Gender Ideology of Translators Implicated in Their Translations of Virginia Woolf's Novels

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Abstract. Translation studies recently has focused on the role of translators in cultural communications and emphasized on the translator's identity as one of the factors which impacts the work of translation. This study has examined three novels of Virginia Woolf and their translations into Persian, one done by a female and the other by a male translator, to see the role of gender in choosing grammatical structures. Considering Farahzad's model of translation criticism which is inspired by CDA, as the framework, the corpus of this study has been examined and analyzed to see the relationship between gender ideology and translator's grammatical choices. In general, it can be said that male translators altered the style of the female author while female translators preserved the style and the theme of the texts. The number of negations and temporal shifts and also modal shifts in the males' translations were more than those in the females'. Further research can be conducted to examine the other ideological implications in other layers of the text.

Keywords: Language, translation, gender, critical discourse analysis, translation criticism, Farahzad's model.

1. INTRODUCTION

The 1970s saw the appearance of a form of discourse and text analysis that recognized the role of language in structuring power relations in society. This can lead to grasp the important role of ideology on translation task. Translator will be given the role of a social object or subject. He considers the text in his ideological set of beliefs and lets them to govern the process of translating. Translator sometimes leaves some parts of the text, does not translate them, underestimates some parts, exaggerates some parts, uses different equivalents for a same specific part of the text, or uses different strategies to comply with the problems he faces and all these depend on the translator.

This research aimed to work on the choice of the grammatical structures between the translations done by male and female translators based on their gender ideology. Thus, the research question was as followed:

"Do grammatical choices in translation implicate any significant ideological consideration?"

In order to investigate the above mentioned research question, the following hypothesis was developed:

"The grammatical choices of translator implicate his/her ideology. The gender ideology of the translator can be represented in his/her grammatical choices in translations."

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2. CRITICAL DISCOURSE ANALYSIS, TRANSLATION CRITICISM AND GENDER IDEOLOGY:

2.1. Critical Discourse Analysis:

Critical Discourse Analysis is an interdisciplinary approach to the study of discourse, which views "language as a form of social practice" (Fairclough 1989:20).In addition to linguistic theory, the approach draws from social theory in order to examine the ideologies and power relations involved in discourse. In addition to language structure, ideology also has a role to play in CDA.

Calzada Perez (2003:2) considers translation studies as an area of research to which critical discourse analysis is of particular relevance. She considers translation studies as a very useful instrument to dig into ideological phenomena for a variety of reasons and she asserts one of the useful ways of achieving such aim is by using critical discourse analysis since as CDA contenders claim "all language use is ideological" and the main aim of CDA is to look for ideologies and power relations in the text. she (ibid)adds that among many ways on influencing minds of others, translation seems to be a very useful instrument to manipulate reality and shape minds in service of power. Thus she assumes translation studies as a tool that dig into ideological phenomena for a variety of reasons.

2.2. Transaltion Criticism:

As a link between translation theories and translation practices, translation criticism is a very enjoyable exercise. Although this term is used interchangeably with terms such as translation quality assessment and translation evaluation, they are completely different. Many scholars in translation studies have worked on translation criticism, but most of them made no clear distinction between translation evaluation and translation criticism, so their works become merely a comparison between two texts, assessing their relative match, and discussing their adequacy and accuracy.

Van Dijk (1995:23) considers the responsibility of CDA to look for implicit and underlying ideologies in the text. He is of the idea that "with a few exceptions, surface structures of text and talk do not have explicit meaning of their own and they are not only the conventional meaning". But Farahzad in her model for translation criticism focuses on concepts such as power relations and ideology which can be revealed by examining textual features through critical discourse analysis. The purpose of translation criticism is to analyze and judge the meta-text in comparison to its proto-text, which is normally not analyzed for its own sake, but as a means of throwing light on the properties or aspects of the meta-text. Such a comparison is not to see if the meta-text qualifies as an equivalent to the proto-text in terms of right/wrong, but to see whether or not it bears similar/different ideological implications. (See Farahzad 2009) so Criticism should take into account the presence of ideology in translation. Critics may also have their own hidden ideology conditioning their criticism. A reviewer's motivation may be political, or of other nature.

According to Farahzad (2009:40): "critical discourse analysis (CDA), which assumes that all language use is ideological. From this perspective translation as an instance of language use, is an ideological act and the translator, as a user of language is the agent of this ideological act." The CDA model analyses the meta-text at two levels:

1. The micro level which concerns everything in the text,(linguistic level)

2. The macro level which concerns everything about the text.

At the micro level the texts are analyzed in terms of lexical and grammatical choices, the most significant of which are given below (Farahzad 2009:43).

1. Lexical Choices

a. Ideologically significant lexical choices

b. Words or phrases signifying social relationships and power relations

2. Grammatical choices

a. types of process and participant predominating the text

 she writes that "translators as text producers usually have a choice between different grammatical processes and participant types, and the selection that is made can be ideologically loaded"(Farahzad 2009:44). One of the major issues would be agency.

b. nominalizations used instead of verbs

"A process may appear in the form of nominalization, which is a reduced form, has no tense, has no agent, and is therefore less forceful than sentence"(ibid).

c. passivization/ activization

There is no need to say that in passive sentences agency and causality are unclear, so the optional shift of active sentences to passive ones or vice versa bear ideological implications.
d. positive/ negative

"According to Fairclough (1995:130) 'negation is the basic way we have of distinguishing what is not the case in reality from what is the case'. When a positive sentence is translated into a negative, a different aspect of reality is highlighted" (Farahzad 2009:45).

e. tense

Farahzad points that temporal differences which might be caused by the change of tense in a metatext, can alter the state of affair. (2009:46)
f. modality

"The significance of the three major modes [declarative, imperative and questions] lies in how they position subjects. Any modal shift in the metatext may be ideologically loaded" (ibid).
g. coordination/ subordination

"When subordination substitutes coordination in a metatext, the information gets divided into relatively prominent and relatively back grounded parts (…), which in turn can bear ideological implications at the sentential level "(ibid).

At the macro level the texts are examined for the following:

1. translator's/ editor's/ publisher's,… judgments, notes and comments
2. illustrations
3. the graphic design of the book cover

At both levels the analysis is done in the light of the socio-historical conditions of production and reception of the prototext and the metatext to see the ideological implications. (Farahzad 2009:47)

2.3. Gender Ideology:

Van Dijk quoted by Perez(2003:5) writes that:

" […] an ideology is the set of factual and evaluative belief- that is the knowledge and the
opinion of a group […], in other words, a bit like axioms of a formal system, ideologies consist
of those general and abstract social beliefs and opinions (attitudes) of a group."

A new and major trend in translation studies is called *cultural turn* which considers the
analysis of translations from the perspective of cultural studies. Sherry Simon emphasizes the
importance of cultural turn and specifically points to the issue of gender in translation within it.
She sees a language of sexism in translation studies with its image of dominance, fidelity,
faithfulness and betrayal. She underlines the importance of the cultural turn and within it
especially the importance of gender for translation studies (see Simon 1996), and summarizes it
as follows: "cultural studies bring into translation on understanding of the complexities of
gender and culture. It allows us to situate linguistic transfer within the multiple *post* realities of
today: post-structuralism, post-colonialism, and post-modernism." (1996:136)

Through reviewing the languages applied by women and men, and also by studying various
aspects of their lives, it is revealed that women are considered as the subordinate group and men
as the dominant one. Hence, it is for this reason that in recent decades, females are doing their
best in order to be heard by the society and express their abilities to males. Over the past several
decades and after the women's movement, gender issues got involved in the language issues;
meanwhile the translation studies developed more and more. (Von Flotow1997:1)

Historically, translation has been considered as a secondary and degraded version of
authorship (Simon 19996:39). As Simon (1996:39) states, it has been appeared as a great
instrument for women providing them to step into the world of literature and writing ;
translation helps women to express themselves through their writings and translations; for long,
women have been limited to just translate and they have been only permitted to enter this
specific secondary zone of writing; they have been forced to stand outside the borders of the
dominant zone of writing and not been allowed to enjoy the position of authorship.

By the passage of time, and through the achievements formed by feminists and their
movements, women could express themselves and their abilities in society, and in fact, they
could establish their identities in the world; just as Simon says: "feminism has also reordered
lines of cultural transmission" (1996:84). By means of translation, translators _often females_
have created new ways of exchange; besides they have opened new translation markets, and
according to Simon (ibid)," in addition to the conceptual challenging of translation tropes,
feminism has worked to establish new intellectual *connections*."

3. METHODOLOGY

This research adopted Farahzad's CDA model of translation criticism (2009) as its
framework. Based on Farahzad's model, we examined the source text and their translated
counterparts to determine the role of ideology in translation and to show whether the gender
ideology of translator could be represented in his/her choice of grammatical structures.

Grammar in texts is very significant to determine ideological aspects within text itself.
Schaffner (2003:23) explains: "ideological aspect can be determined within a text itself, also at
the grammatical level. … ideological aspects can be more or less obvious in texts, depending on
the topic of a text, its genre and communicative process."

The second part of micro level analysis in Farahzad's model is analysis of grammar. This level concerns "the ways in which the grammatical forms code happenings or relationships in the world" (Farahzad 2009:43).

The corpus of this research was three of Virginia Woolf's novels listed below (the first 50,000 words of each novel) and their translations into Persian. As this research was considering gender ideology on translation, one female and one male translator for each novel have been chosen.

A:

1.MRS. Dalloway: (2000), New York, Oxford University Press

2. To the Light House: (1994), Hertfordshire: Wordsworth Editions Limited

3. Orlando: (1995), Hertfordshire: Wordsworth Editions Limited

4. DATA ANALYSIS

The main purpose of this study, as noted before, was to find the relation between grammatical choices and the gender of the translator. Examples below show the way the researcher analyzed the translations.

Examples:

Original text: "**To the Lighthouse**" (1994)	Saleh Hosseini's Translation (1387)	Keyhan's translation (1387)
…, which no woman could fail to feel or to find agreeable, something trustful, childlike, reverential, which an old woman could take from a young man without loss of dignity, and …(p. 5)	چیزی قابل اعتماد، کودکانه ، قابل احترام- و زن سالمند می تواند بدون از دست دادن وقار ، آن را از مردی جوان بپذیرد.(p.18)	گونه ای تحسین و احترام که زنی سالخورده می توانست، بی آن که وقارش را از دست دهد، از سوی مرد جوانی بپذیرد،(p.23)

Hosseini has translated the past tense "could take" into present tense. Keyhan's translation is in present tense. The phrase "without loss of dignity" is translated to a sentence by Keyhan, but to a phrase by Hosseini.

Original text **"To the Lighthouse"** (1994)	Saleh Hosseini's Translation (1387)	Keyhan's translation (1387)
'Would it bore you to come with me, Mr. Tensley? '(p.7)	آقای تنسلی همراهی با من سبب ملال شما که نمی شود؟ (p.22)	گفت:"حوصله دارید همراه من بیایید، آقای تنسلی؟" (p.27)

The original sentence is positive; while keyhan has translated it positively, Hosseini has translated it into a negative one.

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Original text *" To the Lighthouse"* (1994)	Saleh Hosseini's Translation (1387)	Keyhan's translation (1387)
They did nothing but talk, talk, talk, eat, eat, eat. Women made civilization impossible with all their 'charm', all their silliness.(p.62)	همه اش هی حرف می زنند و می خورند و کار دیگری نمی کنند. با (فریبایی) شان ،با حماقتشان محال است بگذارند تمدن به تحقق برسد. (p.101)	آن ها کاری به جز حرف زدن نمی کردند ، حرف ،حرف، حرف و خوردن ،خوردن ،خوردن.... زن ها با همه ی "جاذبه " وسبکسری شان تمدن را ناممکن می کردند. (p. 118)

Hosseini has changed the past tense of the sentence into present tense, implying that these are attributes of women. Keyhan has translated them into past.

Original text **" To the Lighthouse"** (1994)	Saleh Hosseini's Translation (1387)	Keyhan's translation (1387)
Ah, thought Lily Briscoe, as the conversation took this auspicious turn, and she felt Mrs Ramsay's gratitude (…), ah, she thought, but what haven't I paid to get it for you? (p.67)	اندیشید: ملاحظه می فرمایی که در راه کسب آن برای سرکار چه بهایی پرداخته ام ؟ (p.108)	با خود گفت آه ،اما برای برآوردن خواسته هایت چه بهایی که نپرداخته ام (p. 126)

"Ah" is not translated by Hosseini. He has translated the negative interrogative sentence into a positive one, while Keyhan has translated it into a negative declarative.

Original text **"Orlando"** (1995)	Naderi's Translation (1388)	Ghuchloo's translation (1385)
He _ for there could be no doubt of his sex; though the fashion of the time did something to disguise it_ was in the act of slicing at the head of a Moor which swung from the rafters. (p. 5)	او – و باید با اطمینان تصریح کنیم که اشاره ما به یک مرد است ، گو اینکه لباس پوشیدنش به شیوه ی مرسوم روزگار ممکن بود ما را در تشخیص جنسیتش به اشتباه اندازد _.... (p. 11)	پسر – چرا که درجنسیت او **نمی توانستی شک کنی،** گرچه مد زمانه می خواست به نحوی آن را پنهان کند_.... (p.17)

Naderi has used first plural tense in his translation which implies a kind of authority, while Ghuchloo has used indefinite pronoun "you" and a modal auxiliary which implicate solidarity with the reader. In translating the "fashion of the time did something to disguise it", Ghuchloo has translated it in a way that "fashion" is the agent, while Naderi has translated it in a way which puts emphasize on the Orlando as the agent.

Original text **"Orlando"** (1995)	Naderi's Translation (1388)	Ghuchloo's translation (1385)
…, and did not regret it when she died soon after of the small-pox.(p.14)	و وقتی چندی بعد "کلوریندا" از آبله مرغان فوت کرد، "ارلاندو" از اینکه بموقع تصمیم بجایی گرفته بود خوشحال شد (p. 37).	... و وقتی بر اثر بیماری آبله درگذشت چندان متأسف نشد. (p.35)

"Did not regret" is translated into"   "by Naderi, a negative sentence is translated into a positive one. Ghuchloo has translated it positively. There are some additions in Naderi's translation.

Original text **"Orlando"** (1995)	Naderi's Translation (1388)	Ghuchloo's translation (1385)
And did the King always slobber like that?(p. 19)	آیا شاه همیشه این طور لیچارمی گوید وقارد به جمع کردن آب دهانش نیست ؟(p.49)	و همیشه آب دهان شاه همین طوری سرازیر می شد؟(p. 42)

Naderi has translated the positive interrogative into a negative one, and he has added which is not mentioned in the original text. Ghuchloo's translation is a positive interrogative, but the sentence is passive and does not refer to the agent of the original sentence which is the "king".

Original text *"Orlando"* (1995)	Naderi's Translation (1388)	Ghuchloo's translation (1385)
Sasha, as if to reassure him, was tendered than usual and even more delightful.(p. 25)	"ساشا" به قصد مطمئن کردن او از احساس عشق خود ، از همیشه مهربانتر رفتار می کرد وخود را بشاش و مشتاق نشان می داد.(p.66)	ساشا گویی بخواهد به او اطمینان دهد، بیش از همیشه مهربان بود و حتی طرب انگیزتر(p. 54)

Naderi has added some additional words to the translation of the nominalization "to assure him", while Ghuchloo has rendered it to a sentence. On the contrary, he has rendered the phrase "even more delightful" to a sentence while Ghuchloo's translation has preserved the style of the author.

Original text *"Orlando"* (2000)	Naderi's Translation (1388)	Ghuchloo's translation (1385)
But that loneliness is more apparent directly after one has been made love to, many women would take their oath.(p.90)	اما این موضوع که انسان پس از مدتها محبوب و معشوق واقع شدن مورد ستایش قرار گرفتن وقتی یک مرتبه تنها می شودوعاشقش را ازدست رفته می بیند تنهاییش آشکارتر و عمیق تر از معمول به نظر می آید مورد تأئید وموافقت زنان بسیاری واقع شده است.(p. 224)	اما تنهایی پس از آن که عشق ورزیده ای وضوح بیشتری می یابد که این را بیشتر زنان تأیید می کنند. (p.175)

Naderi has translated the passive verb "to have been made love to" into passive but Ghuchloo into active. "To take oath" is an active verb; it is translated into active by Ghuchloo and to a passive verb by Naderi. Again there are many additions in Naderi's translation and he has translated phrases into sentences.

Original text *"Mrs Dalloway"* (2000)	Dariush's Translation (1362)	Taheri's translation (1388)
1.MRS DALLOWAY said she would buy the flowers herself.(p.3)	خانم دالووی گفت خودش گل خواهد خرید.(p.4)	خانم دلوی گفت که گل را خودش می خرد.(p. 45)

In Taheri's translation, she has translated "herself" at the end of the sentence like the original text. She has used the subordination "   " in her translation.

Original text *"Mrs Dalloway"* (2000)	Dariush's Translation (1362)	Taheriz's translation (1388)
'Mr Dalloway, ma'am, told me to tell you he would be launching out.'(p.25)	"خانم ، آقای دالووی به من گفت به شما بگویم که ناهار منزل نمی آیند." (p. 34)	"خانم ،آقا دلوی گفتند به شما بگویم که ناهار را بیرون می خورند."(p.77)

Dariush has translated the positive sentence into a negative one. Taheri's translation is positive.

Original text *"Mrs Dalloway"* (2000)	Dariush's Translation (1362)	Taheriz's translation (1388)
Did he indeed? said Dr Holmes, smiling agreeably.(p.78)	دکتر هولمز لبخند مطبوعی زد وگفت واقعاً نمی پذیرد.(p.106)	دکتر هولمز ، لبخندی دلپذیر برلب ، گفت(p.151) ، واقعاً حاضر نیست ؟

The original positive interrogative sentence is translated to a negative declarative one by Dariush. He also has translated "smiling agreeably" to a sentence. Taheri has translated the positive interrogative sentence to a negative interrogative one.

5. DISCUSSION

By analyzing the gathered data, the researcher has found that female translators were more faithful to the original text than the male translators. They have translated more literally and tried to preserve the author's style in their translations while the males felt free in adding or altering the original message. The number of negation in male translators was more than female translators. About the use of pronouns, the female translators tended to use indefinite pronoun "you" while the male translators prefered to use exclusive "we". The use of "you" draws the reader and the writer together, while using of the exclusive "we" pronoun, implies the exclusion of the reader from the writer and the male translators by using this pronoun want to take more authoritative position. The rate of nominalizations was more in the male translators than that of the females, especially in the works of Hosseini and Naderi, while in the translations of *"Mrs Dalloway"* Taheri _female translator_ mostly has used nominalizations and Dariush _male translator has changed the nominalizations into sentences. About the tense of the sentences, male translators has changed the tense of the sentences more than the females. The male translators have changed the past tense of the sentences into present tense. This temporal shift bears ideological implications.

So, based on these findings obtained from the analysis of the translations, the researcher discovered there are differences between the translations done by the female and male translators in terms of grammatical choices, so the hypothesis is valid.

6. CONCLUSION

There is no need to discus that there are many differences not only between men and women physically and mentally, but also between their language use and their understating about the world. Regarding their translations, it must be said since translation is the product of man's language; it must have the same characteristics as that of language. So, every translation must reflect the characteristics of the language of its translator. The selected English corpus of this study were three feminist novels by Virginia Woolf, they were selected because it was thought that they enjoy gender sensitive issues more than other novels, all these three novels are about women and their main characters are women.

In translation of feminist literature, a male translator must be unbiased and should do his best to preserve the gendered theme of the story. The females in translating these novels may face little difficulty since their gender consciousness helps them to understand the author better although there might be distances between them.

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