Target Text
” بیگم جان کی زندگی میں خوشی کا کوئی لمحہ نہیں آیا“	“Her life was a miserable prison of despair and loneliness, with not a shred of joy to relieve her anguish.”

Literal translation: (There was not a moment of happiness in Begum Jaan’s life.)

A descriptive analysis of the source text “خوشی کا کوئی لمحہ“ (khushi ka koi lamha), literally translated as “not a moment of happiness,” reveals a subtle yet significant difference in the translation. The source text’s understated language focuses on the lack of joy without dramatization, whereas the English target text’s rendition, “Miserable prison of despair,” amplifies Begum Jaan’s suffering through dramatic imagery (Chughtai, 1941; Chughtai, 1996). This translation choice portrays Begum Jaan’s character as submissive and despairing, highlighting her emotional anguish due to her husband’s neglect. The added phrase, “Not a shred of joy to relieve her anguish,” introduces an emotional sensitivity absent in the source text, reflecting the translator’s perspectival subjectivity (Simon, 1996). The translator’s tendency to dramatize female suffering, connecting it with the Western literary tradition’s emphasis on emotional expressiveness, is evident in the over-emotionalization of the text (Bassnett, 1998). The use of amplification, as seen in the addition of dramatic phrases like “prison of despair,” expands the translation, altering the tone of the narrative and emphasizing Begum Jaan’s sufferings (Venuti, 1995). Furthermore, the translator’s addition of an element of piety towards Begum Jaan’s character reinforces a patriarchal tone, perpetuating a narrative that prioritizes female suffering and submission (Fairclough, 1995). This translation strategy reflects a gendered perspective that prioritizes emotional expressiveness over subtlety, potentially catering to a Western audience’s expectations

Extract#5

Source Text	Target Text
”جب رابو چھٹی لے کر گاؤں چلی گئی تو بیگم جان کی حالت خیر ہو گئی۔“	“When Rabbo took leave and went to her village, Begum Jaan became distraught.”

Literal Translation: (When Rabbo took leave and went to the village, Begum Jaan’s condition worsened.)

The source text phrase “حالت“

“خیر ہو گئی“ (halat gair hogai), literally translated as “condition worsened,” undergoes a significant transformation in the translation. The translator substitutes this phrase with “became distraught,” which signifies an elevated emotional tone and diverts the attention of the reader to psychological distress (Chughtai, 1941; Chughtai, 1996). This substitution reflects the

translator's decision to foreground Begum Jaan's emotional vulnerability and dependency on Rabbu. The addition of "her" in "her village" personalizes Rabbu's departure, deepening the emotional weight of the act. This example illustrates the gendered power dynamics in Begum Jaan's life, where her extreme reaction to Rabbu's departure signals an emotional and psychological reliance borne out of her neglect by her husband and the broader patriarchal structures that isolate her (Fairclough, 1995).

Through strategies such as substitution, amplification, and domestication, the translator transforms the original text to emphasize Begum Jaan's emotional fragility and dependency, making these themes more accessible and impactful for a global audience (Bassnett, 1998). The translation reflects the translator's ideological alignment with feminist critiques of Begum Jaan's isolation and the emotional void created by patriarchal neglect. The translator's choice to replace "condition worsened" with "became distraught" appeals to a global audience more attuned to explicit expressions of emotional states, reframing Begum Jaan's reaction in terms of psychological turmoil and enhancing the narrative's emotional accessibility (Venuti, 1995).

The amplification of emotional depth also aligns with the translator's broader effort to universalize Chughtai's feminist critique for an international readership, making the text resonate across cultural boundaries (Simon, 1996). The decision to focus on Begum Jaan's psychological state over physical deterioration reinforces the interpretation of the narrative as a critique of women's emotional suppression within patriarchal systems. At the interpretive level, the translator's feminist ideology becomes evident in the choice to universalize Begum Jaan's emotional turmoil, highlighting her plight as a critique of patriarchal neglect and as a testament to the subversive power of intimate female relationships (Fairclough, 1995).

Extract#6

Source Text	Target Text
بیگم جان نواب صاحب کی قیمتی ملکیت تھیں، لیکن ایسی جنہیں انہوں نے کبھی چھوا تک نہ تھا۔	"Begum Jan was a precious possession of the Nawab, but one he had never touched."

Literal Translation: (Begum Jaan was the Nawab's precious property, but one he had never even touched.)

The source text's description of Begum Jaan کی قیمتی ملکیت (precious property) explicitly frames her as an object owned by the Nawab, conveying a patriarchal view of women as possessions (Chughtai, 1941). The translation substitutes "property" with "possession," which softens the tone while retaining the sense of ownership (Chughtai, 1996). This lexical choice aligns with the expectations of an English-speaking audience, avoiding overly harsh connotations while maintaining the critique of patriarchal power.

The phrase "کبھی چھوا تک نہ تھا" (had never even touched) emphasizes the Nawab's neglect, which the translation captures with "he had never touched." By omitting "تک" (even), the target text slightly reduces the intensity of the neglect, reflecting a more neutral tone (Bassnett, 1998). This line illustrates the Nawab's objectification of Begum Jaan, reducing her identity to his ownership without fulfilling her emotional or physical needs.

The translator's use of substitution and simplification strategies adapts the critique for an English-speaking audience while preserving the feminist undertones (Simon, 1996). The retention of the metaphor of ownership critiques patriarchal structures, while the softening of specific terms ensures accessibility for the target audience (Venuti, 1995). The translation

effectively conveys the patriarchal dynamics of ownership and neglect central to the source text, using substitution and simplification to adapt the critique for an English-speaking audience. While maintaining the original's critique of gendered power relations, the slight softening of language in the target text reflects an effort to universalize the message, ensuring its resonance with diverse readers (Fairclough, 1995).

Findings and Discussions

The present study's analysis of M. Asaduddin's English translation of Ismat Chughtai's *Lihaf*, titled "The Quilt," reveals the complex intersections of translation, gender, and power. Through the lens of Critical Discourse Analysis (CDA), this research examines how the male translator's lexical and linguistic choices influence the representation of female identity and sexual desires, intersecting with patriarchal themes (Fairclough, 1995).

One of the primary findings of this study is that the male translator's lexical and stylistic choices significantly impact the portrayal of female identity, sexuality, and desires in the translation. For instance, the translator's decision to substitute "قیمتی ملکیت" (precious property) with "possession" softens the tone while retaining the sense of ownership, reflecting the translator's perspectival subjectivity (Bassnett, 1998). This finding is consistent with Simon's (1996) argument that translation is a gendered activity, influenced by the translator's ideological biases and cultural norms.

The story's exploration of same-sex desire and homophilic behavior, as well as the repression of Begum Jaan's sexual desires, is deliberately mediated by the translator's decisions in the target text. The translator's use of language, linguistic and stylistic choices, tone, and cultural adaptation in "The Quilt" determines the impact of the language perceived by the target audience (Venuti, 1995). For example, the translator's addition of "her" in "her village" personalizes Rabhu's departure, deepening the emotional weight of the act and highlighting the gendered power dynamics.

As Santaemilia (2005) notes, translation is a process that reinforces and contests gendered ideologies. The present study's analysis contributes to the ongoing gendered discourse in translation, emphasizing the demand for a more nuanced comprehension of power dynamics in language. The findings of this study also resonate with Flotow's (1997) argument that translation can be a site of resistance, challenging dominant ideologies and power structures.

In conclusion, this study's analysis demonstrates the significant role of the male translator's subjectivity in shaping the construction of female identity in *Lihaf*. The translator's lexical and stylistic choices, influenced by his ideological biases and cultural norms, impact the portrayal of female identity, sexuality, and desires in the translation. The findings of this study contribute to the ongoing discourse on gender and translation, highlighting the need for a more nuanced understanding of power dynamics in language.

Conclusion

The present study's analysis of M. Asaduddin's translation of Ismat Chughtai's *Lihaf* reveals the significant impact of lexical and rhetorical choices on the tone of the gendered discourse (Fairclough, 1995). The translator's deployment of strategies such as amplification, elaboration, substitution, and omission frequently reflects his subjectivity, influencing the representation of female identity, sexuality, and desires (Bassnett, 1998, p. 123). These strategies, employed to emphasize sensuality, explicitness, and accessibility, potentially alter the feminist critique embedded in Chughtai's original text, underscoring the importance of considering the translator's role in shaping the ideological content of the translated text (Simon, 1996, p. 56).

The translation of *Lihaf* serves as a paradigmatic example of how gendered power relations are mediated in the translation process, highlighting the need for a nuanced understanding of the complex dynamics involved (Venuti, 1995, p. 21). This study advocates for further exploration of the impact of translation on the representation of gender and identity, particularly in works addressing sensitive and controversial subjects (Flotow, 1997, p. 12). By examining the intricacies of gendered translation, this research acknowledges the ways in which language frames our perceptions of power, sexuality, and identity across cultures, emphasizing the significance of critical translation studies in uncovering these complexities (Santaemilia, 2005, p. 34).

Key Findings

- i The male translator's lexical and stylistic choices reflect his subjectivity, influencing the representation of female identity, sexuality, and desires in the translation (Bassnett, 1998; Simon, 1996).
- ii The translator's use of amplification, elaboration, substitution, and omission strategies potentially alters the feminist critique embedded in Chughtai's original text (Venuti, 1995).
- iii The translation of *Lihaf* serves as an example of how gendered power relations are mediated in the translation process, highlighting the need for a nuanced understanding of these dynamics (Fairclough, 1995).
- iv The study emphasizes the significance of critical translation studies in uncovering the complexities of gendered translation and its impact on the representation of gender and identity (Santaemilia, 2005).

Future Recommendations: Further exploration of gendered translation: Conduct further research on the impact of translation on the representation of gender and identity, particularly in works addressing sensitive and controversial subjects (Flotow, 1997).

- i Development of feminist translation theories: Develop and apply feminist translation theories to better understand the role of translation in shaping the representation of female identity and feminist critique (Simon, 1996).
- ii Increased awareness of translator's subjectivity: Raise awareness among translators and scholars about the importance of acknowledging and addressing translators' subjectivity in the translation process (Bassnett, 1998).
- iii Collaboration between translators and feminist scholars: Encourage collaboration between translators and feminist scholars to ensure that translations of feminist texts accurately represent the original feminist critique and ideology (Santaemilia, 2005).

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