



RECONCILIATION OF MEANING IN TRANSLATED FICTIONAL TEXTS: A GENDER BASED PERSPECTIVE

Umm- E- Ruman¹, Azka Khan²

Keywords:

*Cultural-specific reference (CSRs)
Gender
Literary Translations
Reconciliation of Meaning*

Abstract

*In the latter part of the 20th century, there has been a growing interest in understanding the intricacies of meaning transfer within translated texts across different languages. This research article delves into the nuanced process of reconciling meaning in texts translated from Urdu to English and vice versa. In this intricate journey of translation, a portion of the original meaning often undergoes transformations and is occasionally lost. Our study examines this phenomenon by focusing on two renowned literary works: *The Forty Rules of Love* by Elif Shafak (originally written in 2010 and translated into English in 2017) and *La-Hasil* by Umera Ahmad (originally published in 2006 and translated into English in 2011). We apply the theoretical framework developed by Karpinski and Basile (2021) and focus on the dynamics of power relations between genders within these translated texts, with a particular emphasis on cultural-specific references (CSRs). By exploring the influence of CSRs on the representation of gender-related power dynamics, we aim to shed light on the intricate challenges translators face in maintaining cultural nuances while making the text accessible to a broader audience. This research not only contributes to the field of translation studies but also offers valuable insights for future researchers and translators, especially in the context of less-explored translations of Urdu literature. This study paves the way for a deeper understanding of the translation process and its implications for cross-cultural communication by examining the complexities of meaning*

*reconciliation and the impact of cultural-specific references
on gender-related themes.*

¹ Scholar M.Phil. English (Linguistics) Rawalpindi Women University. Email: ummeruman610@gmail.com

² Assistant Professor, Department of English, Rawalpindi Women University. Email: azka.khan@f.rwu.edu.pk

INTRODUCTION

In an increasingly interconnected global society, the act of translation serves as a vital bridge between languages and cultures. It is within this realm that the complex and delicate process of reconciling meaning across linguistic boundaries becomes paramount. Over the last few decades, scholars have exhibited a heightened interest in unraveling the intricate dynamics of meaning-making practices within translated texts.

The realm of translation, a venerable art that transcends linguistic boundaries, is a pivotal gateway to cross-cultural communication. Within this diverse landscape, the exchange between English and Urdu stands as a particularly intriguing domain. The English-to-Urdu and Urdu-to-English translation processes encompass a rich tapestry of languages, cultures, and histories, reflecting the interplay of global communication in our interconnected world. This unique interlingual exchange offers a fascinating vantage point from which to explore the multifaceted challenges and opportunities inherent in the act of translation.

English, as a global lingua franca, holds a position of unparalleled significance in international discourse, while Urdu, with its rich literary tradition and cultural depth, is a language replete with nuances that require careful handling during translation. This juxtaposition of a global powerhouse and a language deeply rooted in South Asian heritage underscores the complexities and subtleties that translators encounter when navigating between the two.

Urdu and English both are languages that represent two different cultures. When the text is translated from Urdu to English or vice versa, what changes take place, keeping two opposite cultures in mind, was one of the keen interests for this research. In this research, *Forty Rules of Love* by Elif Shafaq, written in 2010 and translated as چالیس چراغ عشق کے in 2017 by Huma Anwar, and *La-Hasil* by Umera Ahmad, written in 2006 and translated as *Hollow Pursuits* in 2011 by Yasmin Qureshi are taken as sample texts. The Pakistani Author Umera Ahmad is chosen for this study as she is best known for her novels and plays in Pakistan. Her dynamic, imaginative, and determined nature made her unique. Another important fact that makes her prominent is that she is Alive, and her work is translated with her endorsement. All these facts made her a suitable writer for this research. *La-Hasil* (2006) is one of the top-hit books by Umera Ahmad. The Novel *La-Hasil* (2006) exceptionally presents Gender Concerns. The second author, Elif Shafaq, is best known for her unique way of writing; she blends cultural, historical, and Gender themes in her work. *The Forty Rules of Love* (2010) is rich in cultural references and historical elements, making it an excellent research source. It also presents a fresh picture of gender roles in Muslim societies.

In this exploration, we embark on a journey into the intricacies of English to Urdu and Urdu to English translation, seeking to unravel the manifold layers of linguistic, cultural, and contextual meaning that converge and diverge within this captivating intercultural space. As we delve into this realm, we endeavor to shed light on the dynamic interplay of languages and cultures, offering insights into the art of bridging gaps, fostering cross-cultural understanding, and ultimately celebrating the profound richness of human expression that transcends linguistic frontiers.

LITERATURE REVIEW

Literature Review examines the key findings of the translation from the perspective of Gender. In this segment, the problems of translation and theories on Gender given by theorists in prior articles, theories, or books are discussed.

2.1. Navigating Complexities: Challenges in Translating Urdu Fiction into English

Previous research has explored gender-related issues in translation, highlighting the challenges of maintaining meaning when translating texts between languages. First, the translated text is critiqued without reference to the original, and then explicit solutions to translation issues are examined using the precautionary effect of translation equivalence. Several aspects make translation distinct from the source text. Some include gender, the meaning of words, idioms, and slang will change, making the message's meaning distorted or lose itself altogether. The complicated element is that the original text may be more accurate and precise, but it is more challenging to maintain than the translation. Therefore, the translation will be distorted, so there are problems in doing the translation. As a result of this problem, meaning is lost while translating the text into another language. Scholars like Baker and Saldanha (2011) have discussed these translation challenges. Additionally, the translation is not simply concerned with meaning as a unit of lexical meaning. The process of making meaning involves aspects such as phraseology, style, expression, grammatical structure, communication setting, and cultural context of the source text. In addition, the meaning of the source and target texts must be equivalent (Nugroho, 2007).

In addition, Karpinski and Basile's work in 2021, *Translation, Semiotics, and Feminism - Selected Writings of Godard*, delves into the aspect of gender in translation. However, the specific exploration of gender in the selected sample from the field of translation remains relatively unexplored. Godard (2021) shows how women's discourse translation requires re-imagining communication by reconsidering the relationship between source and target languages in the light of new realities. Godard (2021) supports the term rewriting or creative substitution in the feminine as the definition of translation and holds on to unfaithfulness and faithfulness to the source and target language. This also demonstrates how different cultures can interpret discourse differently. Godard (2021) reinvents the translation as "creative transposition" p.24 when referring to theories of dynamic communication, grounded on the interpretation by decoding and keeping the meaning that inevitably modifies the original and neglects the equivalence. Godard (2021) has emphasized the role of gender differences in language within a male-dominated world and the need for new terminology, lexicon, and styles. This process of translation studies, often termed "the illicit pleasures," involves multiple interpretations and is influenced by the psychological consequences arising from the binary relationship between the writer and the translator. It underscores the translator's challenges in achieving equivalence and may involve acts of appropriation from the original discourse. Furthermore, another hierarchical difference foregrounded is that Women as a sign signifies negation, denial, and non-appearance. The presence of men suppresses women's discourse. Female is perceived as unfavourable of men or "male minus". Complex wordplay and gendered metaphors establish difficulties in producing gender-specific grammar in the discourse. This tiered disparity of men's and

women's voices leads to the defamation of women semantically in discourse (Karpinski & Basile, 2021).

Moreover, cultural aspects play a significant role in understanding gender identities in translation. The translation allowed female translators to participate in the literary world without confronting civilisation's tradition or male authority. The translation was open to women because translation is always valued as a step down from the original work. It was also considered less active for male dominance when considered less active. This reflects the submissive role to which women were previously restricted, as discussed by Andone (2002). The conventional evaluation criteria often favor male individuality, viewing women as a negative counterpart to men.

2.2. Research Gap

Despite the valuable contributions of previous studies in addressing the challenges faced by translators, particularly the distortion of meaning due to differences in linguistic and sociological categories, there remains a significant gap in the research. While some scholars have explored gender perspectives in translation across various language pairs, such as English to Chinese Mandarin and Spanish (Pellatt & Liu, 2010; Gomez-Conesa et.al. 2015), there is a noticeable lack of research on the role of gender in translating between English and Urdu. Moreover, the selected sample of texts for translation studies has largely overlooked the impact of gender on translation practices and outcomes by focusing intently on Urdu and English. This gap underscores the need for further investigation into how gender influences the translation process specifically within the English-Urdu language pair, which remains an underexplored area in the field.

3. Research Methodology

Despite previous research in translation studies, the gender perspective in translating novels from English to Urdu and Urdu to English remains relatively unexplored. This research is motivated by the desire to examine the alterations made by translators during the translation process between English and Urdu. Urdu and English represent distinct cultures, and understanding the transformations that occur when texts move between these languages is a central concern of this study. While some research has touched on this topic, translation remains an evolving field, with limited specific instances from Urdu literature. This research specifically focuses on the selected novels to address the gap in gender-related aspects during the translation process in the context of these selected languages. Thus, this study aims to contribute to the understanding of the reconciliation of meaning in translated texts, particularly in the English-to-Urdu and Urdu-to-English translations of these novels.

In this research, the translations of the novels *The Forty Rules of Love* by Shafak (2010) and *La-Hasil* by Ahmad (2006) are taken as sample texts, and the research is done by using the theoretical underpinning provided by Karpinski and Basil (2021) in *Translation, Semiotics, and Feminism-Selected Writings of Godard*, which argues the translation issue in the framework of gender. The main focus of the research is on the reconciliation of meaning in selected samples by holding the objectives. The research is guided by specific objectives and research questions. The objectives include gaining an understanding of the impact of translation on meaning and discerning distinctions between translations

from Urdu to English and English to Urdu. The research questions further probe into how translation, with a particular focus on gender, influences meaning and explore variations in meaning-making practices between English-to-Urdu and Urdu-to-English translations.

In order to avoid repetition, some abbreviations are used in this study. These include CSRs for Cultural-Specific References, ST for Source text, and TT for Target Text.

3.1. Analytical Categories

Gender Depiction/ representation: Gender representation in literary translations goes beyond simply focusing on the concept of gender itself. It delves into the intricacies of "what" is being represented and delves into the actions and statements made by agents through the lens of gender (Celis, 2008). This approach to gender depiction takes into account the cultural-specific references (CSRs) that are embedded within the literary discourse, offering a multifaceted lens through which gender representation can be understood. This lens comprises three distinct categories:

i. Translation as Con/version: This category recognizes the transformative nature of representation, where gender-related content is converted or reconfigured to fit within the context of the TT. In this mode, gender representation is not a static or fixed concept but is subject to alteration and adaptation, often influenced by cultural or situational factors. This process of "con/version" acknowledges that gender representation can be malleable and evolve in response to the specific discourse in which it is embedded.

ii. Translation as Re/version: Building on the notion of transformation, "re/version" emphasizes the revisiting and reinterpretation of gender representations within discourse. It acknowledges that these representations are not set in stone but can be subject to reevaluation and recontextualization. This category highlights the dynamic nature of gender representation, recognizing that it may undergo revisions and updates as societal perspectives.

iii. Translation as Equivalence: In this category, the focus is on achieving a sense of balance and harmony in gender representation in the TT when it is compared to the ST. It seeks to establish equivalences in the choice of vocabulary and diction between various gender-related elements, ensuring that no aspect is disproportionately represented or marginalized in the TT.

These three categories offer a comprehensive framework for understanding how gender representation operates within a literary translation, highlighting the fluid and adaptable nature of these representations and the importance of cultural-specific references in shaping and reshaping them. By considering translation as con/version, re/version, and equivalence, we gain a nuanced perspective on how gender is depicted and how it is influenced by the cultural and contextual factors when a literary piece undergoes the process of translation.

4. Analysis

There are two parts to this section. The first deals with the gender dynamics in *La-Hasil* and its Translation *Hollow Pursuit*. The second part deals with the gender dynamics in *The Forty Rules of Love* and its Translation چراغِ چالیس چراق عشق کے from the lens of Translation as Con/ version, Re/ version,

and Equivalence. In addition, we have provided textual shreds of evidence for each category from both of the selected novels and their translation.

4.1. Gender Dynamics in *La-Hasil* and its Translation *Hollow Pursuit*

La-Hasil, a novel written in Urdu by Ahmed (2006), delves into the intricacies of gender dynamics within Pakistani society. The story revolves around the lives of four central characters, Khadija Noor, Mazhar, Umm e Mariam, and Zalaid. Khadija is the epitome of belief, patience, and a morally upright woman, who grapples with the traditional expectations and constraints placed on women in a conservative society. Her struggle to be accepted as a Muslim and self-determination reflects the challenges many women face in asserting their agency.

In contrast, Mazhar, a seemingly practicing Muslim who embodies the traditional patriarchal mindset, exerts control and influence over those around him. The novel highlights the power imbalances that exist within gender relationships and the consequences of toxic masculinity.

On the other hand, Umm e Mariam is a strong character who strives to find her true purpose and meaning. Throughout the story, Mariam confronts gender roles, societal expectations, and the limitations imposed on women. Her journey features the struggles woman face in finding their identity, pursuing their dreams, and breaking free from societal restraints.

Zalaid, on the contrary, is a charismatic and influential character who impacts the lives of people around him. His character sheds light on the challenges and responsibilities that come with being in a position of authority.

As the narrative unfolds, the gender dynamics become increasingly complex, and the story explores the impact of societal expectations, the role of women in challenging those norms, and the consequences of male entitlement. *La-Hasil* offers a thought-provoking portrayal of how gender dynamics can shape the lives and choices of individuals in a Pakistani context, making it a significant work in contemporary Pakistani literature.

The Hollow Pursuit (2011) is the English translation of Ahmed's novel *La-Hasil* (2006). This compelling narrative explores the complexities of human desires, morality, and redemption in the context of Pakistani society, offering a thought-provoking glimpse into the interplay of diverse characters and their pursuit of meaning and fulfillment. These characteristics make this novel and its translation the right choice for current research.

1. Translation as Con/ version in *Hollow Pursuit*

"Translation as Con/version" is a phenomenon that occurs during the translation process when alterations are made to the text to align it with the sensibilities of the intended readers. In the context of gender dynamics, this study examines instances from Ahmed's novel *La-Hasil* (2006) and its English translation *Hollow Pursuit* (2011) that present contradictions or changes in the target text (TT).

Table 1:

1	<p>اس میں وہ تمام خوبیاں تھیں جو شادی کے لیے کسی بھی مرد میں دیکھی جاتی ہیں۔</p> <p>She had all the qualities he could look for in a life partner.</p>
2	<p>روٹھ براؤن کے باپ کو اس بات پر فخر تھا کہ اس نے ایک ایسی لڑکی سے شادی کی جو نہ تو ورکنگ گرل تھی اور نہ ہی زیادہ تعلیم یافتہ تھی، شادی کے بعد بھی اس نے اپنی بیوی کو کام نہیں کرنے دیا۔ وہ ایک مکمل ہاؤس وائف تھی۔</p> <p>Ruth Brown's father was proud of the fact that his wife had never worked before she got married nor had she hankered after a higher education. After marrying him she was happy devoting herself completely to her home and family.</p>

In the process of choosing a life partner, women are frequently subjected to intense scrutiny of their qualities. This stereotypical bias becomes evident when examining Table 1 in the context of Ahmed's novel *La-Hasil* and its English translation *Hollow Pursuit*. In this instance, the translator made a deliberate alteration to the text, shifting the focus from discussing the qualities of men to those of women. This change was made to align with the prevailing stereotype that women face more stringent judgment compared to men. In reality, however, men are rarely subjected to the same level of scrutiny in the realm of partner selection. Often, as long as a man has a good income, he is deemed a suitable partner, irrespective of his appearance or behavior. Conversely, women are frequently judged based on various criteria, including age, skin tone, facial features, physique, character, and domestic skills.

The objective of translation extends beyond achieving linguistic equivalence; it involves a deep understanding of the unique characteristics of both the source and target languages as is evident in the textual example 1 in Table 1. In specific linguistic communities, certain words or expressions carry significant cultural weight and are regarded as universal standards. In the context of partner selection, these cultural norms may have influenced the translator's decision to modify the quote, reflecting the deeply embedded gender dynamics and societal expectations related to this particular aspect of life.

The dynamics of power within the Urdu language may vary from those found in other languages. Translation involves navigating this fluidity while maintaining the integrity of the text. In line 2 table 1, an English translation introduces the word "hankered," implying a strong desire for something, which lacks an equivalent in the original Urdu text. This addition imparts a negative connotation to women's education, implying undesirability. Furthermore, the last line of Table 1, exhibits a shift in meaning due to linguistic disparities. While the original text indicates that the husband decides not to let his wife work, the translated version grants agency to the wife, allowing her to choose to be a housewife. This alteration may stem from an intention to avoid appearing patriarchal or misogynistic to the target reader, as the original text could have suggested male dominance over women. These modifications were likely made to render the translation more acceptable and appealing to the target readers.

2. Translation as Re/ version in *Hollow Pursuit*

"Translation as Re/version" occurs when a text is translated into another language, maintaining the same context in the target text (TT) while introducing certain changes and additions. In the context of this study, we examine instances from Ahmed's novel *La-Hasil* (2006) and its English translation *Hollow Pursuit* (2011) that replicate the original context with some enhancements in the TT.

Table 2:

1	"میں دوبارہ کبھی کسی شخص پر اعتبار نہیں کروں گی۔ اور محبت تو کبھی بھی نہیں These four years taught her only thing- never to trust anyone ever again. And certainly, never to love anyone ever again.
2	کیا اس نے مجھے نہیں پہچانا؟ کیا ممکن ہے کہ مظہر مجھے دیکھے اور نہ پہچانے؟ کیا میرا چہرہ اتنا بدل چکا ہے؟ وہ یک ٹک اسے دیکھ رہی تھی۔ Khadija could not believe it. Did Mazhar not recognize her? Could Mazhar see her and not recognize her? Could she really have changed so much in the last four years?
3	ذالعیق کو اپنے پاپا کی طرف سے اس پرپوزل پر اعتراض کی توقع نہیں تھی۔ Zalaid had anticipated that his stepmother would object to his marrying Mariam but he had not expected it of his father.

Various translation methods influence the interplay between language and culture, potentially resulting in "Re/version." Table 2 illustrates alterations in the narration of female character dialogues while maintaining the identical context in the target text (TT). Line 1 in Table 2 shows that in the source text (ST), the dialogue was directly spoken by the character. However, the translator employed an authorial perspective in the translation, providing their own interpretation rather than allowing the character to convey the narrative.

In the first quotation, the pronoun "I" was replaced with "her," and the opinion was generalized in the TT. While the ST focused on the character's inability to trust or love again, the TT transformed it into a universal belief applicable to everyone. In the second quotation, ST indicated Khadija questioning herself, whereas TT replaced "I" with "her" and "he" with the proper noun "Mazhar", directing the questions to readers. The translator's approach aims to establish a fresh and direct connection with readers, encouraging them to engage their imagination, comprehend the moment, and actively participate in the story.

This adaptation introduces an authorial statement to engage readers, prompting them to think, understand, and relate to the current scenario concerning the male and female characters and their

relationship. It invites readers to bring their own interpretations and imaginative insights into the narrative.

Line 3 in Table 2 highlights alterations that portray women as stepmothers, a depiction often characterized negatively in our society. This adverse portrayal can create challenges for children in accepting their stepmothers, overshadowing the positive aspects of women. In the source text (ST), Zalaid is depicted as being concerned about his father's objections in the story. However, the translator's addition in the target text (TT) suggests that Zalaid had not yet conversed with his stepmother and already assumed, based on stereotypes that she would object. The translator's change in the TT aligns with this prevailing stereotypical image, contributing to the narrative's reinforcement of societal perceptions.

3. Translation as Equivalence in *Hollow Pursuit*

"Translation as Equivalence" refers to the process of translating a text into another language while preserving its originality and essence. In this section, we explore instances from Ahmed's novel *La-Hasil* (2006) and its English translation *Hollow Pursuit* (2011) that successfully maintain an equivalent output in the target text (TT).

Table 3:

1	<p>بہر حال پاپا! میں ام مریم سے ہی شادی کرنا چاہتا ہوں۔ مجھے ایک شادی کرنی ہے اور میں اپنی مرضی کی "لڑکی سے ہی کروں گا۔"</p> <p>"That may be Papa, but I want to marry Umme Mariam. I will marry only once, and it has to be with a girl of my choice."</p>
2	<p>اجازت؟ تم سے اجازت کون مانگ رہا ہے؟ وہ اس بار اس کی بات پر بری طرح بھڑکا۔ یہ میرا گھر ہے میں جسے چاہوں یہاں لا کر رکھ سکتا ہوں۔ مجھے ایسا کرنے کے لیے تمہاری اجازت کی ضرورت نہیں ہے۔</p> <p>Permission? Zalaid flared up. Who is asking for your permission? This is my house. I can ask anyone I wish to stay here. I do not need your permission!</p>
3	<p>تو یہ مظہر نہیں تھا جس نے مجھے دھوکا دیا۔ اس نے واقعی مجھ سے محبت کی تھی۔ کم از کم اس شخص کا چہرہ پہچاننے میں میں نے کوئی غلطی نہیں کی تھی۔</p> <p>'It was not Mazhar who had betrayed me. He truly loved me. At least in trusting him I had not erred.'</p>

Line 3 in Table 3 carries a nuanced exploration of love and self-worth. Translating feminist experimental literature poses a unique challenge, as demonstrated in Ahmad's work and her translator, Yasmin Qureshi. In Table 3, a choice is made to adhere to a literal translation. This choice is thoughtful, as it serves to emphasize the essence of the text.

In Table 3, no alterations are introduced in the English translation. The translator selects the most fitting words from the source text, maintaining the message's core meaning in the target language. This decision preserves the original intent of the text, and in the context of gender dynamics, it allows the portrayal of the protagonist's love and self-assurance to remain consistent, irrespective of the cultural context. This approach respects the significance of the character's feelings and agency, highlighting their autonomy and emotions within the story.

4.2. Gender Dynamics in *The Forty Rules of Love* and its Translation چالیس چراغ عشق کے

The Forty Rules of Love, written by Shafak (2010), and its Urdu translation, *Chalees Charagh Ishaq kay*, provide a compelling exploration of gender dynamics through a distinctly feminist perspective. The novel, through its dual narrative structure, weaves a captivating story about the 13th-century poet Rumi and his spiritual mentor, Shams of Tabriz, alongside the contemporary story of Ella Rubinstein, a middle-aged Jewish housewife.

In both the original and its Urdu translation, the gender dynamics are central to the narrative. The novel delves into the societal roles, expectations, and struggles faced by women in different time periods and cultures. It examines how women like Ella, confined by societal norms and expectations, embark on transformative journeys toward self-discovery and empowerment. On the other hand, it explores the bold and unconventional character of Shams, whose relationships with women challenge traditional norms, portraying a unique perspective on love and spirituality.

Chalees Charagh Ishaq kay in Urdu preserves the essence of the original text's exploration of gender dynamics, allowing readers to engage with the multifaceted experiences of women across different eras and societies. This feminist perspective sheds light on themes of love, spirituality, and liberation from a gendered lens, making *The Forty Rules of Love* and its Urdu translation a significant contribution to literature in this context.

In this section, we examine the variations present in excerpts from Shafak's 2010 novel, *The Forty Rules of Love*, and delve into the methods employed to affect these alterations in its 2017 Urdu translation, چالیس چراغ عشق کے.

1. Translation as Con/ version in چالیس چراغ عشق کے

Translation as a Con/ version takes place when the changes are made during the translation process to make it acceptable for targeted readers. Translators have used innovative techniques to interpret complex texts. Translating feminist literature on embodiment has challenged many translators due to the lack of culturally sensitive vocabulary. Thus, translators have had to create and rediscover words, politicizing their work. In this section, the instances from *The Forty Rules of Love* (2010) and its translation چالیس چراغ عشق کے (2017), which give the contradictory context in TT are investigated.

Table 4:

1	<p>Unable to save my mother, the midwife did her best to save my brothers. Taking a pair of scissors, she cut my mom's belly open, but in the end only one baby survived.</p> <p>میری ماں کی جان بچانے میں ناکام ہو کر دایہ نے میرے بھائیوں کو بچانے کی پوری کوشش کی۔ لیکن اس دوران صرف ایک بچہ ہی زندہ بچ پایا۔</p>
2	<p>Athletic and confident, she showed off her breasts in a tight dress.</p> <p>اتھلیٹک اور پراعتماد، جس کے تنگ لباس سے اُس کا گداز بدن جھانک رہا تھا۔</p>

Translation involves discovering a unique pathway to the unfamiliar terrain of another language, and in this journey, certain languages bear authoritative weight. The process of adaptation and dissemination through translation can either augment or constrain a text's authority. This phenomenon is vividly demonstrated in extracts within Table 4, which underscore changes reflecting two distinct cultures.

A pertinent question arises: can Indigenous peoples fully embrace European languages, despite their inherent limitations and the potential for misinterpretation? The first extract from the source text (ST) details a midwife's procedure, but in the Urdu Translation (TT), these lines are conspicuously absent. The act of using scissors to cut the belly is omitted from the TT, leaving a void in the narrative. The second extract in Table 4 further underscores the shift in meaning. The TT removes agency from the text, presenting the message passively, suggesting that her body was visible through her dress, whereas the ST explicitly references the agent who willingly exposed it. Additionally, the word 'breast' is replaced with a term signifying 'the body as a whole,' revealing a stark contrast between the boldness of Western culture and the reticence of Eastern culture.

One plausible interpretation is that the ST aligns with the source culture, where discussing topics like pregnancy and revealing attire is not deemed offensive. In Western culture, such conversations occur openly, especially among women. However, Eastern societies tend to be more circumspect and hesitant when discussing pregnancy and the associated processes, as well as revealing their bodies.

This text challenges conventional literary hierarchies by elevating the role of translators and interpreters above that of authors. The translator, cognizant of the need to adapt the content to align with the sensibilities of Urdu readers and the target culture, opted to omit details that might seem too bold from the source culture, thereby making it more acceptable and relatable to the Urdu-speaking audience. These translation decisions, as seen in *The Forty Rules of Love*, mirror the intricate dance between languages, cultures, and the role of translators in bridging these gaps.

Table 5:

1	wondering how it would feel to be kissed by Shams. - یہ سوچتے کہ شمس تبریز کو بوسہ دینا کیسا محسوس ہوگا
2	on the streets Ella held Aziz's hand, kissed his lips. سڑکوں پر ایلا، عزیز کا ہاتھ تھام لیتی، اس کا بوسہ لیتی۔

Table 5 highlights alterations in the target text (TT) that reflect differences between cultures. The initial example in Table 5 shifts the connotation – the use of 'by' in the source text suggests she was contemplating being kissed by Shams. In the TT, this is transformed into how it would feel to kiss a man. This shift underlines a cultural distinction, potentially rooted in the belief that women are more inclined to express and display affection than men.

The second example in Table 5 illustrates a contextual change by the omission of the word 'lips' from the TT, with no equivalent term substituted. In the TT, the implication is that Ella held Aziz's hand and kissed it. This adaptation may stem from cultural considerations, as public displays of affection, particularly kissing on the lips, are viewed as indecorous in some cultures. The translator's choice to omit the word 'lips' and convey the message in a manner deemed more culturally suitable for readers is apparent. This approach ensures that the text remains relatable and respectful of cultural norms.

2. Translation as Re/ version in چالیس چراغ عشق کے

The interventionist nature of retranslations becomes particularly pronounced when dealing with Western texts that diverge from Eastern values. Take, for instance, Shafak's novel *Forty Rules of Love*, which poses distinct challenges concerning gender dynamics, notably through its main female character, Ella, an unhappy housewife. To underscore her admirable character and counteract patriarchal norms, Shafak imbued her with a notably literary mode of speech. However, the translator, with the aim of making that voice resonate with and hold significance for the intended readers, has introduced specific modifications.

Table 6:

1	I need to seduce my husband! مجھے اپنے شوہر کو اپنی طرف متوجہ کرنا ہے
2	"Are you a virgin, dainty thing?" "کیا تم کنواری ہو، اے حسینہ؟"

The dynamics exemplified in Table 6 resonate with themes explored in *The Forty Rules of Love*. Often, Indigenous culture is disregarded, impeding the horizontal translation and connotation between languages during encounters and acculturation. This oversight stems from the failure to acknowledge the distinctiveness of Indigenous communities, their self-contained cultures, and languages.

In line 1 of Table 6, the context remains consistent as it revolves around capturing the husband's attention, but the connotation undergoes a significant shift in the target text (TT). In the source text (ST), the term 'seduce' carries a powerful and negative connotation, signifying the act of attracting men through sexual allure. However, the word employed in the TT bears a positive connotation, akin to 'attract,' implying the enhancement of natural beauty without any sexual implications. This example illustrates how, while maintaining the same context, the translator has replaced the negative connotations found in the ST with more positive terms in the TT, aligning the text with the sensibilities of the intended readers.

The excerpt in line 2 Table 6 highlights a shift in perspective where women are sometimes viewed as objects of beauty. This notion of objectification becomes evident in the extract, where the context remains unchanged but is subtly modified. Certain translators may adapt the portrayal of female characters when they express sentimentality that may not align with contemporary sensibilities, reflecting a tendency to introduce "corrective" adjustments.

In line 2, there is a notable shift in connotation. In the source text (ST), the term "dainty thing" is employed, implying something delicate and pretty, which can allude to the objectification of women. However, in the target text (TT), the translator omits any equivalent for the word 'thing,' thereby distinguishing between women and objects. This alteration results in a more positive connotation, while the context remains unaltered.

3. Translation as Equivalence in چالیس چراغ عشق کے

Translation as Equivalence is the practice of translating a text into another language while preserving its distinctiveness. In this section, we explore examples from *The Forty Rules of Love* (2010) and its translation, چالیس چراغ عشق کے (2017), where the equivalent outcome in the target text is examined.

Table 7:

1	<p>As a young girl, Ella had promised herself that when she got married, she would always make her husband happy and not fail in her marriage, like her mother.</p> <p>اپنی نوجوانی میں ایلا نے خود سے وعدہ کیا تھا کہ جب اس کی شادی ہوگی تو وہ اپنے شوہر کو ہمیشہ خوش رکھے گی اور اپنی شادی کو اپنی ماں کی طرح ناکام نہ ہونے دے گی۔</p>
---	--

2	<p>Just to remind myself that he is still the man I married.</p> <p>صرف خود کو یہ یاد دلانے کو کہ وہ اب بھی وہی آدمی ہیں جن سے میں نے شادی کی تھی۔</p>
3	<p>"It is about love," she said at last. "I love Aziz."</p> <p>"یہ محبت ہے " آخر کار اس نے کہہ دیا، "مجھے عزیز سے محبت ہے۔"</p>

In the excerpts from Table 4.7, the translation remains consistent as the text transitions from English to Urdu. In these cases, the translator selects equivalent words that maintain the cultural essence of the source text in the target language. The quotations are translated with identical implications, ensuring that the content in both the English source text and the Urdu target text retains its original identity.

5. Discussion and Findings

In the current study, we have discussed extracts from selected novels to serve as textual evidence, shedding light on the intricate dynamics of gender. We've divided our focus between eight extracts from Ahmed's novel (2006) and its translation (2011) by Qureshi. Additionally, we have explored nine extracts from Shafak's novel (2010) and its translation by Anwar (2017).

Translating gender-related content is an intricate process, entailing challenges arising from linguistic disparities, cultural nuances, and contextual variations. Several critical issues come into play, including the need for cultural sensitivity, exemplified by changes made in the instances outlined in Table 4, which were tailored to suit the sensibilities of the target audience. We also grapple with gender stereotypes, as depicted in extract 1 of Table 1 and line 3 of Table 2, which reinforce these preconceived notions. Reader expectations further complicate the task, as seen in line 2 of Table 1, Table 4, and 5, where changes are made to ensure that the text resonates with the target audience while staying attuned to gender sensitivities.

Sexuality and relationships are additional themes that require tactful navigation, as demonstrated in line 1 of Table 6. This involves striking a balance between differing levels of acceptance and tolerance among readers of the target culture.

In essence, the process of translating gender perspectives necessitates a deep understanding of both the source and target languages, coupled with a nuanced appreciation of the cultural and societal contexts that shape the text. Translators play a pivotal role in not merely conveying words but also transmitting the gender-related themes and subtleties of the original work to a new audience. This task is inherently complex, demanding a thoughtful and meticulous approach.

It's important to note that while there were many more extracts touching on gender-related themes, we've presented only a few here for the sake of brevity. The translation of *La-Hasil* yielded

numerous changes, while in the translation of *The Forty Rules of Love*, a prevailing theme was equivalence, aiming to maintain the essence of the source text.

6. Conclusion

In conclusion, this research has undertaken a comprehensive analysis of the novels *La-Hasil* by Ahmad, along with its translations *Hollow Pursuits* by Qureshi and *The Forty Rules of Love* by Shafak into چالیس چراغ عشق کے by Anwar. The primary focus of this study has been to shed light on the intricate process of translation, with a particular emphasis on the element of gender.

Through a meticulous examination of these literary works, firstly, we addressed how meaning is transformed during translation, specifically concerning gender-related themes. Cultural references substantially shape translational strategies, leading to changes in the text to make it accessible and engaging to the target culture, aimed at rendering it harmonious with the sensibilities of the target audience. Our research identified strategies such as Con/ version, Re/ version, and equivalence as prominent tools for navigating the intricate landscape of gender within novels.

Secondly, we have delved into the disparities in meaning-making practices between translations from English to Urdu and Urdu to English. Our findings have revealed that translations from English to Urdu tend to maintain a higher degree of equivalence when compared to those from Urdu to English. Furthermore, we have noted that *La-Hasil* by Ahmad exhibits more substantial modifications in its translation, a testament to its alignment with the values and cultural context of the target culture. Conversely, *The Forty Rules of Love* by Shafak often preserves equivalences, resulting in a translation that successfully captures the essence of the original work, promising an enjoyable reading experience for the audience.

In summary, this research contributes to the field of translation studies and provides valuable insights into the intricate interplay between translation, culture, and gender. It underscores the dynamic nature of translation as an art form, shaped by the cultural and gender-related nuances of the source and target contexts. It highlights the impact of literary translation in bridging diverse cultures, ultimately enriching the literary tapestry of our global society.

REFERENCES

- Ahmad , U. (2006). لا حاصل. Lahore, Ilmoirfan Publishers.
- Andone, O. H. (2002). Gender issues in translation. *Perspectives: Studies in translatology*, 10(2), 135–150.
- Baker, M., & Saldanha, G. (Eds.). (2011). *Routledge Encyclopedia of Translation Studies, Second edition* (second). Routledge.
- Celis, K. (2008). Gendering representation. *Politics, gender, and concepts: theory and methodology*, 71-93.

- Gomez-Conesa, A., Serrano, C. S., Matamoros, D. C., & López-López, J. A. (2015). The Spanish translation and adaptation of the Pedro scale. *Physiotherapy*, 101, e463-e464.
- Hollow Pursuits* (Y. Qureshi, Trans.). (2011). Lahore, Ferozsons.
- Karpinski, E. C., & Basile, E. (Eds.). (2021). *Translation, Semiotics, and Feminism: Selected Writings of Barbara Godard*. Routledge.
- Leonardi, V. (2007). *Gender and ideology in translation: do women and men translate differently?: A contrastive analysis from Italian into English* (Vol. 301). Peter Lang.
- Nugroho, A. B. (2007). Meaning and Translation. *Journal of English and Education (JEE)*.
- Palmary, I. (2011). 'In your experience': research as gendered cultural translation. *Gender, place and culture*, 18(01), 99-113.
- Pellatt, V., & Liu, E. T. (2010). *Thinking Chinese translation: A course in translation method: Chinese to English*. Routledge.
- Shafak, E. (2010). *The Forty Rules of Love: A Novel of Rumi*. USA, Penguin Books.
- Simon, S. (1996). *Gender in translation: Cultural identity and the politics of transmission*. London, Psychology Press, Routledge.
- Stitt, R. (2016, January 15). Gender Issues in Translation. *Ulatus*.
<https://www.ulatus.com/translation-blog/gender-issues-in-translation/>
- Tousi, S. (2014, May 30). *A critical review of gender and translation*. Academia.edu.
https://www.academia.edu/5566695/A_Critical_Review_of_Gender_and_Translation
- Von Flotow, L. (1997). *Translation and Gender: Translating in the "era of Feminism"* (Vol. 2). University of Ottawa Press.
- چالیس چراغ عشق کے (H. Anwar, Trans.). (2017). Lahore, Jumhoori Publications.