

Translation and Gender: A Critical Analysis of “The Godfather” by Puzo and its Urdu Translation

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Abstract

Gender in translation presents a new perspective for translation, as seen through the language of gender inequality, identity construction, male dominance, and the use of intensive language for females. This paper critically examines the construction of gender identities in the Urdu translation of "The Godfather." It also focuses on the significant role of translational techniques in gender identity reconstruction. To accomplish the objective, the study utilises Lefevere's Rewriting (1992) theory in combination with the concept of gender identity reconstruction. Gender identities are reconstructed as a result of linguistic and non-linguistic influences. This study also discovers that translational techniques such as omission, addition, and deletion reconstruct gender identities in the process of translation. The study concludes by revealing that the translation, in the form of rewriting, is influenced by cultural and ideological elements as well as linguistic and cultural differences. This study is helpful for future researchers who are interested in the field of gender in translation.

Keywords: Translation, gender, rewriting, identity reconstruction, manipulation

1. Introduction

Gender in translation is a unique perspective on translation, as well-defined by the language of gender inequality, identity construction, male privilege, and the use of intense and abusive language for females. Since its development as an academic area, it has been a fascinating subject to study. It has also been studied throughout history how gender identities are constructed and how linguistic and nonlinguistic translational elements are used to manipulate gender identities. Gender studies examine how language and translation are used to construct gender identities. Simon (1996) argues that gender is not a solo activity but a multi-dimensional entity. Identities are constructed by using language tools in translation. Mehrez (2007) affirms that it deals with all gender issues.

Holmes (1972) was the first to use the phrase "Translation Studies," but over time, the focus shifted to complex parts of the translation. It overcomes all barriers and

spreads a society's cultural, social, and ideological principles (Munday: Holmes, 1972). Language, according to theorists like Simon, Bassnett, Flotow, Mehrez, Talbot, Hermans, Mambrol, Shuping Aksoy, and Chamberlain, plays a role in the construction of gender identities and frequently manipulates the original meanings of a text from a gender perspective. Translations do not occur in a vacuum but rather reflect a particular social condition (Lefevere, 1992). Chamberlain (1992) explores the relationships between gender studies and translation. Talbot (2003) examines the concept of gender roles related to language and argues that gender stereotyping influences translation. According to Bassnett (2002), translation is a rewriting of the source text. Many power structures exist in it. The gap between the previous studies is that the translator uses translational strategies to construct gender identities in the process of translation, and subsequently, the translation is produced as rewriting.

The study critically advanced the reconstruction of gender identities in the Urdu translation of "The Godfather." The data is evaluated in light of Lefevere's (1992) theory of rewriting, which describes that the translator does not keep in view the norms of the source culture and translates the text according to the TT context. Translators adopt a variety of strategies to resolve linguistic, cultural, and social issues in translation. Translational techniques are simply translation shifts employed by a translator to turn a source text into a target text. They are applied intentionally to tackle problems during the process of translation. It is critically analysed that the translator, within the structure of rewriting, adopts various translational strategies and manipulates the original meanings by constructing gender identities. According to various scholars, translators apply a variety of strategies to resolve linguistic, cultural, and social issues in translation. Tso (2010) argues that translational techniques are simply translation shifts employed by a translator to turn a source text into a target text. As Venuti asserts, it "involves the significant work of preferring the external material to hold and making a plan to translate it" (Venuti, 1998, p. 240). The translator adopts these procedures and techniques to change the source material into a new version. Bergen (2006) refers to the concept of Chesterman that translational strategies cause the manipulation of the meaning of the text and that the translator is conscious of their application in translation (Chesterman, 1997, cited by Bergen).

2. Literature Review

Translation is a reproduction process that enables individuals to communicate with one another. It enables people to communicate with one another by transferring cultural, social, and ideological values. Rogers (2003) states that translation requires a great deal of creativity because it inevitably refers to a text's reconstruction. By analysing the academic history of gender studies, Whelehan et al. (2004) discuss the fundamental

principles of gender studies in their book. Gender Studies is an examination of gender disparities, differences in social position, and conflict in both genders' relationships. The study focuses on the loss of social rights for females and represents patriarchal dominance over women through translation (Whelen, Pilcher, & Imelda, 2004).

As Simon (1991) relates to Behn, who discusses her personal experience of being denied an equal right to education by her society due to her gender status and being restricted to limited subjects. The most appealing topics for the translator are analysing women's identities through the ages, as feminists are utilised to describe the sense of being inferior, discriminations, inequalities, and frustrations that women feel (as cited in Simon, 1991, p. 21). According to Mambrol (2018), Simon examines translation from the perspective of gender studies. She examines gender vocabulary in translation studies, focusing on issues such as dominance, loyalty, faithfulness, and betrayal. These ideas inspire the translator to do his work based on the impulsive reasons for gender-based issues (Simoan: 1996, as cited in Mambrol).

Lefever (1992) proposes the rewriting theory and argues that translation is one form of rewriting. By discussing the importance of rewriting, he claims that it is constrained by four factors: ideology, patronage, poetics, and the universe of discourse. These constraints have an extensive influence on translation. He defines ideology as “a set of discourses that struggles over interests that are in some manner important to the maintenance or questioning of power systems central to a comprehensive form of social and historical life” (Gentzler, 2001; Lefevere, 1992). It is the most important constraint because it provides a solution to the problems that a translator faces during the process of translation. According to Shuping (2013), translation is much more than a change; it also plays an important role in the construction of ideology, belief systems, and identities.

According to Hermans (1998), translation is a rewriting process that might take place in the same language, between two languages, in other mediums, or in different languages. All types of rewritings are influenced by political and sociological variables within certain traditions, as well as time, location, and geography. The translator is the one who decides on the language and concept of the material that will be translated. The publication and production institutions have an impact on the translator's word choice, as well as their wordsmithing abilities and understanding of the materials with which they are working (Fawcett, 1998). Translation, according to Bassnett (2002), is the rewriting of the original text, and each rewrite is restricted by a specific ideology. Rewriting, according to Bassnett, is the alteration of the original material. In other words, Hollindale (1998) asserts that translation in the form of rewriting decreases the relevance of the source culture's values, norms, and ideologies and causes them to lose their true meanings during the translation process. Language and power ideologies, according to Pavlenko

(2001), produce more and less significant and required linguistic identities. Furthermore, Aksoy (2001) claims that translation has never been a purely functional activity. The translator never translates without a clear goal in mind. The translation is always done within context.

Furthermore, Munday (2016) refers to Lefever's (1992) concept of "rewriting," which argues that at every level of the translation process, linguistic components are implicated in the ideological and poetic character of the translator, and the latter tends to win out. It implies that the translator's poetics have an impact on the grammatical structure of the translation. The idea of identity stated by Anwar et al. (2014) is that identities are the consequences of subjective behaviour in society and are formed through social processes. Social relationships can shape, change, and reform identities (Anwar, Ali, & Shaheen, 2014, p. 194). Translators' strategies are the methods and approaches that the translator employs to modify the source material. Translational methods, according to Tso (2010), are translation shifts employed by a translator to turn a source text into a target text. He quotes Venuti's comment that it "involves the critical effort of picking the foreign material to grasp and developing a method to translate it" (Venuti 1998, p. 240). There are many pragmatic translation strategies, i.e., addition, omission, explication, implication, domestication, foreignization, etc.

To illustrate the concept of addition, Sharma (2015) defines adding anything external as the inclusion of cultural and linguistic knowledge. Its usage in translation gives various levels of accuracy to the target audience. It also provides additional information about events, places, and historical underpinnings; yet, exposing the original text to translation changes its meaning. When the term "omission" is examined, it reveals that omission is also a very significant strategy that translators commonly adopt. According to Zhang's (2013) research, many translators use omission as a manipulative method while translating the original text. According to Lefevere, such manipulative ways are referred to as "ideological omissions" (Lefevere, 2004b, p. 64; Zhang, 2012). It reflects the translator's ideology and plays a very important role in processing the translation. The study tries to bridge the gap by viewing the translator as a rewriter and the Urdu translation as the construction of gender identities. The study establishes a stance that translation is never an innocent activity, but rather is ideologically preoccupied with the various linguistic and non-linguistic factors. In particular, it analyses the linguistic and non-linguistic components and perspectival differences of both cultural texts. In short, the current study is unique in that it evaluates gender identity construction within the context of rewriting.

The present proposed the research question: How are gender identities reconstructed in the Urdu translation of *The Godfather* by Modi?

3. Research Methodology

The data has been selected from the English novel "The Godfather" by Italian-American novelist Mario Puzo and its Urdu translation by Mehmood Ahmad Modi. Both texts and ST and TT cultures and languages set a principal rule for the construction of gender through rewriting. To attain the aims of the research, Lefevere's (1992) model of rewriting is used as a framework. This research explores the construction of identities through literary texts and also evaluates the poetics of both texts.

In the following figure, the researcher illustrates that how Lefever's Model of rewriting is applied to the extracted data for the present study.

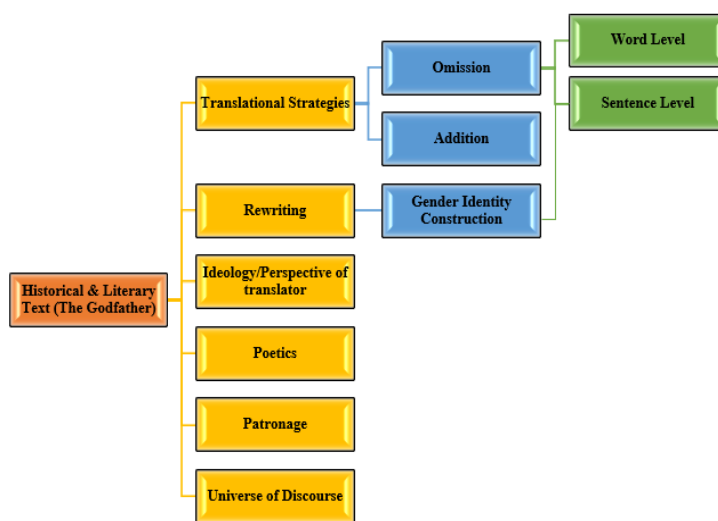


Figure 3.1 Application of Lefevere Model for Selected Data

The term "rewriting" opens a new way to translation and, with its help, rewriting. Lefevere (1992) proposes four elements in the model of rewriting: ideology, poetics, patronage, and the universe of discourse. Many issues are highlighted, and various problems are solved with the help of culture. In 1970, Itamar Even-Zohar served the field of translation studies with a new concept. He established this theory because he wanted to analyse the ideological pressure in translation. Poetics is a pure social practise that is created by the customs and rites of a society. In 1970, Itamar Even-Zohar proposed a new model of polysystem theory that deals with literary texts and the way they are treated in the vast literary system. Theo Herman argues that rewriting has given translators a broader perspective on ideological foundations (Herman, 2004). The translator has to face many problems that are based on context, and he tackles them with the use of various translation strategies. Ideology is the most important constraint for rewriting.

Patronage, according to Lefevere, refers to powers that can help or restrict the reading, writing, and rewriting of literature. The translator has to decide whether to translate a specific text. He has a particular social background, cultural norms, and set of beliefs in his mind, so his actions are governed by ideologies. The ideological differences between TT and ST writers translate into a version of rewriting.

Lefevere (2004) asserts that translation is the purest form of rewriting because it presents a changed image of the writer to the target culture. In rewriting, various translation strategies are involved, i.e., omission, deletion, addition, and substitution. The rewriting that is the result of manipulation causes the construction of gender identities. Translators manipulate texts along with the poetological and ideological contexts of a particular time and space. Translators try to create a similar effect on the target audience. There are many pragmatic translation strategies, i.e., addition, omission, explication, implication, domestication, foreignization, etc. The variables of belief system, patronage, poetics, and discourse are influencing components for the process of rewriting. The ideology of the translator is affected by the relationships among culture, power politics, and ideology (Lefever, 1992).

The study is progressed in such a way that the researcher describes how Lefevere's (1992) model of rewriting is applied to the selected data for research. It also tells us about the role of translation strategies used by Modi in the construction of gender identities. The data consists of the source text "The Godfather" and its Urdu translation. An Urdu translation of the novel "The Godfather" by Mario Puzo and an Urdu text based on the social environment of American society are presented in this study. Reading the original text informs the researcher about many social events of the particular society and gives a view of manipulations in translation. The analysis reveals that the lexical choices are qualifying the translator's activity of manipulating the gender identities within the framework of rewriting by Lefevere. The data is organised in tabular form in ST and TT. The lexical choices of the ST writer and the discursive strategies of the translator are critically analyzed. The analysis shows that the translator's activity of manipulating the gender identities within the framework of rewriting by Lefevere is qualitatively different from his activity of constructing identities.

4. Data Analysis

In this paper, some excerpts from the data are subjected to a critical assessment. It analyses the data while keeping in mind the theoretical framework of the research. Within the framework of rewriting, it describes the ways and methods used by the translator while translating the text from English to Urdu. The manipulation of identities occurs in the translation of "The Godfather." The keen study of both texts entails manipulation in

translation. Many translational techniques, such as addition, omission, deletion, and substitution, draw the translation to a rewrite. They manipulate the translation and change the real meanings of the source text. Baker (1992) states that translation is not possible without translation strategies like addition, omission, deletion, substitution, etc. The translator uses translational techniques to deal with literary, cultural, and linguistic barriers between the two languages. Their use alters the meaning of the text based on its context. Furthermore, the translator belongs to a society in which patriarchal dominance is always prevalent. So, being faithful to his culture, he reconstructs the gender identities in the process of translation.

Example No. 1

| ST | TT | Transliteration |
|--|--|---|
| The judge went on. "You acted like wild beasts in a jungle and you are fortunate you did not molest that poor girl or I'd put you behind bars for your twenty years." Ch 1:7 | جج صاحب نے غیظ و غضب کی گھن گرج کے ساتھ کلام جاری رکھا۔ "تمہارا طرز عمل جنگل کے درندوں سے بھی بدتر تھا۔ تمہاری قسمت اچھی ہے کہ تم اس مظلوم لڑکی کی عزت لوٹنے میں کامیاب نہیں ہوئے ورنہ تم دونوں کو کم از کم بیس سال کے لیے جیل کی سلاخوں کے پیچھے بھجوا دیتا" (صفحہ 6) | <i>Judge sahib ne ghaiz o gazabb ki ghinn garaj ke sath kalaam jari rakha." tumhara trze amal jungle ke darindon se bhi bad tar tha. tumhari qismat achi hai ke tum is mazloom larki ki izzat lotney mein kamyaaab nahi hue warna tum dono ko kam az kam bees saal ke liye jail ki salakhon ke peechay bhijwa deta" (safha 6)</i> |

4.1 Analysis

In this example, the researcher finds some differences between the meanings of ST and TT. A keen study of the text reveals that in the source text the judge is a male person, and his personality is portrayed ordinarily. He is introduced as an evaluator who listens to the case, and his responsibilities are limited to keeping justice between the two parties. There is no use of such language to describe his personality as that of a very dignified and aimable man. But his speaking expressions are smoothly described. He simply inquires about the case of two boys who try to rape a girl and physically brutalise her. It can be noticed that the manipulation is at the sentence level. The translator manipulates the sentence "The judge went on." by flashing with these words: "judge sahib ne Ghaiz o Gazabb ki ghinn garaj ke sath kalaam jari rakha." Here, the translator

uses translation techniques of addition and omission. The word 'went on' has a specific context, and there is an equivalence in the source language, but the translator deliberately omits the meaning of the actual phrasal verb 'went on' and replaces it with lofty words like “Kalaam Jari rakha.” According to the context, the translator can handle the situation in a good way, and he ought to expose the judge’s intentions of doing injustice. But instead of portraying reality, he chooses the lofty word Kalaam for his speech. Moreover, the addition of words such as "Ghaiz o gazabb ki ghinn garaj" The addition of these words constructs the opposite image of gender.

He creates stereotypes for genders by constructing the roles about a particular gender considering the general attitudes. The ST writer does not intensify the situation, but the translator does not follow the same track as the original author. Rather, he attributes terms like ne “Ghaiz o Gazabb and ghinn garaj” to the dialogues of the judge, as he is a male. Thus, the translator reconstructs identities for the genders who are working as the characters of the novel. In translation, the translator gives importance to the personality of the judge and presents him as a very powerful and dignified man. He changes his simple inquiry into a harsh investigation. He uses such an aggressive vocabulary that it creates an impression about the judge, as he is a good man and he is resentful of this crime. The source text reading reveals the pretentious and corrupt nature of the judge. But, in translation, the translator manipulates the text and portrays the judge as having a dignified personality and being an honest judge by using one of the translational strategies of addition. It can be analysed that identities are manipulated under the light of Lefevere’s (1992) theory of rewriting. Moreover, here the ideology of the translator prevails and leads to the rewriting of gender texts.

Example No. 2

| ST | TT | Transliteration |
|--|--|---|
| Connie Corleon was not a pretty girl, thin and nervous and certain to become shrewish later in life. But today, transformed by her white bridal gown and eager virginity, she was radiant as to be almost beautiful. Pg.15 | کوئی معمولی شکل و صورت کی لڑکی تھی۔ بد قسمتی سے اس میں اپنے والدین اور بھائیوں کی وجاہت کی کوئی جھلک نہیں تھی۔ وہ دبلی پتلی سی تھی اور اس کی حرکات و سکنات سے اضطراب جھلکتا تھا لیکن آج شادی کی خوشی میں تبتاتے چہرے اور دلہن کے لباس میں وہ کسی حد تک خوبصورت لگ رہی تھی اور وہ آنکھوں ہی آنکھوں میں رزی پر قربان ہوئی جا رہی تھی۔ ص 26 | <i>koine mamooli shakal o soorat ki larki thi. bad qismati se is mein apne walidain aur bhaiyon ki Wajahat ki koi jhalak nahi thi. woh dubli patli si thi aur is ki harkaat o saknaat se iztiraab jhalakta tha lekin aaj shadi ki khushi mein tamtamaaty chehray aur dulhan ke libaas mein woh kisi had tak khobsorat lag rahi thi aur woh aankhon hi aankhon mein Razi par qurbaan hui ja rahi thi. (safha 26)</i> |

4.2 Analysis

In these lines, the researcher comes to know that the event is the marriage ceremony of a girl, Connie Corleone. The ST writer describes that she has ordinary beauty and does not look attractive compared to his family members. The translation is quite different from the source text. The translator uses the techniques of addition, omission, and substitution in this single excerpt. The manipulation is sentence-level. He adds a complete sentence to criticise the physical beauty of the girl. The sentence "Connie Corleon was not a pretty girl, thin and nervous, and certain to become shrewish later in life" is translated as "koine mamooli shakal o soorat ki larki thi." Bad qismati se is mein: "apne walidain aur bhaiyon ki Wajahat ki koi jhalak nahi thi." "Woh dubli patli si thi aur is ki harkaat o saknaat se iztiraab jhalakta tha" The translator is subjective in his approach as he compares the beauty of a girl with that of her family members. It is not fair to merge the identities of a female and a male. Being a translator, he uses his gender position incorrectly.

Moreover, he associates the matter of being beautiful or not with good luck and bad luck. This thing reveals that the translator is fully under the influence of his ideological perspective, which is the product of his culture and society.

Another example of how the translator manipulates identities is the appearance of the bride, which the ST writer mentions in a pure soulful way. He explains very elegantly the "white bridal gown and eager virginity," but the translator manipulates the translation by omitting the words "white" and "eager virginity," which state the sincerity and purity of her soul and virginity, which is the spirit of a bridal. Sometimes, the translator consciously or unconsciously uses translational strategies, but the omission of such kinds of words leaves a negative impact on the actual meaning of the text. The translator is subjective in the construction of gender identities in the process of translation and creates a false image of women. The very idea of constructing a false image of females leads to the concept of rewriting, as the manipulation in translation can be attributed to the translator's ideology and the interest of the readership in the target context compel him to dare to distort the image of women.

Example No. 3

| ST | TT | Transliteration |
|--|--|--|
| The biggest star in Hollywood. She looks like an angel. And you know what she does after a picture? Pg30 | ہالی ووڈ کی جس سپر سٹار سے میں نے شادی کی، وہ کال گرل سے بھی بدتر ثابت ہوئی اس کی صورت فرشتوں جیسی لیکن حرکتیں شیطان کو بھی شرمادینے والی ہیں۔۔۔ صفحہ 44 | <i>Hollywood ki jis super star se mein ne shadi ki, woh call girl se bhi badter saabit hui is ki soorat firsh-ton jaisi lekin harkatein shetan ko bhi sharmaa dainay wali hain... safha 44</i> |

4.3 Analysis

In these lines, the researcher finds a rigid kind of manipulation. The source text is about a Hollywood superstar. The writer sheds light on her character in an ordinary way as a Hollywood superstar. He praises her beauty and aesthetics with a mild satire on her social activities. He says that she looks like an angel. He does not use impolite vocabulary for her, which constructs a bad image of females. But on the other hand, the translator uses abusive words to describe the female's personality. He uses the technique of addition and manipulates the gender identity of the females. He uses the words "call girl" for the female character. The use of this stereotype is an obvious manipulation of the

original text. The manipulation is not only on the word level but also on the sentence level. This type of vocabulary sounds obnoxious as it attacks the dignity of individuals. The translator converts the sentence, "The biggest star in Hollywood," into a completely different sentence. The translation is "Hollywood ki woh star jis se mein ne shadi ki woh cal girl se bhi badter saabit hui." The translator constructs a discourse for a female character by calling her a call girl.

Example No. 4

| ST | TT | Transliteration |
|---|---|--|
| The Johnny comes along with that olive-oil voice and guinea charm and she runs off. She threw it all away just to make me ridiculous. Ch 1:53 | <p>... لیکن وہ احمق لڑکی جو جونی کی خوبصورت شخصیت اور اس کی میٹھی باتوں کے طلسم میں گرفتار ہو کر اپنی پر قییش زندگی اور شاندار مستقبل پر لات مار کر چلی گئی۔ اور اس کتیا کی بچی کو جونی سے چند رنگین راتوں کے سوا کچھ نہیں ملا؟ (صفحہ 67)</p> | <p>...lekin woh ahmaq larki Joni ki khobsorat shakhsiyat aur is ki meethi baton ke tilsam mein girftar ho kar apni pur taysh zindagi aur shandaar mustaqbil par laa mark chali gayi..... aur is kutia ki bachi ko joni se chand rangeen raton ke siwa kuch nahi mila</p> |

4.3.1 Explanation

The critical comparison of texts reveals that the translator alters the real meaning of the text by using the technique of addition. He misuses his position as a translator and uses abusive language toward females. The power imbalance is a fundamental reason behind every kind of abuse. It comes down to keeping the genders on opposite poles. One has high social status and a good name, while the other is humiliated and dishonoured in various situations. The source text tells the researcher that Johnny is a film star who seduces and loves the female co-star with his attractive look and elegant personality. The ST writer throws light on her character in a general way, without any bias as a Hollywood superstar. The character of the male person is also portrayed just like a superstar. No exaggeration occurs in the description of gender identities. But there are many anomalies in the translation because the translator treats the gender identities differently.

Manipulation occurs on various levels in this excerpt. The manipulation is at the type of sentence level as well as phrase level. The translator changes the whole meaning

of the original text by using the translational strategy of addition. It can be traced in this line “The Johnny comes along with an olive-oil voice and guinea charm, and she runs off.” The translation is completely different in such words as "lekin woh ahmaq larki joni ki khoborat shakhsiyat aur is ki meethi baton ke tilsam mein girftar ho kar apni pur taysh zindagi aur shandaar mustaqbil par laot maar kar chali gayi" This is an example of extreme manipulation and illustrates that the translator is from Pakistani society, and he changes the original text themes according to his own culture and customs. Pakistan is a patriarchal society where men enjoy the most authority and women are treated as second-class citizens. The contextual meanings of the source text retain other interpretations that don't match with the translation. The complete sentence is different from the target text, but particularly the usage of "ahmaq larki" diverts the personality of that girl into a completely odd and vague figure. This manipulation changes the female's original identity as described in ST. It seems that the ideology and male gender position affect a lot on the mind of the translator, and he translates the text by keeping in mind his ideology. Its goal is to portray females as weaker than males. The translator is subjective in his dealings while discussing males and females. He adopts different behaviours for both genders and behaves them in binary manners. He downplays the female image and gives honour to males with his choice of vocabulary. He completely ignores gender equality. He doesn't want to deteriorate the masculine image, but he is not careful in interpreting the female image. So, his choice of language for women deeply affects their image and constructs a new identity for them.

The other point where the translator manipulates gender identity is when the translator again uses abusive language for females. In translation, he replaces the entire original theme with words that don't match the core of the source text. He adds a complete sentence to the previous one to diminish the honour of the female personality. The additional sentence does not only illustrate addition, but also the abusive and insulting words tell us that the translator consciously constructs the negative image of females according to his ideology and patronage.

Example No. 5

| ST | TT | Transliteration |
|--|--|---|
| The mother's head turned for a quick look at Hegan and saw in her eyes a burning, hawk-like triumph. Ch 1:54 | <p>کار کے قریب وہ دونوں ایک لمبے کے لیے رکھیں اور عورت نے پلٹ کر عجیب سے انداز میں حویلی کی طرف دیکھا اس کی آنکھوں میں فاتحانہ سی چمک تھی جیسے اس نے کوئی بڑا کارنامہ انجام دے دیا ہو۔ کوئی بہت بڑا مرحلہ سر کر لیا ہو اور کوئی بہت بڑی کامیابی اسے سامنے نظر آ رہی ہو۔ وہ عورت اس لمبے سینک کو عورت نہیں، ایک گدھ محسوس ہوئی جو اپنی بیٹی کی عزت اور معصومیت کی لاش کو نوچ نوچ کر کھا رہی تھی (صفحہ 69)</p> | <p>car ke qareeb woh dono aik lamhay ke liye rakin aur aurat ne palat kar ajeeb se andaaz mein hawiley ki taraf dekha is ki aankhon mein fatihana si chamak thi jaisay is ne koi bara karnaama injaam day diya ho... koi bohat bara marhala sir kar liya ho aur koi bohat barri kamyabi usay samnay nazar aa rahi ho. woh aurat is lamhay Hegan ko aurat nahi, aik gidh mehsoos hui jo apni bachi ki izzat aur masomiyat ki laash ko noch noch kar kha rahi thi. (safha 69)</p> |

4.4 Analysis

In these lines, the researcher finds the difference between the contextual meaning of ST and TT. The manipulation is very severe. The use of the addition by the translator modifies the actual meanings of the source text, as texts are critically compared. He takes advantage of his position as a translator by using derogatory language about women. The prime causes of all manipulations are abusive language and power imbalances in society. It all comes down to keeping the genders on opposite ends of the social spectrum. One has a high social rank and a good reputation, whereas the other gets embarrassed and disgraced in numerous situations. Here, the writer talks about an incident in which he criticises the bad nature of a man named Hegan and a woman who misuses her very small daughter. He portrays the reflection of the corrupt goings-on accomplished by individuals to gain personal aims. In this story, the man is a big Hollywood producer who makes films according to particular political agendas. He is shown as a big filmmaker, but

besides that, he is reflected as a big corrupt man. In ST, there is no doubt he is a corrupt and wicked person who raped a small girl with the consent of her mother. The difference between the treatment of ST writers and TT writers is that both deal with the situation according to their cultural backgrounds.

In translation, the focus of criticism shifts from male to female. The translator uses the translational technique of addition and translates a rewriting of the original text. The addition is at the word and sentence levels. The addition at the word level can be traced out in such a way that the woman seems a little bit mysterious and doubtful in her actions. "The mother's head turned for a quick look at Hegan" is translated in these words: "car ke qareeb woh dono aik lamhay ke liye ruki aur aurat ne palat kar ajeeb se andaaz mein hawiley ki taraf dekha." Here the word "quick look" means a "bird's eye view" or "fast eye" on anything, but the translator alters the situation by saying that "Ajeeb se andaaz" and makes the expression of the woman doubtful. Indeed, the woman is displayed as unethical in the source text, but the translator uses intensive language and overgeneralizes the situation. The critical analysis shows that the translator consciously changes the incidents by using the technique of addition and omission.

The translator belongs to Pakistani society, where societal norms and religious dogmas are considered very important. The whole structure of life is delved into the frame of ethics. So he cannot treat the unethical activity with patience. As gender indicates, male and female characteristics are mirrored in social behaviour. But the translator deals with them unequally and creates discrimination.

The addition occurs at the sentence level when the translator adds many sentences with a single statement. The words "and saw in her eyes a burning, hawk-like triumph" are translated as:

Is ki aankhon mein fatihana si chamak thi jaisay is ne koi bara karnaama injaam day diya ho. koi bohat bara marhala sir kar liya ho aur koi beet barri kamyabi usay samnay nazar aa rahi ho. woh aurat usay is lamhay hign ko koi aurat nahi aik gidh mehsoos hui jo apni bachi ki izzat aur masomiyat ki laash ko noch noch kar kha rahi thi'.

This is undeniable manipulation in translation. This addition is deliberately ascribed to the actual context. The translator tries to construct a detestable and odious image of that woman. The female is shown as lusty and involved in immoral activities in her daily affairs. The use of intensive language in addition constructs a severe negative image of that female.

Moreover, words like 'woh aurat usay is lamhay Hegan ko koi aurat nahi aik gidh mehsoos hui jo apni bachi ki izzat aur masomiyat ki laash ko noch noch kar kha rahi thi' show extremely manipulation in translation which is particularly ascribed with female personality. These are the discourses that are used for females and make a stereotypical image of them. The point of difference in this discussion is that the translator does not target the male, who is equally involved in that immoral act, but the excess criticism revolves around only the woman.

Example No. 6

| ST | TT | Transliteration |
|--|---|--|
| Her father had refused. "She is my daughter," he had said, "but now she belongs to her husband. He knows his duties. Even the king of Italy didn't dare to meddle with the relationship of husband and wife. Go home and learn how to behave so that he will not beat you. Pg. 215 | اس سلسلے میں اس کا فلسفہ قدیم اطالویوں والا تھا۔ اس کا کہنا تھا کہ جب لڑکی کی شادی کر دی جاتی ہے تو وہ شوہر کی ملکیت ہو جاتی ہے۔ اس کی مرضی، وہ اس سے جیسا چاہے سلوک کرے۔ اب یہ لڑکی کی عقل و دانش اور سلیقہ مندی پر منحصر ہے کہ وہ کس طرح اپنے شوہر کی خوشنودی حاصل کرے، ایسی کوئی بات نہ کرے جس سے اسے غصہ آئے اور مار پیٹ کی نوبت آئے، بیٹیوں کو تو جب بادشاہ بھی بیاہ دیتے تھے تو پھر وہ میاں بیوی کے جھگڑے میں بولنے کے حقدار نہیں رہتے تھے اور حالات کے سامنے سر جھکانا پڑتا تھا۔ ص 248 | is silsilay mein is ka falsafah qadeem ataloyon wala tha. is ka kehna tha ke jab larki ki shadi kar di jati hai to woh shohar ki malkiat ho jati hai. is ki marzi, woh is se jaisa chahay sulooq kere. ab yeh larki ki aqal o danish aur saleeqa mandi par munhasir hai ke woh kis terhan apne shohar ki khushnodi haasil kere, aisi koi baat nah kere jis se usay gussa aaye aur maar pait ki nobat aaye, baityon ko to jab badshah bhi bayah dete thay to phir woh miyan biwi ke jhagray mein bolnay ke haqdaar nahi rehtay thay aur halaat ke samnay sir jhukana parta tha. s 248 |

4.5 Analysis

In these lines, the researcher finds the manipulation of meaning and gender position in society. The source text writer describes an event when Connie complains to her parents about the beating of her husband. Instead of favouring her, they both defend the marriage of her daughter but do not show sympathy for her. They consider that if a girl leaves the house of her husband after being beaten by him, it is a shameful act. To make her lesson understandable, her father holds his stance and makes many allusions and suggestions to impart the lesson of living happily according to the will of her husband. The ST story reveals that the writer wants to convey the picture of the traditional Italian

family's theme and make the matrimonial bonds successful. There are all the themes mentioned in the source text.

On the other hand, translation is different from ST as it reflects the translator's ideology. Ideology acts as a driving force behind the other constraints of rewriting, such as poetics, patronage, and the universe of discourse. Based on variations from the source text, the example can be explained in light of the theory of rewriting. He uses the techniques of addition and omission. Some information is added as per the ideology of the translator, and some facts are omitted according to the interest of the target audience. In this example, each chunk of the sentence is first omitted, then some extra information is added with it to construct gender identities. The sentence "she is my daughter but now belongs to her husband" is omitted in the translation and replaced with "jab larki ki shadi kar di jati hai to woh shohar ki malkiat ho jati hai." In the target text, ideological manipulation occurs as the translator nominates the wife as a thing, not a human, who has no liberty but is the property of her husband. This is the strong manipulation and constructs the gender identity, which is convincingly different from ST.

Moreover, there is another point in this example that describes the manipulation in translation. The sentence "He knows his duties" is not exactly translated and is affected by the translation strategy of omission. The actual meaning is very plain and unbiased but the meanings are altered deliberately in these words: *Us ki marzi woh is se jaisa marzi sulooq kere*. Here the omission manipulates the translation and constructs the identity of both genders. In this omission, the females' status is distorted and males are portrayed as the powerful gender. The difference is created by the translator to construct a visible gap between both genders. Furthermore, the translator uses the strategy of addition. The addition is done in these words: *'ab yeh larki ki aqal o Danish aur saleeqa mandi par munhasir hai ke woh kis terhan –apne shohar ki khushnodi haasil kere. aisi koi baat nah kere jis se is ko gussa aaye aur maar pait ki nobat aaye '* This addition leads translation to sheer manipulation and tells the researcher that the translator is not sincere in his attempt to describe the genders' roles. He is influenced by the social background of his community where females are not enjoying equal rights as men. In addition, the translator makes his ideological stance stronger by omitting the next sentence and replacing the phrase 'don't dare to meddle... *'bolnay ke haqdaar nahi rehtay aur inhen halaat ke samnay sir jhukana parta hai'* All these manipulations are not faithful to the original meanings of the source text. They are the reason for the construction of gender identities. Chaarani (2021) refers to Julia T. Wood's concept of "gendered violence." The translation is repleted with such types of discourses which reveals the intense manipulation by the translator.

5. Findings and Conclusion

The analysis of the data shows that the translator constructs a false image of females regarding their social position for target readers. He manipulates the structure of the source text according to his ideology. The purpose behind various manipulations and alternations is to portray the mighty nature of man in the target culture. It also shows that beyond the linguistic and cultural disparities, the further issues are due to the non-linguistic challenges such as ideological factors of the translator and the interest of the target readership. To solve all these issues, many techniques are used as the changes of some events in the translation are because of the difference of culture, language and perspectival position of the translator.

A preliminary finding of this research is how gender identities are constructed by using various translational strategies to overcome linguistic and cultural disparities. Linguistic and non-linguistic factors play their role side by side in constructing false gender identities. Violent and abusive language is used to portray the negative image of females all-time in the process of translation. The translator seems biased, and this thing leads to the translation as a rewriting because in this way translation is chained in the constraints of ideology, poetics, patronage and universe discourses. Translational techniques are used for creating a negative impact through translation on the target receivers. So, the perspectival position and language of the translator, agendas of target readership and universe of discourse influence a lot the process of translation.

The research is limited to gender studies about the construction of gender identities within the lens of rewriting. It analyzes the linguistic, non-linguistic components and perspectival differences of both cultural texts. Moreover, the research is limited only to the perspective of one translator. The results of this study suggest that future researchers conduct a study on the other aspects of the novel instead of gender identity construction. The literary aspects of the novel can also be discussed in further studies. Other translations of this novel *The Godfather* can be compared with each other. It enables the translators, researchers and students to look at the perspectival and ideological differences between two different translators of the same language and same context.

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