

**IDEOLOGICAL MANIPULATION AND
TRANSLATION STRATEGIES OF GENDER ISSUES
IN SYEDA HAMEED'S TRANSLATION OF ISMAT
CHUGHTAI'S SELECTED SHORT STORIES**

AHMAD YAR KHAN

UNIVERSITY SAINS MALAYSIA

2024

**IDEOLOGICAL MANIPULATION AND
TRANSLATION STRATEGIES OF GENDER ISSUES
IN SYEDA HAMEED'S TRANSLATION OF ISMAT
CHUGHTAI'S SELECTED SHORT STORIES**

by

AHMAD YAR KHAN

**Thesis submitted in fulfilment of the requirements
for the degree of
Doctor of Philosophy**

March 2024

ACKNOWLEDGEMENT

First and foremost I would like to thank Allah Almighty for enabling me to pursue the highest degree of Ph.D. This task would never reach its present status without the incessant guidance of my supervisor, Dr. Malini Ganapathy. My deepest gratitude is won by her. The appreciation also goes to Dr. Bita Naghmeh Abbaspour for her constructive comments. Thank you also Bahasa Malay teacher, Ms. Ezaleena Khalid. Thank you, love you and miss you, USM, and especially SoLLaT.

The prayers of my parents, the love of my family, and their moral and financial support enabled me to accomplish this task. This factor has been found as more powerful than my struggle. Once you have ease of mind nothing could be impossible.

I would also like to thank my small family of three daughters and a lovely wife who stood by me through thick and thin all these years. Ahda, Hamda Gul and Aina Gul learned to live on their own during my Ph.D. journey.

USM also provided a long list of friends. The list of friends is long enough but the Pakistani and other foreign communities in USM especially (Dr. Qaisar, Dr. Rizwan, Dr. Irfan, Dr. Shahid, Dr. Amjad, Dr. Asim, Dr. Hussain, Dr. Arshad, Dr. Ghulam Jan, Mr. Salim Afridi, Mr. Sufaid Khan, Mr. Saqib, Mr. Ali, Mr. Athar, Mr. Shafiq) Mr. Sami. Dr. D. Jawad from Iran, Dr. Fatma from Jordan, Dr. Eman, Dr. Samuel and Dr. Naser, Mr. Zahoor, and Mrs. Zahra. All these friends have proved themselves to be sources of inspiration. Special thanks to Mr. Rafiq Ahmad Khan for his initial guidance to get admission, payment problems from Pakistan and for his hospitality in Malaysia. His support continued till last. I am also thankful to Mr. Fahad, Mr.

Fawad and Mr. Shoaib for their good wishes and motivation. Thank you so much for your blessings.

TABLE OF CONTENTS

ACKNOWLEDGEMENT	ii
TABLE OF CONTENTS	iv
LIST OF TABLES.....	vii
LIST OF FIGURES.....	xix
LIST OF APPENDICES	xx
ABSTRAK.....	xxi
CHAPTER 1 INTRODUCTION.....	1
1.1 Introduction.....	1
1.2 Background of the Study	1
1.3 Statement of the Problem.....	8
1.4 Research Objectives.....	13
1.5 Research Questions.....	14
1.6 Significance of the Study.....	15
1.7 Scope and Limitation of the Study	16
1.8 Definition of Key Terms.....	17
1.8.1 CDA	17
1.8.2 Discourse	18
1.8.3 Gender Issues	18
1.8.4 Ideology.....	18
1.8.5 Intertextuality	18
1.8.6 Manipulation	19
1.8.7 Ideological Manipulation	19
1.8.8 Power.....	19
1.8.9 Summary	19
CHAPTER 2 LITERATURE REVIEW	21
2.1 Introduction.....	21
2.2 Ismat Chughtai as a Feminist Writer	21
2.3 Translators of Ismat	23
2.4 Theoretical Concepts	25

2.5	Critical Discourse Analysis (CDA)	25
2.5.1	Discourse	29
2.5.2	Ideology.....	34
2.6	Gender issues	40
2.7	Intertextuality.....	43
2.8	Semiotics and Translation Studies	47
2.9	Farahzad's Model of CDA.....	51
2.9.1	Intertextuality	52
2.9.2	Translation Choices.....	54
2.9.3	Eclectic Set of Strategies	56
2.9.4	Manipulation	59
2.10	Lefevre's Theory of Manipulation	63
2.11	Dukate's Typology of Manipulation	65
2.12	Theoretical Framework of the Study	68
2.13	Conceptual Framework of the Study	69
2.14	Review of Related Studies	70
2.15	Summary	78
	CHAPTER 3 METHODOLOGY	79
3.1	Introduction.....	79
3.2	Research Design	80
3.3	Research Procedure	82
3.4	Sampling	83
3.5	Data Collection	85
3.6	Data Analysis Procedure	90
3.7	Answering the Research Questions	93
3.8	Rater Evaluation	95
3.9	Summary	97
	CHAPTER 4 FINDINGS	98
4.1	Introduction.....	98
4.2	Answer to Research Question 1.....	101
4.3	Answer to Research Question 2.....	162
4.4	Answer to Research Question 3.....	221

4.5	Answer to Research Question 4.....	279
4.5.1	Paratextual Data Analysis	288
4.5.2	Semiotic Analysis.....	289
4.5.3	Cover Photos	289
4.6	Summary of the Findings.....	292
CHAPTER 5 DISCUSSION AND CONCLUSION		313
5.1	Introduction.....	313
5.2	Discussion of the Findings.....	313
5.3	Gender Issues Manipulated in Translation	314
5.4	Strategies of Manipulation.....	323
5.5	Dukate’s Manipulation	331
5.6	Factors Responsible for the Manipulation of the Gender Issues	339
5.7	Contribution of the Study	341
5.8	Suggestions for Future Study.....	343
5.9	Conclusion	344
REFERENCES		346
APPENDICES		
LIST OF PUBLICATIONS		

LIST OF TABLES

	Page
Table 3.1	Data Collection Steps 87
Table 3.2	List of Ismat Chughtai's Short Stories translated by the Translators 88
Table 3.3	List of Short Stories Translated by Syeda Hameed and their Coding 89
Table 3.4	Major Themes in the Short Stories 89
Table 3.5	Steps of Analysis 92
Table 3.6	Steps for Answering the Research Questions 95
Table 4.1	List of Gender Issues in (<i>The Quilt</i>), لحاف 98
Table 4.2	List of Gender Issues in (<i>Poison</i>), زہر 99
Table 4.3	List of Gender Issues in <i>Choti Apa</i> 100
Table 4.4	List of Gender Issues in <i>Lingering Fragrance</i> 100
Table 4.5	<i>Lihaf/The Quilt</i> : Marriage Between Poor Bride and Rich Groom 102
Table 4.6	<i>Lihaf/The Quilt</i> : Dancing is Equated with Prostitution 104
Table 4.7	<i>Lihaf/The Quilt</i> : Positive Self-presentation 104
Table 4.8	<i>Lihaf/The Quilt</i> : Hiding the Homosexuality of Nawab Sahib 105
Table 4.9	<i>Lihaf/The Quilt</i> : Sexual License 106
Table 4.10	<i>Lihaf/The Quilt</i> : Irony 107
Table 4.11	<i>Lihaf/The Quilt</i> : Bride's confinement to home 108
Table 4.12	<i>Lihaf/The Quilt</i> : Women Confinement to Home 109
Table 4.13	<i>Lihaf/The Quilt</i> : Lack Of Sexual Gratification Into Horror 110
Table 4.14	<i>Lihaf/The Quilt</i> : Establishment of Femme relation 111
Table 4.15	<i>Lihaf/The Quilt</i> : Commencement of Femme relation 112

Table 4.16	<i>Lihaf/The Quilt</i> : Hatred towards the femme relation.....	112
Table 4.17	<i>Lihaf/The Quilt</i> : Translator's antagonism.....	113
Table 4.18	<i>Lihaf/The Quilt</i> : Translator's antagonism.....	113
Table 4.19	<i>Lihaf/The Quilt</i> : Omission of the Simile Signifying Sexual Activity ...	114
Table 4.20	<i>Lihaf/The Quilt</i> : Implied hatred of Queerness	114
Table 4.21	<i>Lihaf/The Quilt</i> : Omission of the Romance	115
Table 4.22	<i>Lihaf/The Quilt</i> : Sex Segregation.....	115
Table 4.23	<i>Lihaf/The Quilt</i> : Gender Segregation / <i>Purdah</i> system	116
Table 4.24	<i>Lihaf/The Quilt</i> : Hatred of The Translator Towards Femme Relation .	116
Table 4.25	<i>Lihaf/The Quilt</i> : Omission of the narrator signifying sexual activity ...	117
Table 4.26	<i>Lihaf/The Quilt</i> : Omission of the Simile, signifying sexual activity	118
Table 4.27	<i>Lihaf/The Quilt</i> : Cause of homosexuality	118
Table 4.28	<i>Lihaf/The Quilt</i> : The Throne Verse of the Holy Quran	120
Table 4.29	<i>Lihaf/The Quilt</i> : Omission of the Interjection.....	121
Table 4.30	<i>Poison</i> , ذہر: Cause of Mrs. Numan's Death	122
Table 4.31	<i>Poison</i> , ذہر: Positive presentation of Male	122
Table 4.32	<i>Poison</i> , ذہر: Overdose of Sleeping Pills	123
Table 4.33	<i>Poison</i> /ذہر: Importance of Marriage	123
Table 4.34	<i>Poison</i> , ذہر: Reducing the Positive Presentation of Women	124
Table 4.35	<i>Poison</i> /ذہر : Positive Presentation of Self and Subduing The Other	125
Table 4.36	<i>Poison</i> /ذہر: Early Engagement, Positive Self and Subduing the Other	125
Table 4.37	<i>Poison</i> /ذہر : Criticism of Misogamy	126
Table 4.38	<i>Poison</i> /ذہر : Birth Control.....	127

Table 4.39	<i>Poison/ذہر</i> : Birth Control/Big family size	128
Table 4.40	<i>Poison/ذہر</i> : Criticism of Many Children.....	128
Table 4.41	<i>Poison/ذہر</i> : Family Size	129
Table 4.42	<i>Poison/ذہر</i> : Sibsize.....	129
Table 4.43	<i>Poison/ذہر</i> : Husband Responsibility in Birth Control	130
Table 4.44	<i>Poison/ذہر</i> : Importance of Marriage	131
Table 4.45	<i>Poison/ذہر</i> : Rearing a big Family	132
Table 4.46	<i>Poison/ذہر</i> : Hatred of Procreation	132
Table 4.47	<i>Poison/ذہر</i> : Diminishing Overpopulation.....	133
Table 4.48	<i>Poison/ذہر</i> : Criticism on Irrationality of Women.....	133
Table 4.49	<i>Poison/ذہر</i> : Criticism of irrationality.....	134
Table 4.50	<i>Poison/ذہر</i> : Snatching Love/ Extramarital Affair	135
Table 4.51	<i>Poison/ذہر</i> : Illicit relationship	135
Table 4.52	<i>Poison/ذہر</i> : Illicit Relationship	136
Table 4.53	<i>Poison/ذہر</i> : Criticism of <i>Purdah</i> system.....	136
Table 4.54	<i>Choti Apa</i> : Sexual Advancement.....	137
Table 4.55	<i>Choti Apa</i> : Sexual Advancement of Teachers	138
Table 4.56	<i>Choti Apa</i> : omission of the irony	138
Table 4.57	<i>Choti Apa/Choti Apa</i> : Honor killing	139
Table 4.58	<i>Choti Apa/Choti Apa</i> : Anger of the translator over a love affair	139
Table 4.59	<i>Choti Apa/Choti Apa</i> : Sexual Advances of cousin	140
Table 4.60	<i>Choti Apa</i> : Narrator's Antagonism	140
Table 4.61	<i>Choti Apa</i> : Staring, a form of Sexual Harassment	141

Table 4.62	<i>Choti Apa/Choti Apa: Effects of Gender segregation.....</i>	141
Table 4.63	<i>Choti Apa: Gender segregation/Sexual harassment.....</i>	142
Table 4.64	<i>Choti Apa: Marriage choice</i>	142
Table 4.65	<i>Choti Apa: Cultural Word Translation/ an instance of Intertextuality ..</i>	143
Table 4.66	<i>Choti Apa: women dress etiquette</i>	143
Table 4.67	<i>Choti Apa: Marriage by Convention.....</i>	144
Table 4.68	<i>Choti Apa: Expression of anger on Gender assimilation</i>	144
Table 4.69	<i>Choti Apa: Omission of Innuendo Signifying Sexual advancement</i>	146
Table 4.70	<i>Choti Apa: Confusion about Married life</i>	147
Table 4.71	<i>Choti Apa: Expression of Anger over Love Affairs</i>	147
Table 4.72	<i>Choti Apa: Qibla</i>	148
Table 4.73	<i>Choti Apa: Spouse Selection.....</i>	149
Table 4.74	<i>Choti Apa: Lack of Solidarity among Women</i>	150
Table 4.75	<i>Lingering Fragrance: Title</i>	150
Table 4.76	<i>Lingering Fragrance/ بدن کی خوشبو/ Child Trafficking</i>	151
Table 4.77	<i>Lingering Fragrance/ بدن کی خوشبو/ Love child</i>	151
Table 4.78	<i>Lingering Fragrance/ بدن کی خوشبو/ Criticism of Marriage.....</i>	152
Table 4.79	<i>Lingering Fragrance/ بدن کی خوشبو/ Lack of Solidarity Women.....</i>	152
Table 4.80	<i>Lingering Fragrance/ بدن کی خوشبو/ Lack of Spirituality</i>	152
Table 4.81	<i>Lingering Fragrance/ بدن کی خوشبو/ Sexual Exploitation.....</i>	153
Table 4.82	<i>Lingering Fragrance/ بدن کی خوشبو/ Child Trafficking</i>	154
Table 4.83	<i>Lingering Fragrance/ بدن کی خوشبو/ Underage Sexual Exploitation</i>	154
Table 4.84	<i>Lingering Fragrance/ بدن کی خوشبو/ Positive presentation of Marriage</i>	155

Table 4.85	<i>Lingering Fragrance</i> /بدن کی خوشبو : Legitimizing Fornication.....	156
Table 4.86	<i>Lingering Fragrance</i> /بدن کی خوشبو : Idiomatic Expression.....	157
Table 4.87	<i>Lingering Fragrance</i> : بدن کی خوشبو Extramarital affairs.....	157
Table 4.88	<i>Lingering Fragrance</i> بدن کی خوشبو : Sexual Exploitation	158
Table 4.89	<i>Lingering Fragrance</i> بدن کی خوشبو : Distribution of Poor Maids.....	158
Table 4.90	<i>Lingering Fragrance</i> بدن کی خوشبو : Marriage between the rich and poor maid.....	159
Table 4.91	<i>Lingering Fragrance</i> بدن کی خوشبو : Extramarital affairs.....	160
Table 4.92	<i>Lingering Fragrance</i> بدن کی خوشبو : Woman Exploits Woman	160
Table 4.93	<i>Lingering Fragrance</i> /بدن کی خوشبو : Women Exploitation of Women .	161
Table 4.94	List of Frequency of Strategies Employed in the Target Text	163
Table 4.95	Hijacking Strategy.....	164
Table 4.96	Hijacking Strategy.....	165
Table 4.97	Hijacking Strategy.....	165
Table 4.98	Substitution Strategy	166
Table 4.99	Literal Translation Strategy.....	168
Table 4.100	Literal Translation.....	168
Table 4.101	Addition Strategy	170
Table 4.102	Addition Strategy.....	171
Table 4.103	Literal Translation Strategy	171
Table 4.104	Hijacking Strategy	172
Table 4.105	Addition Strategy	173
Table 4.106	Appropriation Strategy	174

Table 4.107	Omission Strategy.....	174
Table 4.108	Substitution Strategy.....	175
Table 4.109	Hijacking Strategy	176
Table 4.110	Omission Strategy.....	177
Table 4.111	Appropriation Strategy	177
Table 4.112	Hijacking Strategy	179
Table 4.113	Addition Strategy.....	180
Table 4.114	Omission Strategy.....	181
Table 4.115	Substitution Strategy.....	182
Table 4.116	Addition Strategy.....	182
Table 4.117	Omission Strategy.....	183
Table 4.118	Omission Strategy.....	184
Table 4.119	Substitution Strategy.....	185
Table 4.120	Omission Strategy.....	186
Table 4.121	Addition Strategy	187
Table 4.122	Substitution Strategy.....	187
Table 4.123	Substitution Strategy.....	188
Table 4.124	Omission Strategy.....	189
Table 4.125	Addition Strategy.....	190
Table 4.126	Omission Strategy.....	191
Table 4.127	Omission Strategy.....	192
Table 4.128	Addition Strategy.....	193
Table 4.129	Hijacking Strategy	194

Table 4.130	Supplementing Strategy	195
Table 4.131	Addition Strategy	196
Table 4.132	Omission Strategy.....	196
Table 4.133	Omission Strategy.....	197
Table 4.134	Omission strategy	198
Table 4.135	Addition Strategy	198
Table 4.136	Omission Strategy.....	199
Table 4.137	Literal Translation	200
Table 4.138	Substitution Strategy.....	200
Table 4.139	Susbtitution Strategy.....	201
Table 4.140	Omission Strategy.....	202
Table 4.141	Omission Strategy.....	203
Table 4.142	<i>Choti Apa</i> : Addition Strategy	204
Table 4.143	<i>Choti Apa</i> : Addition	205
Table 4.144	<i>Choti Apa</i> : Literal Translation.....	206
Table 4.145	<i>Choti Apa</i> : Literal Translation Strategy	206
Table 4.146	Substitution Strategy.....	207
Table 4.147	Appropriation Strategy	208
Table 4.148	Omission Strategy	209
Table 4.149	Strategy of Foreignization	210
Table 4.150	Substitution Strategy.....	210
Table 4.151	Substitution Strategy.....	211
Table 4.152	Substitution Strategy.....	212

Table 4.153	Omission Strategy.....	213
Table 4.154	<i>Lingering Fragrance</i> : Omission Strategy.....	214
Table 4.155	Omission Strategy.....	215
Table 4.156	Literal Translation Strategy	215
Table 4.157	Substitution Strategy.....	216
Table 4.158	Omission Strategy.....	217
Table 4.159	Addition Strategy	218
Table 4.160	Omission Strategy.....	219
Table 4.161	Substitution Strategy.....	220
Table 4.162	Manipulation as Distortion	222
Table 4.163	Manipulation as Distortion	223
Table 4.164	Manipulation as Distortion	224
Table 4. 165	Manipulation as Distortion	225
Table 4.166	Manipulation as Distortion	225
Table 4.167	Manipulation as Distortion	226
Table 4.168	Manipulation as Distortion	227
Table 4.169	Manipulation as Distortion	229
Table 4.170	Manipulation as Distortion	230
Table 4.171	Manipulation as Distortion	231
Table 4.172	Manipulation as Distortion	232
Table 4.173	Manipulation as Distortion	233
Table 4.174	Manipulation as Distortion	234
Table 4.175	Manipulation as Distortion	235

Table 4.176	Manipulation as Distortion	236
Table 4.177	Manipulation as Distortion	237
Table 4.178	Manipulation as Distortion	238
Table 4.179	Manipulation as Distortion	240
Table 4.180	Manipulation as Distortion	241
Table 4.181	Manipulation as Distortion	241
Table 4.182	Manipulation as Distortion	242
Table 4.183	Manipulation as Distortion	243
Table 4.184	Manipulation as Distortion	244
Table 4.185	Manipulation as Distortion	245
Table 4.186	Manipulation as Distortion	246
Table 4.187	Manipulation as Distortion	247
Table 4.188	Manipulation as Distortion	247
Table 4.189	Manipulation as Distortion	248
Table 4.190	Manipulation as Distortion	249
Table 4.191	Manipulation as Distortion	249
Table 4.192	Manipulation as Distortion	251
Table 4.193	Manipulation as Distortion	251
Table 4.194	Manipulation as Distortion	252
Table 4.195	Manipulation as Distortion	253
Table 4.196	Manipulation as Distortion	254
Table 4.197	Manipulation as Distortion	254
Table 4.198	Manipulation as Distortion	255

Table 4.199	Manipulation as Distortion	256
Table 4.200	Manipulation as Distortion	256
Table 4.201	Manipulation as Distortion	257
Table 4.202	Manipulation as Distortion	258
Table 4.203	Manipulation as Distortion	259
Table 4.204	Manipulation as Distortion	259
Table 4.205	Manipulation as Distortion	260
Table 4.206	Manipulation as Distortion	261
Table 4.207	Manipulation as Distortion	262
Table 4.208	Manipulation as Distortion	263
Table 4.209	Manipulation as Distortion	264
Table 4.210	Manipulation as Distortion	265
Table 4.211	Manipulation as Distortion	266
Table 4.212	Manipulation as Distortion	267
Table 4.213	Manipulation as Distortion	268
Table 4.214	Manipulation as Distortion	268
Table 4.215	Manipulation as Distortion	270
Table 4.216	Manipulation as Distortion	270
Table 4.217	Manipulation as Distortion	271
Table 4.218	Manipulation as Distortion	272
Table 4.219	Manipulation as Distortion	273
Table 4.220	Manipulation as Distortion	274
Table 4.221	Manipulation as Distortion	275

Table 4.222	Manipulation as Distortion	276
Table 4.223	Manipulation as Distortion	277
Table 4.224	Manipulation as Distortion	278
Table 4.225	List of Gender Issues in <i>The Quilt</i> , لحاف Manipulated in the Target Text	281
Table 4.226	List of Gender Issues Manipulated in <i>Poison</i> , ذہر.....	283
Table 4.227	List of Gender Issues Manipulated in <i>Choti Apa</i> , چھوٹی آپا.....	285
Table 4.228	List of Gender issues Manipulated in <i>Lingering Fragrance</i> , بدن کی خوشبو	286
Table 4.229	Summary of Gender Issues in <i>The Quilt</i> , لحاف.....	293
Table 4.230	Summary of Gender Issues Manipulated in the <i>Poison</i>	294
Table 4.231	Summary of Gender Issues manipulated in the <i>Choti Apa</i>	295
Table 4.232	Summary of Gender Issues Manipulated in <i>Lingering Fragrance</i>	296
Table 4.233	Summary of Strategies in <i>Lihaf (The Quilt)</i>	297
Table 4.234	Summary of Strategies in <i>Poison</i>	299
Table 4.235	Summary of Strategies in <i>Lingering Fragrance</i>	301
Table 4.236	Summary of Typology of Manipulation	303
Table 4.237	Summary of Typology of Manipulation in the <i>Poison</i>	305
Table 4.238	Summary of Typology of Manipulation in <i>Choti Apa</i>	307
Table 4.239	Summary of Gender Issues Manipualted in <i>Lingering Fragrance</i>	308
Table 5.1	List of Gender Issues Manipulated in <i>The Quilt</i> , لحاف.....	316
Table 5.2	List of Gender Issues Manipualted in the <i>Poison</i>	318
Table 5.3	List of Gender Issues Manipulated in <i>Choti Apa</i>	320

Table 5.4	List of Gender Issues Manipulated in <i>Lingering Fragrance</i>	322
Table 5.5	List of Strategies in <i>The Quilt</i> , لحاف	323
Table 5.6	List of Strategies in the <i>Poison</i>	326
Table 5.7	List of Strategies in <i>Choti Apa</i> , چھوٹی آپا	328
Table 5.8	List of Strategies in the <i>Lingering Fragrance</i>	330
Table 5.9	List of the typology of Manipulation in <i>The Quilt</i> Short Story	332
Table 5.10	List of the Typology of Manipulation in the <i>Poison</i> Short Story	334
Table 5.11	Summary of the Typology of Manipulation in <i>Choti Apa</i>	336
Table 5.12	Summary of the Typology of Manipulation in <i>Lingering Fragrance</i> ..	338

LIST OF FIGURES

		Page
Figure 2.1	Farahzad’s Model of CDA	52
Figure 2.2	Dukate’s Typology of Manipulation	67
Figure 2.3	Theoretical Framework of the Study	68
Figure 2.4	Conceptual Framework of the Study	70
Figure 4.1	<i>The Quilt and Other Stories</i> (1994)	290
Figure 4.2	<i>The Quilt and Other Stories</i> (1994)	290
Figure 4.3	<i>A Chughtai Collection: The Quilt and Other Stories, The Heart Breaks Free & The Wild One</i> (2004)	291

LIST OF APPENDICES

APPENDIX A	SAMPLE FOR ANALYSIS
APPENDIX B	RATERS EVALUATION MATERIAL
APPENDIX C	FIRST RATER EVALUATION
APPENDIX D	SECOND RATER EVALUATION
APPENDIX E	THIRD RATER EVALUATION

**MANIPULASI IDEOLOGI DAN STRATEGI TERJEMAHAN TENTANG ISU
GENDER DI DALAM TERJEMAHAN SYEDA HAMEED KE ATAS CERPEN
TERPILIH ISMAT CHUGHTAI**

ABSTRAK

Fokus kajian semasa adalah untuk menyiasat manipulasi ideologi isu gender dalam cerpen Ismat Chughtai yang diterjemahkan oleh Syeda Hameed. Ia menggunakan model CDA Farahzad (2012) untuk mendedahkan ideologi tersembunyi penterjemah. Selanjutnya, teori manipulasi Lefevere dan tipologi manipulasi Dukate juga akan diambil kira. Selain itu, set strategi eklektik juga telah dipertimbangkan untuk menyerlahkan bagaimana penterjemah telah campur tangan dalam teks sasaran melalui penggunaan strategi manipulatif. Analisis data adalah berdasarkan model-model CDA Farahzad (2012). Ia telah mengambil kira tahap intertekstual, CDA dan pilihan terjemahan model CDA. Dapatan mendapati Syeda Hameed membawa manipulasi ideologi dalam penterjemahan isu gender kerana konfliknya dengan idea penulis, Ismat Chughtai. Penterjemah menyahfeminkan teks sumber di mana mungkin. Dapatan juga mendedahkan penggunaan strategi manipulatif iaitu penambahan, pemadaman/peninggalkan, rampasan, asingisasi, penggantian, peruntukan, doa dan terjemahan literal. Analisis itu juga mendedahkan tipologi manipulasi herotan Dukate. Teori manipulasi Lefevere membawa ke permukaan faktor ideologi yang membawa manipulasi tersirat dalam teks sasaran. Secara ringkasnya, manipulasi ideologi isu gender telah didedahkan melalui analisis model CDA Farahzad dalam cerpen Ismat Chughtai yang diterjemahkan oleh Syeda Hameed.

**IDEOLOGICAL MANIPULATION AND TRANSLATION STRATEGIES OF
GENDER ISSUES IN SYEDA HAMEED’S TRANSLATION OF ISMAT
CHUGHTAI’S SELECTED SHORT STORIES**

ABSTRACT

The interaction between translation and feminist discourse has been catalytic in shaping the identity, knowledge and culture. Literary translation can act as a shaping force for a creative act. Accordingly, this study is an attempt to participate in the development of feminism by focusing on the manipulation of gender issues. The focus of the current study was to investigate the ideological manipulation of gender issues in the short stories of Ismat Chughtai translated by Syeda Hameed. It employed Farahzad’s (2012) model of CDA to reveal the hidden ideology of the translator. Further, Lefevere’s theory of manipulation and Dukate’s typology of manipulation was also taken into account. Besides, an eclectic set of strategies was also considered to highlight that how the translator intervened in the target text through the use of manipulative strategies (Klimovich, 2016). The analysis of the data was based on Farahzad’s (2012) model of CDA model. It took into account the intertextual, CDA and translation choices levels of the CDA model. The corpus of the study was the four selected Urdu language short stories of Ismat Chughtai translated into English language by Syeda Hameed. Findings revealed that Syeda Hameed brought about ideological manipulation in the translation of gender issues due to her conflict with the ideas of the writer, Ismat Chughtai. The translator defeminized the source text wherever possible. The findings also revealed the use of manipulative strategies i.e. addition, deletion/omission, hijacking, foreignization, substitution, appropriation, suppletion and literal translation. However, the most widely used strategy were omission strategy (27%), addition strategy (28%), substitution strategy

(18%) and literal translation (10%). The analysis also revealed the Dukate's typology of distortion manipulation in the translation of gender issues. The Lefevère's theory of manipulation brought to the surface the ideology factor as the sole cause of the implied manipulation in the target text. In short, the ideological manipulation of gender issues was revealed through the analysis of Farahzad's model of CDA in the short stories of Ismat Chughtai translated by Syeda Hameed.

CHAPTER 1

INTRODUCTION

1.1 Introduction

This chapter provides an introduction to the study and consists of other sections relevant to the various aspects of the research. It aims to explore how the gender issues have been manipulated in the selected short stories of Ismat Chughtai by the translator, Syeda Hameed in her translation. First the background of the study is provided, then statement of the problem followed by research objectives and research questions. After that significance of the study and limitation of the study is given. The last part of the chapter is concluded by the definition of key terms.

1.2 Background of the Study

Feminist writers depict the real-life, cultural norms, values, customs, identity, stereotypes, taboos, and status of women, etc. concerning the opposite gender in their write up. The feminist press all over the world and Kali for Women in India are now trying to collect all these workings together and encourage translators throughout the globe to translate and share the experiences and women's issues in other parts of the world. But it has been observed that translation is not a faithful activity and the translation of feminist texts and gender issues creates problems in the process of translation (Flotow, 2010a). The translators insert consciously or unconsciously their socially constructed ideology in the target text hence manipulate the target text and readers (Mobashshernia & Eskandari, 2015).

As translators act as the intermediaries between the source and target cultures when they translate a source text (ST) into a target text (TT) so they are expected to insert

their viewpoints while encountering ideological contents. The translators are constrained by social values and other factors (social, religious, economic, political, etc.) because of having a different standpoint when they come across with feminist ideological contents. These factors may become a source of influence and affect their decision in the process of translation. If the translation of such translators is investigated from the feminist perspective, it will throw light on and trace out the personal influences as well as other factors in the works of translators.

Ismat Chughtai is regarded as one of the pioneers of feminism in Urdu literature. She is considered a spokeswoman for Indian women in Urdu literature. The short stories of Ismat Chughtai illustrate the exploitation of women and the feminist ideology under the patriarchal society (Rajakumar, 2005). Ismat Chughtai realistically presented gender issues in her short stories like the conditions, exploitation, and struggle of women under the shackle of patriarchy (Fatima, 2019).

Gender is now considered as a major analytical phenomenon in translation studies and ideology. Feminist translators advocate exhaustive intervention in translation in terms of manipulating the patriarchal discourse. As a result, the translators change the values or worldviews embedded in texts in the course of translation from one language and culture to another language and culture (Lee, 2019). Santaemilia (2013), Flotow (2014, 2017) Plate (2020), Sharma (2020), and Vanessa (2020) have recommended to investigate the representation of gender issues in the target text and identify the strategies, which have been employed by translators to manipulate the gender issues. As a result, it is important to identify the gender issues presented in the short stories of Ismat Chughtai and the manner they have been represented and manipulated in the target text. To date, no studies

have examined the comparison of ideological manipulation of gender issues in the short stories. Thus, this study aims to fill this gap in the literature.

Tahira Naqvi and Syeda Hameed translated fifteen short stories and two novellas of Ismat Chughtai under the title, *A Chughtai Collection: The Quilt and Other Stories, The Heart Breaks Free and The Wild One* (Naqvi & Hameed, 2004). Though widely read among the Urdu readers, Ismat Chughtai reached the non-Urdu readers through their translation. A substantial body of Chughtai's work is translated into English by Tahira Naqvi and *few short stories by Syeda Hameed* (Flemming, 1995). The present study is an attempt to make a comparative study of the Urdu short stories by Ismat Chughtai, which were translated into English by Syeda Hameed. The comparison is based on the ideological manipulation of gender issues in the short stories. The present study will take into account only the short stories translated by Syeda Hameed.

The rationale behind the selection of the above text is that they present the socio-cultural status of women and the numerous ways through which the voice of women is delivered to the readers. The selected short stories (translated by Syeda Hameed) severely criticize the patriarchal norms and the relegated position of women in a patriarchal society but the translator (Syeda Hameed) seems to have subdued this voice of lamentation and exploitation. The discrepancy between the women-centered source text and the patriarchal ideology of the translator has motivated this study. The current study will intend to describe the manipulation of the ideology of the writer and analyze the intervening strategies of the translator and try to explain the irregularities of the translation from a feminist perspective with a view that no attempt has been made before.

Accordingly, this study will present a comparative study of both source and target text from a gender perspective and will investigate that how gender issues have been reproduced and manipulated in the process of translation. This aspect of translation as rewriting or manipulation of ideology justifies the present work to investigate the ideological interference of the translator in the short stories of Ismat Chughtai. To achieve the objectives of this research, Farahzad's model of critical discourse analysis based on Fairclough's three-dimensional model of CDA along with an eclectic set of strategies, Lefevers' theory of manipulation and Dukate's typology of manipulation will be employed.

The writer has presented gender issues in the ST conforming to the feminist ideals of a society but the manipulation of these issues through the lexical and rhetorical choices of the translator (Syeda Hameed) seems to have gone against the feminist ideals in the TT. The objectives of the study will reveal what kinds of gender issues have been manipulated and how the translator has manipulated through various manipulative translation strategies. It will also highlight the type and effect on the meaning of manipulation and the factors that are associated with manipulation.

The concept of gender entered the realm of Translation Studies in the late 1980s as an analytical category, it refers to the way both men and women are culturally constructed at a specific time, place, and group. The different manifestations of feminism since the era of feminism had further developed the concept of gender. The term further acquired broader meanings in the 1990s by the incorporation of issues related to gay activism, queer theory, and ideas about the discursive performativity of gender (Flotow, 2010a).

Several issues arose when a relationship was established between gender studies and translation studies, for instance, cultural gender differences, the presentation of these differences in language, and their translation into other cultures. Patriarchal language played an important role in feminism and carries a profound effect on gender (Lee, 2013).

Gender is considered to be the basis of women's subordination in both private and public life, it affects every woman in the house as well as in the workplace (Ali et al., 2022; Nash, 2009). Activities regarding awareness about gender issues have led to incorporate women-centered perspective which helped to revise and rewrite many disciplines from women's standpoint (Sultana, 2012). Gender has proved to be an analytical category that has galvanized researchers in myriad fields (Flotow, 2014). Besides, in the Anglo-American context, it has brought an essential change in academic, political, social, and institutional structures (Flotow & Hernández, 2018). It has an impact on business decisions, educational institutions, and governmental policies. It is also considered as a substructure of society that needs an in-depth examination, understanding, and analysis in its varied forms and functions (Flotow, 2014).

Feminism has an impact on translation practice since the era of feminism on three levels, first, the translators have chosen to translate women's writing into their culture. Varied technical challenges of feminist translation have perturbed the translators. Second, feminist thinkers have observed language to be a powerful tool of manipulation, censorship, and intervention. Last, the works of important 'lost' writers and thinkers have created an enormous corpus of translation. The addition of annotation and criticism added a new dimension in translation criticism (Bracke et al., 2018; Flotow, 2014).

Flotow's (2014) views about gender issues and translation highlight the encounter between the writer and translator and its effects in the target text and the practice of translation. Bassenett (1992) also pointed out the dichotomy between the translator (Myriam Diaz-Diocaretz) and poetess, Adrienne Rich. Rich focus was on homosexual love while the translator focused on heterosexual love. Besides the problem posed by grammatical gender, social constraints also made the lesbian relation a thorny problem in translation (Bassnett, 1992; Dimitra, 2020).

It conveys the idea that translators are influenced by their ideology along with other external factors. Sometimes this influence is caused by external factors and sometimes the translators' ideology influenced the target text. As a result, the target text stands in a contrary position to the source text. Lefevere (1992) termed this phenomenon as 'manipulation.' Manipulation refers to the way the translators alter, reinterpret or rewrite the source text in a way i.e. different from it. He considers translation to be a rewriting of the source text that reflects a certain ideology and a poetics that manipulate the literary text in a given way to secure acclaim as well as social acceptance. Rewritings perform two different functions, the one introduces literary innovations in the form of new concepts, new genres, and new devices while the second acts as a depressant of innovation i.e. it represses innovation, distorts, and contains the original (Klimovich, 2015a; Lefevere, 1992). Lefevere is of the view that rewriting or translation creates an image of the original in such a way that is different from its source when the translator distorts or manipulates reality (Abbaszadeh et al., 2020). Thus, the target text gains a new creation through translation but the translation is considered original unless it is compared with its original. In such a case, the translator acts as authority over the source text, manipulates

it, and determines its reception in the target culture. Manipulation empowers the translator to be the protagonist and the real author of the original (Nkomo, 2019). Both Lefevere (1992) and Bassnett (1996) argue that translators are involved in manipulation, translation is now no longer a subservient activity, it is never innocent, and there is always a context and history which determine a translation (cited in Cobelo, 2013).

However, Lefevere (1992) criticizes manipulation but Bassnett (1996) approves of the positive aspect of manipulation. The manipulation and adaptations empower the translator with the power to bring change and reshape the original text in translation (Arrojo, 2013; Bassnett, 1996). Niranjana (1992) observed the same manipulating view in colonial discourse. She observed the strategies of containment in the process of translation, it shapes and takes shapes within the asymmetrical relations of power that works in colonialism. The translator shapes the source text in such a manner as to justify colonial domination (cited in Kumari, 2017). Manipulation is also thought of as a text modifying process in translation. The modification takes place on account of ideology, identity, gender, etc. literature has also been an important text-type of manipulation in literary translation. (Chinaveh & Suzani, 2015).

This is further to ensure that Boase-Beier and Holman (2016) argued that translators like writers are influenced and constrained by some factors. Both have a hierarchy of aims and agendas, which consciously or unconsciously constrain the source language text in the practice of translation (Boase-Beier & Holman, 2016).

The brief background conveys the idea that literary translators practice translation under some influences and external and internal factors, as a result of these influences and factors, the target text is constrained. This research will highlight the gender issues that

have been manipulated during the process of translation. Under the influence of constraints, the literary translators consciously or unconsciously manipulate the interpretation of the source text in the target text. The ideology of the translator is under the influence of some constraints, accordingly, his/her lexis is determined and limited by some external or internal factors. Accordingly, the target text then shows both the creativity and orthodoxy of the translator.

1.3 Statement of the Problem

The ST in the current study is a collection of four short stories written in Urdu Language by Ismat Chughtai. These short stories are translated into English by Syeda Hameed. The ST presents gender issues with a feminist stance but the target text seems to have manipulated the feminist stance of the ST through a different lexis and rhetorical structure. The comparative analysis of both ST and TT in terms of gender issues will be analysed to know that how the feminist ideology of the writer has been presented in the TT by utilizing Farahzad's (2012) model of CDA.

Gender is considered an important analytical category in translation studies (Flotow & Hernández, 2018; Ninet & Vayá, 2020). The central problem to be researched in the proposed study will be the manipulation of gender issues in the translation of the short stories by Ismat Chughtai. The basis of the problem is the lack of research on the representation of gender issues in the translation of Ismat Chughtai's short stories. Hence, the study demanded a four-tier investigation. Four-tier investigation refers to the identification of gender issues that have been manipulated, strategies taken for the manipulation of gender issues that affect the feminist objectives of the writer, the type of manipulation that has affected the meaning of the ST, and finally the identification of the

factor(s) that has affected the meaning of the ST and ideological manipulation took place in the TT.

Gender issues is an umbrella term for the various challenges to women in a patriarchal setup (Lindqvist et al., 2021; O'Brien, 2009). Ismat as a feminist literary writer has presented the gender issues in her short stories to raise the living standard of women, who have been restricted, suppressed, and suffocated by the worn-out traditions and customs in a patriarchal social setup. She (Ismat) is of the view that gender is a social and cultural constructed phenomenon, delineated in all of her artwork (Fatima, 2019). Ismat has portrayed a multitude of gender issues but this study will be confined only to the gender issue of marital agency and its manipulation in the target text.

Ismat Chughtai has presented a feminist ideology in her short stories but the lexical choice of the translator (Syeda Hameed) seems to have manipulated the feminist ideology of the ST and favored a patriarchal ideology in its place. The foremost issue in the current study is the identification of gender issues (marital agency) in the short stories and the manner they have been manipulated in the target text. A fair number of dedicated researchers have been involved in the analysis of varied types of source and target texts from a gender perspective to unearth the hidden ideology of the manipulators, (Flotow, 2007, 2010a, 2010b, 2012, 2014; Flotow & Farahzad, 2017; Flotow & Kamal, 2020; Flotow & Scott, 2018); (Santaemilia, 2005, 2013); (Simon, 1996, 1997).

The above scholars have also investigated gender as an analytical category and provided instances where gender issues create problems in translation. Many of these scholars have recommended the investigation and representation of gender issues in translation studies in various genres of literature and the related issues associated with

gender such as (Plate, 2020) and (Flotow & Kamal, 2020). This endeavor aims to highlight those gender issues that have been manipulated and represented in a manner contrary to its original.

The second issue about the translation of gender issues in the short stories of Ismat Chughtai is the use of manipulative translation strategies by the translator. The translators adopt various translation strategies such as Venuti's domestication and foreignization strategies. Besides, Farahzad (2012) also mentioned a list of manipulative strategies such as addition, omission, passive and active construction, positive and negative sentences, nominalization, change of tense and coordination, and subordination. The translators employ these manipulative strategies to achieve their particular aims (Borumad et al., 2018). The prior studies presented the fact that these manipulative strategies have been utilized by the translators and manipulated the ST ideologies (Borumad et al., 2018; Pirhayati & Haratyan, 2018). The current study will aim to highlight those strategies that have been utilized for bringing a change in the TT in terms of translation of gender issues of Ismat Chughtai's short stories.

The third significant issue is related to the type and effects on the meaning of manipulation of gender issues in the translation of Ismat Chughtai's short stories. Schaffner (2003) is of the view that translation is ideological for the choice of the ST and the subsequent changes in its translation i.e. TT are determined by the interest and aims of the social agents (cited in Keshavarz & Zonoozi, 2011). Dukate considers manipulation to be a positive phenomenon. The aim of the study will be to find the effect and type of manipulation to be positive or negative or distorted in the translation of gender issues in the short stories of Ismat Chughtai. Dukate's (2007) typology of manipulation will inform

about the type of manipulation that has taken place in the manipulation of gender issues in the target text. It will also inform about its effect on the readers and meaning of such manipulation.

The last major issue is concerning the factors which affect the representation of gender issues in the translation of Ismat Chughtai's short stories. Lefevere's theory of manipulation will be crucial in attaining this aim of the study. Lefevere has identified four determinants i.e. poetics, ideology, the universe of discourse, and patronage, these factors constrain the literary translation (Amirdabbaghian & Shunmugam, 2019). These are the key elements in bringing a change in the meaning of the source text. The attainment of the aim will inform the researcher to judge whether the translation/manipulation has furthered the objectives of the writer or rolled back.

The gender issues related to marriage have seldom been highlighted and reported in translation studies and especially in the literary genre of short story from Urdu into the English language. There is a need to reduce the impact of this problem and highlight the sort of gender issues presented by the writer in the source and manipulated in the target text (Serajeva, 2005). This problem affects women rights and perpetuates the patriarchal ideology; which the past literature has seldom discussed in research, to eliminate the impact of this problem, the short story is an important literary genre that appears to be a workable content to promote gender awareness as well as highlighting of the gender issues, strategies of manipulation, the types of manipulation and their ideological effects and intervention will have a significant impact in the discipline of translation studies and Ismatian studies.

The present study is aimed to provide a better understanding of the representation and reproduction of gender issues in translation studies. Besides, the net of gender issues will also become wide among literary translators, for this study will act as an academic dissent against the prejudiced and manipulation of gender issues.

The comparative analysis of gender issues in the short story is necessary for the promotion of gender awareness in literary translation. Prior studies focused on different data and gender issues such as (Sharifi, 2020), (Haiping, 2017), (Vanessa, 2020b), (Vanessa, 2020a), (Bojic, 2017), (Lee, 2013). These studies have focused on gender issues at the patriarchal values, racial, sexual, women's health, gender roles, and biological and grammatical level of gender in translation theory and practice but there is lack of literature to report and promote gender awareness at the socio-cultural level while taking into account the gender issues of marital agency.

Ismat Chughtai has successfully portrayed the gender issues, exploitation of women, and the patriarchal values in her short stories, for which she has got acclaim in the feminist circle (Fatima, 2019), (Sahana, 2019), (Rajakumar, 2005). The works of the writer have been critically examined and researched on a thematic basis but as to our knowledge limited focus is found on the comparative aspect of source and target text from a gender perspective.

It is also relevant to specify that the above-mentioned studies had not integrated the critical discourse analysis approach and thus failed to identify the hidden patriarchal ideology of the translators expressed through these issues. The macro-level will analyze the paratextual elements (preface, notes, and glossary) and the micro-level will analyze

the gender issues conveyed through intertextual and translation choices elements of the short stories.

Accordingly, the present study is designed to explore gender issues in the short stories of Ismat Chughtai and their translation by Syeda Hameed. The study will identify the gender issues that have been manipulated and also to examine and identify the factors that have constrained and tamed the gender issues in translation. The study will take into account intertextuality and translation choices aspects of Farahzad's CDA (2012) model to get an elaborate picture of the translation alongwith an eclectic set of strategies.

1.4 Research Objectives

The translation scholars have developed various concepts such as manipulation, rewriting, censorship through which translators intervene in the process of translation as a result shape and re-contextualize the target text. Thereby necessitates the investigation to attempt to analyze the ways of translators who exercised their power of ideological manipulation for attaining specific objectives. The critique of gender issues in the source and target texts through Farahzad's model of critical discourse analysis based on Fairclough's three-dimensional model of CDA along with an eclectic set of strategies are expected to achieve the following aims of the study.

1. To analyze and compare the gender issues of the ST in Ismat Chughtai's short stories that have been ideologically manipulated in the translation of TT by Syed Hameed.
2. To examine the translation strategies which have been employed by the translator for the manipulation of gender issues.

3. To identify the type of manipulation in the translation of Ismat Chughtai's short stories and examine its effects on the meaning.
4. To analyze the factors that have constrained the translation of Ismat Chughtai's short stories in terms of gender issues determined in Syeda Hameed's version.

The achievement of the above aims will inform that what the translator did in the process of translation and how she manipulated the ideology of the writer through the selection of lexical and rhetorical choices.

1.5 Research Questions

The following research questions guide this dissertation which aims to identify the ways when a text crosses a linguistic and cultural border and landed into a foreign language and culture. What happens to a text when translators deal with ideological issues such as gender in the present context? Having this aim in mind, the objectives of the study developed the following questions.

1. What are the differences of gender issues in Ismat Chughtai's short stories that have been ideologically manipulated in the translation by Syed Hameed?
2. What translation strategies did the translator employ for the manipulation of gender issues?
3. What type of manipulation has taken place in the translation of Ismat Chughtai's short stories and how it affects the meaning?
4. What are the factors that have constrained the translation of Ismat Chughtai's short stories in terms of gender issues when compared to Syed Hameed's version?

1.6 Significance of the Study

The significance of the research is four-fold. It contributes both to the discipline of translation studies and Ismat studies. It contributes to translation studies by analyzing and comparing the Urdu short stories of Ismat Chughtai with their English translation, employing CDA with a feminist perspective. Its significance is four-fold while taking into account the intertextuality and translation choices of Farahzad's model of CDA. First, it confirms the findings of earlier studies that due to the ideological difference between the writer and the translator, gender issues create problems of misrepresentation and manipulation. Second, the study contributes to translation studies in a way that the English translation of Urdu language short stories from critical discourse analysis and feminist perspective has not been investigated before. Third, the analysis of gender issues will widen the scope of the problem and has implications for professional translators. The present study will analyze the manipulative strategies from a feminist perspective to illustrate the way that how the lexical choices of translator cut off the TT from its ST. Last but not least is the empirical significance of the study, i.e. the short stories of Ismat Chughtai have been studied from varied socio-cultural aspects but so far less attention has been given to the comparative aspect of the ST and TT. Moreover, the current study is about unearthing the implicit ideology of the translator that will also act as a contribution not only to the study of Ismat but also to the discipline of translation studies. Hence, the current study is an interdisciplinary work and will prove as a model for scholars and translators interested in researching the field.

The manipulation theory and Gender issues in translation studies have collectively opened new avenues for professional translators. It provided a new paradigm to

equivalence theory in translation studies. On the one hand translator is trapped to be as close to the source text as possible but on the other hand the translator is also expected to 'comply with the dominant *ideological* requirements. Because the ideas of the translator succumbed to various variables in translation such as ideology, poetics, motifs, prototypical characters, situations and symbols and the role of literature in the system (Gui et al., 2023; Klimovich, 2015a). Thus, it is necessary to closely observe both the source and target texts on the basis of gender issues. The aim of the comparison of gender issues will be to find out how the translator presented the ideology of the source text in the target text. The feminists translator like Castro have noted that sometimes the translators unconsciously fall to the dominant patriarchal ideology instead of clearly rejecting them (How, 2020).

1.7 Scope and Limitation of the Study

Tahira Naqvi and Syeda Hameed translated fifteen short stories and two novellas i.e. *A Chughtai Collection: The Quilt and Other Stories, The Heart Breaks Free* and *The Wild One*. The objective of the study will be to compare and analyze the short stories translated by Syeda Hameed. It will be confined only to the four short stories translated by Syeda Hameed (see table 3.3). This comparative analysis will be considered from the feminist translation perspective in which the translator is authorized to intervene in the text and manipulate it according to the objectives of feminism. But due to the ideological encounter of the translators, sometimes instead of moving forward the manifesto and objectives of feminism, the translators turn against the ideology of feminism. They strive consciously or unconsciously to further and perpetuate the patriarchal hegemony.

The current study will analyze this interventionist and manipulative approach of the translator (Syeda Hameed) while comparing and analyzing the lexical choices and rhetorical structures of the ST and TT. It is to be noted that Ismat Chughtai wanted to present to the readers the exploitation of women's rights in her short stories and thus had a feminist stance but it seems that the translator (Syeda Hameed) has a patriarchal mindset and manipulated the gender issues in the TT. The exposition of this ideological encounter between the writer (Ismat Chughtai) and the translator (Syeda Hameed) will be one of the major aims of the study.

The findings and conclusion will be based only on the selected and comparative study of both ST and TT, it may not be generalized to the other translations or translators of Ismat Chughtai.

1.8 Definition of Key Terms

1.8.1 CDA

Critical discourse analysis (CDA) is concerned with discourse (language used in text and speech) to reveal the relation of power and inequality in language. It brings to the fore the opaque as well as the transparent structure relationship of dominance, discrimination, power, and control as revealed through language (Bulcaen & Blommaert, 2000). Van Dijk is of the view that CDA studies and analyses written and spoken texts to identify the discursive sources of power, dominance, inequality, and the manner these are reproduced or resisted in discourse (Dijk, 1995a).

1.8.2 Discourse

Mills (1997) defines it as a group of utterances, sentences, or statements “which are enacted within a social context, which are determined by that social context and which contribute to the way that social context continues its existence” (Mills, 1997).

1.8.3 Gender Issues

Gender issues are any issues or concerns related to both men and women, these are determined either by gender or sex-based differences between women and men, as a result which exploit women in favor of men (Little, 2016; Tabeje, 2004) .

1.8.4 Ideology

This study has opted for the definition presented by van Dijk, who defines it as, “a set of ideas, which organize our lives and help us understand the relation to our environment” (cited in Perez, 2003). The concept of ideology is essential in critical discourse analysis for it is maintained and perpetuated through discourse (Shahbazi & Rezaee, 2017).

1.8.5 Intertextuality

Kristeva argues about intertextuality as ‘the insertion of history/society into a text and of this text into history’ i.e. a text imbues the content of other texts from the past and thus builds a new one from the already existing texts (Fairclough, 1992). The concept of intertextuality thus shows the productivity and interconnectedness of text with other texts and contexts i.e. it shows how text is transformed and redefines existing conventions. It also conveys the idea that a text cannot live by itself or self-sufficient whole but the writer transforms other texts and present his new text available to readers (Raj, 2015).

1.8.6 Manipulation

Manipulation refers to the exercise of illegitimate influence using discourse. The manipulator tries to persuade others to believe or do things that are in the interest of the manipulator but in reality, they are against the best of the manipulated (Dijk, 2006).

Dukate (2007) presents her views about Ideological manipulation in translation that it is a type of manipulation which is due to the dominant political ideology and can take the form of omissions, additions, substitutions and attenuations (Sharififar et al., 2016).

1.8.7 Ideological Manipulation

Nitsa (2000) defines ideological manipulation in translation as, ‘any interference with the text, be it cultural, religious, political or otherwise, imposing modifications that are not textual constraints, for the purpose of indoctrination’ (Aldawood, 2017).

1.8.8 Power

Fairclough (1995) argues about the power that can be conceptualized both in terms of asymmetries between participants in discourse events and in terms of unequal capacity to control how texts are produced, distributed, and consumed in particular social contexts. This kind of power originates from ideology, the knowledge that enables persons or groups to carry out their will or to influence others despite their resistance (Elsharkawy, 2011).

1.8.9 Summary

Chapter one has provided a general overview to manipulation and ideology in Syeda Hameed’s translation of Ismat Chughtai’s short stories. specifically this chapter has

offered the statement of the problem, the objectives of the study, the research questions, significance of the study besides key terms. The next chapter will introduce the literature relevant to the present study.

CHAPTER 2

LITERATURE REVIEW

2.1 Introduction

This chapter will provide a detailed discussion of the writer and her translation along with the application of the CDA approach to unveil the ideological manipulation of the translators. A review of relevant studies is also presented in the chapter. The pertinent CDA model, its related concepts are also reviewed besides concepts like gender issues and manipulation, which are the two main aspects of the study. The subsequent section explains CDA model of Farahzad, next elucidate on an eclectic set of strategies and manipulation. The chapter ends with concluding remarks.

2.2 Ismat Chughtai as a Feminist Writer

Ismat Chughtai was born in a middle-class family in India at Badayun, on August 15, 1915. She was the second last of her four sisters and six brothers. Her oeuvre is composed of five collections of short stories, three novellas, seven novels, sketches, plays, reportage, radio plays, as well as stories, dialogues, and scenarios for films, non-fictional essays, recollections, and a memoir (Bashir, 2018; Bhatia, 2020). She dealt with women's sexuality, Muslim middle-class society, issues, 'conflicts between generations, traditions, and modernity in her stories and novels (Bagchi, 2016; Tripathi, 2015). She is considered as one of the pioneers of feminist writers in India and "one of the four pillars of modern Urdu fiction," the rest of the three are Manto, Chander, and Bedi (Kazmi, 2004). Being the pioneer as a woman writer, she boldly revealed the social and psychological aspects of a woman's sexual life in her short stories. (Aamir et al., 2017; Ghosh, 2017; Suni, 2014).

The woman is sexually, economically, educationally, and psychologically exploited in the Indo-Pak middle-class Muslim society. Women have become the victim of exploitation by men or other women in the patriarchal setup (Dhabak, 2020). Ismat has turned every stone for the betterment and equality of women in the orthodox and radical society of the sub-continent in her short stories (Pandey & Singh, 2017). Her short stories abound in with “the world of the middle-class Muslim women, their gossip and scandal, desires and urges, jealousies and tensions, rituals and traditions, as also their repressions and little rebellions” (Kumar, 2015, p. 1).

Ismat Chughtai is considered as one of the stars of the galaxy of The Progressive Writers Association (Akhtar & Zaidi, 2016). The Progressive Writers Movement (1933) and communism had a great impact on the ideas of Ismat, particularly the thoughts of Rashid Jahan made a lasting influence. Like the progressive writers, Ismat employed her writing and literature for the reformation of the evils of society (Jaffer, 2015). “Ismat Chughtai, the brilliant author, the talented wordsmith, the creative genius,” (Zakaria, 2018, p. 1) having the aims of Progressive Writers Association in mind, sworn to criticize irrational, useless, and deteriorating social concepts, orthodoxy, inflexibility, and problems faced by women (Kiran, 2016).

She (Ismat) also informed the women and showed them a way forward to a new and better way of life. She conveyed in her writing sexual deprivations, equality, justice, open-mindedness, education, and economic independence for women. Besides gender inequality, feudal patriarchy, and double standards in the Muslim society were her targets of acerbic pen (Abbas, 2018; Khanna, 2014; Kiran, 2012). According to Naqvi (1993), Ismat was found to be best when she dealt with the middle-class women and a world

crowded with women in her myriad roles i.e. mother-in-law, wife, aunts, granny, maids, etc. she possessed a master command over these characters and portrayed with utmost realism their problems and social issues, class conflict in her short stories and novels (Abbas, 2018; Naqvi, 1993).

2.3 Translators of Ismat

Various translators did their best to translate the different fiction and non-fiction works of Ismat Chughtai, among them the prominent are Tahira Naqvi, Syeda Hameed, Asaduddin, Francis W. Pritchett, Madhu kishwar and Ruth Vanita, Surjit Singh Dulai and Carlo Coppola and Noor Zaheer (Pritchitt, 2007).

But Tahira Naqvi proved to be an incessant and prolific translator of Ismat Chughtai. She has translated many short stories, novels, novellas, autobiography, and a collection of her nonfiction work (Naqvi, 2020). Being an ardent translator of the writer since 1983 to date, she is considered as a second Ismat and applauded for her unceasing translation of Ismat Chughtai. Presenting her (Naqvi) own views regarding the difficulty she faced while translating the short stories of Chughtai, she argued in the following manner, “translating Ismat Chughtai’s work is a task fraught with danger. It is not just the story that needs retelling; her work carries a certain mood, a tempo and essence that cannot be put into words” (Naqvi, 2015).

Krishan Chander also expressed about the spontaneous and flowing style of Ismat Chughtai ‘her stories make us think of a horse race: there is swiftness, movement, speed, alacrity not only the *afsana* (short story) appears to be running but the sentences, symbols, and metaphors, voices and characters and emotions and feelings seem to be springing and

moving forward with the speed of a storm” (Abbas, 2018, p. 4) Ismat is “unfathomable in the scope of her writing and her life” (cited in Abbas, 2018).

The difficult diction of the writer and the utter difference between Urdu and English languages as well as cultural differences have attracted the curiosity of the writer to make a comparative study of the two texts from a gender perspective as well. For Ismat is considered throughout in literature and reviews that she is an iconoclast, icon of women empowerment, the doyen of South Asian feminist writers (Abbas, 2018), but still, the researcher has found some ideas in the target text which still possessed a soft corner for patriarchy. This aspect attracted the attention of the researcher and cannot leave it without investigation. So, this study will investigate to study the ideological manipulation of the source text in terms of gender issues in its translation as recommended by Plate (2020), Flotow (2014) and Sharma (2020).

In the words of the translator (Tahira Naqvi) about the role of translator of Ismat Chughtai, she argues “We enter the world of the text, and how we colonize it will make us a failure or a success at what we do. I view it as an act of colonization indeed, but one where the translator as colonizer treads softly, noiselessly, so that he or she can see clearly and hear all, and then, in trying to make the text his or her own, become one with it” (Naqvi, 2015).

This statement of one of the translators of Ismat Chughtai has motivated the researcher to know whether the translator has colonized the text in translation or not. It also raises questions about the ideological manipulation of the ideas of the source text. As manipulation is considered as a creative phenomenon in translation that can make a work weaken or strengthen consciously or unconsciously, so this study will seek the ideological