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**The Impact of the Translator's Gender Ideology
on Translating Virginia Woolf's Novel *Mrs.
Dalloway***

Case study: French translation by Marie Claire Pasquier and
Arabic translation by Atta Abdel Wahab

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Dedication

I dedicate this dissertation to my beloved parents who have cherished me throughout my life, supported me and sacrificed a lot to put me on the right path .

To my sister Fatima Zohra ,her husband Mohamed Yacine and Daughters : Belkiss and Yamina .Tor my sister Fouzia and her husband Brahim,as well as to my sister Médina and my little brother Mohamed.Lamine .

I dedicate this work to Abdou, who encouraged me and helped me all along the way.

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Abstract

The present study examines the impact of gender ideology on translating literary texts, with special reference to Virginia Woolf, who is commonly believed to be an iconic figure in Postmodernist literature. Woolf's novel 'Mrs. Dalloway' and two of its translations, one into Arabic by a male translator and another into French by a female translator, are chosen to serve as key tools for this study. The analytical and comparative methods are used in exploring the selected examples for discussion. The main findings reveal that although both translations succeeded to some extent to convey meaning from source into target text, the female-made translation is closer to the original text which is written by a female author. The male-made translation was full of additions, reductions and sometimes even omissions of some passages.

المخلص

يهدف البحث الذي بين أيدينا إلى تسليط الضوء على تأثير الأيديولوجية الجنسانية في ترجمة النصوص الأدبية، بالتركيز بدرجة أكبر على الروائية فرجينيا وولف التي يكاد يقع إجماع على أنها من رواد أدب ما بعد الحداثة. وقد وقع الاختيار على رواية وولف المعنونة 'Mrs Dalloway' مع ترجمتين لها، بالعربية من طرف مترجم وبالفرنسية من طرف مترجمة حيث تم استخدام النسخ الثلاث كوسائل محورية في هذه الدراسة. كما اعتمد على المنهجين التحليلي والمقارن في مناقشة الأمثلة المختارة. أما نتائج البحث فكشفت على أنه بالرغم من أنّ كلا الترجمتين نجحتا إلى حد ما في ترجمة المعنى من النص الأصلي إلى النص الهدف إلا أن الترجمة المنجزة من طرف العنصر الأنثوي كانت أقرب للنص الأصلي، وهذا لأن النص الأصلي أيضا قد كتبه امرأة. أما ترجمة العنصر الذكوري فكانت مليئة بمجالات الإضافة والتقليص، بل حتى الحذف في بعض المواضع.

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Introduction

Translation plays an important role in bridging the gaps between different cultures and nations. It is the duty of the translator to introduce the message which is transferred from one language to another by keeping the same meaning of the original.

Literary Translation is one type of translation in which the translator re-writes what has already been written. By doing so, he /she enables the readers of different nations to get access to a text written in a foreign language in their mother tongue. For instance, many novels were translated in different languages, such as works of William Shakespeare, James Joyce, Charles Dicknes, Victor Hugo, Molière and so on.

Fond as we are of literature and translation, when it came to my master thesis we found ourselves wanting to work on a subject in which we can combine both fields together. The main subject that has attracted our attention during these years is: Woolf's novels because Virginia Woolf is one of the greatest writers whose works reflect her philosophy of life, women's identity. She grew up with an intense interest regarding the feminist question. In her writing, Woolf makes a sifting appraisal of women's problems, their peculiar dilemmas and conditioning in the traditional Victorian society. Woolf believed that it was a part of the occupation of women writers to destroy the patriarchal structures. She strived to give women the freedom to create their own identity. Woolf called women to re-write the history of women through female eyes and talk about themselves and their experiences truthfully. It is indeed a strong reason which pushed us to use her novel 'Mrs.Dalloway' as corpus to this study in order to investigate how such a work written by a feminist could be translated in French and Arabic by female and male translators.

Through the present study, we wish to find out whether or not the gender ideology of the translator affects his/her translation of a work written by a female author. To this end, we have decided to examine a sample of passages from a novel written by Virginia Woolf *Mrs.Dalloway* and compare them to their Arabic and French equivalents to see the credibility of the translators. The aim of this study is to discover the influence of gender ideology on translation.

This paper is an attempt to answer the following research questions: to what extent the gender of the translator affects the target text?.Some sub-questions were devised as well: can gender ideology have an impact on the translation of a literary text written by a

woman ? and do lexical choices in translation implicate any ideological considerations?

In order to investigate the above mentioned research questions, the following hypotheses were developed:

*Gender ideology has an impact on the translation of literary text written by a woman.

*The translator's ideological background is implicated in his/her lexical choices.

*Men-made translation is less credible when translating a female work

Many researches have dealt with the role of gender ideology in translation studies, but they focused more on the female gender which is derived from feminist theories. This research studies two genders (male/female) simultaneously. It shows the effect of ideology on the translator and the translation outcome. Nearly in all societies men and women do not have the same status and they are treated differently. Usually one group has a more powerful status in the society and has the upper hand on the other group. Such unequal status of men and women influences the way society treats them and the manner they perform even more the way they translate.

The previous researches had dealt with the impact of Gender Ideology on Translation. For instance, Lina De Costa(2006) in her book *Gender in Translation* asserts that, is one of the key elements that define the identity of people as 'masculine 'and 'feminine' and gender identity can greatly change the person's view of life, her or his beliefs and behavior.

Moreover, Ann Weatherall (2002) in her book *Gender, Language and Discourse,*) believes that the 'social constructionist perspective of language and discourse' produces and makes gender a crucial and basic social category that shapes language.

The present dissertation consists of three chapters; two theoretical, and one analytical.

In chapter one the focus is put on the comprehension of the meaning of a text and the subsequent production of an equivalent text, it was preferable to us to start by introducing in depth the meaning and the role of literary translation. This process could not

be achieved if the translator doesn't use practical strategies and focuses on the writer's style.

The second chapter shows the presence of ideology in translation. Also, it speaks about the concept of gender and its importance in translation studies. Ann Valerio's research on ideology was one among the empirical studies that tackled ideology from different angles.

In order to conduct this research, we devoted the third chapter for descriptive comparative analysis. We have chosen a French translation made by a female 'Marie-Claire Pasquier' and Arabic one done by a male 'Atta-Abdel Wahab'. We mainly focused on lexical choices of both translators, character description and gender ideology stereotypes.

By the end of analysis, it became clear that by comparing and analysing the lexical choices by the female and male translators and discovering the ideological gendered motivations, the result that can be drawn is that the translators definitely make a lexical choice according to their mental and psychological areas that is, they are influenced unconsciously by gender related ideologies dominated in the culture they have grown up. Furthermore, almost all manipulated selected words and phrases have been done by the male translator so that, the words imply meaning beyond the original ones.

CHAPTRE ONE

An Overview About Literary Translation

Introduction:

The present chapter provides an overview about translation in general, then focuses on Literary Translation in particular. After that, it deals with the procedures followed in literary translation. Furthermore, it speaks about style and its importance in literary translation. Finally, it sheds light on ‘equivalence’ and ‘creativity’ as two major elements in literary translation.

1. Definition of Translation :

In order to understand what is ‘Literary Translation’, we need first to shed light on the nature of this old craft. Translation is defined in Encyclopedia Britanica as « *the act or process of rendering what is expressed in one language or set of symbols (the source text) by means of another set of symbols (the target text)* ».

In defining ‘Translation’, Susan Bassnett (2007) gives the following description: *‘the portal through which the past can be accessed’* (p.16) which means that translation takes an important part in introducing different cultures.

Translation Studies signalled a shift from a more formalist approach to translation to one that laid greater emphasis on extra-textual factors. Translation studies had been developing as a distinct discipline through the 1980 ‘s, employing methodologies that drew upon research in linguistics and comparative literature. Nowadays, translation plays a major role in shaping literary systems and the translator is involved in complex power negotiations (mediating between cultures).

Translation can be ‘ word-for-word’¹ or ‘sense-for-sense’². To clarify this dilemma, Dick Davis (1996) said that: « *translations are like mistresses: those that are beautiful are not faithful, while who are faithful are not beautiful* » (P.31).

¹ Literal translation: is the rendering of text one word at a time without conveying the sense of the original text

² Free translation: is one which aims to convey all of the meaning, but is not constrained by the form of the original at all.

From this definition, it becomes clear that this process of translating isn't an easy task. For this purpose, any translator may have some difficulties and he has to struggle to gain a balance between the source text and target text.

Newmark (1988) defines translation as: “*rendering the meaning of a text into another language in the way that the author intended the text*”(P.5). That is to say, translation plays an important role in rendering a text from one language into an equivalent version in other language as is meant to be by the author. In brief, translation plays an important role in bridging the gaps between the different cultures and nations.

2. Literary Translation :

Literary Translation is a type of translation which is distinguished from general translation. A broad definition of Literary Translation is: « *a genre of literary creativity in which a work written in one language is re-created in other* ». This written work can be: prose or poem. In his research about Literary Translation, Baha eddin Abulhassan Hassan he listed from Belhaag (1997:20) the characteristics of literary translation:

- *Expressive*
- *Connotative*
- *Symbolic*
- *Focusing on both form and content*
- *Subjective*
- *Allowing multiple interpretation*
- *Timeless and universal*
- *Using special devices to 'highten' communicative effective*
- *Tendency to deviate from the language norms.*

The translator should takes into consideration the previously mentioned characteristics for their importance, for instance by expressive he means that: any poet or writer is influenced by his own whole surroundings who plays a dynamic role in formulating the writer's conceptions, attitudes and images. Another characteristic of literary translation, Connotative this implies that connotation has to be carefully attended to when translating literature. For Symbolic, symbols are the keys for understanding

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meanings behind the strings of words. Also, translation of any text should be subjective and given opportunity to several understandings simply because translation is vivid for anytime and anywhere.

To put in other words, literary language has more than a communicative or social and connective purpose. Literary Translation as the 'primary element' of literature has an aesthetic function. The most common definition of Literary Translation is the one suggested by Wechsler (1998) who described it as an '*odd art*' (P.9). He means by 'odd' the complexity of this art which is re-writing the fiction or poetry of another author. For him, translation serves as an imitator only since it doesn't come up with something new.

Unlike Wechsler's definition which seems somehow negative; Lander's (1999.p.4) describes literary translation as:

...literary translation lets one consistently share in the creative process here alone does the translator experience the asthetic joys of working with great literature of re-creating in a new language a work that would otherwise remain beyond reach.

Obviously, Landers is more optimistic than Wechsler because he is aware about the challenges that the translators come across, and for him the most important is the translator's ability to keep the same work. It is the use of a different language which makes a certain work of another writer universal.

Similarly, Tytler believed that the literary translator becomes the second author for any piece of writing he/she re-writes. For that, she asserts that : « *the literary translator's task is very different : he uses the same colours with the original, but is required to give his picture the same force and effect* »(Tytler,1774:211).

The key point in this definition is that the translator must keep the same idea from ST and tries to transfer it into TT without manipulation.

3. Procedures used in Literary Translation :

Literary translators generally make use of procedures and techniques when translating from source text into target text. Newmark (1988) introduces different methods of translation such as: word for word translation, literal translation, free translation, adaptation, semantic and communicative.

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Transposition, reduction, expansion and avoiding repetition are some among the wide range of translation procedures that have been used by the two translators of the novel: Mrs. Dalloway in this research.

3.1 Transposition :

It involves a change in grammar from the SL to TL. The change can be in matter of singular and plural, or when the structure of SL does not exist in TL, in addition to that, the position of nouns, adjectives that might change in translating. Also, it offers a variety of possibilities for translators in order to cope with the problem of untranslatability.

3.2 Reduction :

It is when the translator omits some information from ST. The translator deletes those information unconsciously for the sake of improving ST especially when certain qualities in SL cannot be kept in TL. This technique had a bad impact on translation because it questions the reliability of the translator.

3.3 Expansion :

Sometimes the translator needs to add extra words in TT in order to convey a message from ST. He does so, to clarify more what was meant to be in ST. To be more precise, expansion in translation means to clarify an item in ST by offering more details so that the target reader can fully grasp the intended meaning.

3.4 Avoiding Repetition :

In this technique the translator avoids repetition either by omitting some words or by replacing them, because what is seen in ST as rhythm or musical devices cannot be seen as the same while translating, this can be used either by omitting some words or replacing them by others in order to avoid repetition.

To sum up, in translating a literary piece, the translator needs to use different techniques and methods in order to succeed in this process. For that, he uses: transposition, reduction, expansion and avoiding repetition in addition to other techniques like adaptation. All these procedures help to rewrite a new literary piece in a new language.

4. The importance of Style in Literary Translation:

Generally speaking, style as a concept means building on an assumption that within any language system (phonetics, graphology, semantics, grammar) the same preposition can be encoded in various linguistic forms. In other words, style is the way that things are done whether speaking, eating, dressing or writing.

Leech and Short (1981) define style as '*the linguistic habits of particular writer, genre, period school*' (p.10-11). In other words, style is applied to various spheres in human activities such as an individual style (makes him unique) a distinct personality, a period, an individual tone used while communicating to one another, a mode of tradition (to live in style).

Showing the importance of style, Gutt (1991) points out that in translating a literary work one should preserve the style of the original text:

This wider, stylistic dimension of communication is, of course, of special interest in literary studies, and so it is not surprising that theorists concerned with literary translation have paid considerable attention to the text preservation of the stylistic properties of the text.(p.123)

Gutt emphasizes on keeping the style of the original text, he notices that '*direct translation cannot be understood in terms of resemblance in actual linguistic properties, for the simple reason that languages differ in those properties*' (ibid: 162).

Moreover, Shi (2009) believes that the good style of the writer helps the translator to transfer the meaning from SL into TL. Shi claims that literary language entails the good form which transmits content in more sufficient and adequate manner. Style is the author's selection of words and phrases and the way the author organizes these words and phrases into sentences and sentences into paragraphs.

Likewise, Xiaosh and Dongning (op.cit, p.4) assert that style is an important element in every piece of writing. They say:

Style can never go without language. Paragraphs, sentences and words are absolutely essential to style. Paragraphs, sentences are made up of words paragraphs of sentences, and an entire work of paragraphs.

This quotation shows the importance of language, Xiaosh and Dongming believe that no style would exist in the absence of language. The words, sentences

and paragraphs are essential to convey the meaning. In brief, style requires the quality in both general writing and literary writing. This can be manifested through the choice of words to shape accurate sentences and smooth paragraphs. For this purpose, a literary translator must maintain the same style of ST as well as it is the translator should preserve the same idea and style of 'SL'.

5. Literary Translation Between Creativity and Equivalence:

The most striking issue that the translator may face while translating any given literary work is to find an equivalent to the TT or create from his own understanding. For this reason it is important to explain these two factors. To start with, Savory (1968: 5) believes that the translator should remain faithful to the original text; he identified ten problematic areas in translation that can be presented as follows:

1. A translation must give the words of the original
2. A translation must give ideas of the original
3. A translation should read like an original work
4. A translation should read like translation
5. A translation should reflect the style of the original
6. A translation should possess the style of the translation
7. A translation should read as a contemporary of the original
8. A translation may add or omit from the original
9. A translation of verse should be in verse
10. A translation of verse should be in prose

The quotation above focuses more on the credibility of the translator in translating for that, he/she should remain faithful to the original source by keeping the original words and ideas so that the reader will not remark the difference that this work was written in other language. Also, the importance of preserving the same style influences the translating process.

Additionally, Nida (1982) introduces 'two basic orientations' (1) formal equivalence and (2) dynamic equivalence:

Formal equivalence focuses attention on the message itself, in both form and content.....One is concerned that the message in the receptor language should match as closely as possible the different elements in the source language (p.159).

To say it differently, Nida believes that formal equivalence retains much more accuracy and correctness; it emphasizes the ST over TT. On the other hand, dynamic

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equivalence places the target reader and receptor's needs in the first priority. Hence, Nida states that:

Dynamic equivalence is To be defined in terms of the degree to which the receptors of the message in the receptor language respond to it in substantially the same manner as the receptors in the source language. This response can never be identical, for the cultural and historical settings are too difficult (Ibid :p.24).

In short, dynamic equivalence comes first and the form of the ST follows. In contrast some researches believe that the role of the translator is to create a new work from the author of the ST, for that it can be seen as manipulation more than just rewriting. In the preface of Lefevere's *Translation Rewriting and manipulation of Literary Fame* (1992), Bassnet writes:

Translation is of course, a rewriting of an original text. All rewritings, whatever their intention, reflect a certain ideology..... Rewriting is, undertaken in the service of power..... Rewriting can introduce new concepts, new quotes, new devices, and the history of translation is the history also literary innovation....., distort and contain(1992 :V).

In the definition above, the translator is able to introduce some new ideas, words, expressions in TT, for the sake of presenting a good work. That is why he won't pay more attention to find an equivalent from ST. This can be seen for some creativity; whereas others consider it as manipulation, and that has nothing to do with creativity.

Conclusion:

All in all, literary translation deals with translating works written in a literary language, and it is the task of the translator to reflect imaginative, intellectual and intuitive writing of the author of the original text. In order to succeed in this operation, the translator generally uses some procedures; such as transposition, reduction, expansion and avoiding repetition. He needs to keep the same style used by the author of ST and tries to find equivalence while translating into TT.

Translation scholars believe that various cultural factors such as gender and ideology influence both the process and product of translation and they try to investigate the reason and the result of such influences.

CHAPTER TWO

Gender Ideology and Its Impact on Translation Studies

Introduction:

This chapter gives an overview of gender ideology. It tackles each concept separately. At first, there will be a range of definitions presented by some scholars. In addition, ideology in translation related to the case study of Ann Valerio will be used as an example. The second part deals with gender, its definition and its relation to Translation Studies.

2.1. Definition of Gender Ideology

Gender Ideology is concerned with beliefs, roles and activities that men and women do in different life domains; such as family, politics and education. Also, it is more centered on the self, that is to say, it pays more attention to the person's definition of oneself or identity.

In the light of defining the concept 'gender ideology', Bumpass and Choe (2004 : 19-38) presented the term as : « *a general social attitude , or belief that men and women in general should have in society* ». Additionally, Coates (1997 :203) believes that men and women are different . This can be seen in the way they talk, express their ideas, beliefs and even the way they write. This leads to different kinds of translation .

Speaking about gender ideology, Calzada Perez (2003 : 5) quoted :

(...) 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 aximos¹ of a formal system, ideologies consist of those general and abstract social beliefs and opinions(attitudes) of a group .

In this definition Perez explains that ideology consists of set of ideas,values and beliefs that govern a community by virtue of being regarded as norms.

¹ Aximos : a statement or proposition that is regarded as being established, accepted, or self-evidently true

2.2. Definition of Ideology:

Generally speaking ideology is: « *a set of ideas that constitutes one's goals, expectations, and actions. It's also a comprehensive vision in way to look at things in comparison to the worlds view* ». In other words, ideology is a set of ideas proposed by the dominant class of society to all members of this society. That is to say, ideologies are systems of abstract thought applied to public matters.

For Kress and Hodge (1979:6), ideology is described as « *a systematic body of ideas, organized from a particular point of view* ». He means by that people of the same culture share the same point of view, and the way they see and interpret things; for example, what is acceptable in the Western society is completely rejected in Eastern one. As an illustration, the individual is given more worth in the western society, while it is the community and the family that tops the list in the eastern society. Thus, we can notice the importance of ideology in shaping the identity of each society.

Another definition by Judith Irvine states that ideology, « *is the cultural system of ideas about social linguistic relationships, together with their loading of moral and political interests* » (1989.p255). In this definition, Irvine combines culture and ideology altogether to show the vital relationship between those two components, ie; ideology is an integral part of cultures.

According to Terence Francis Eagleton (1991), the word 'ideology' is « *a text, woven of a whole tissue of different conceptual strands* » (p.1). Therefore, he lists (Ibid:p 1) the following definitions of ideology:

- A. The process of production of meanings, signs, and values in social life.
- B. A body of ideas characteristic of a particular social group or class.
- C. Ideas which help to legitimate a dominate political power.
- D. False ideas which help to legitimate a dominant political power.

Eagleton means that every society has its ideology at the basics of its structure from which general public opinion and assumptions are formed .This common and prevailing dominant ideology is usually invisible to most people within the society who unknowingly adhere to it.

Similarly, Sherry Simon (1993) introduces 'ideology' as « *assumptions, beliefs, value-systems which are shared collectively by a social group* » (p.5). Thus, ideology represents shared beliefs and doctrines among particular social groups and that sense of

correspondence gives power to the ideology of those groups when they are the dominant powers in any society.

In the same way, Hatim and Mason (1997) point out that ideology is « *a body of assumptions which reflects the beliefs and interests of an individual, a group of individuals, a social institution ,and which ultimately finds expression in language* »(p.218). That is to say, ideology and language go hand in hand for the reason that language has affinity with ideology; even more ideology is reflected by language. To put in other words, language and ideology are form one entity that embeds and constructs itself within discursive framework.

The term ‘ideology’ was introduced by Antoine Destutt de Tracy in 1796 as « *a science of ideas* ». Teun.A.Van Dijk (1998) as well demonstrates the concept as « *the knowledge, beliefs, and value systems of the individual and the society in which he or she operates* »(p.2). He introduces four principles for ideology in the classical tradition which are:

(a)ideologies are false beliefs ;(b) ideologies conceal real social relations and serve to deceive others ;(c) ideologies are beliefs others have ; and (d) ideologies presuppose the socially or politically self-serving nature of the truth and falsity.(p .2).

In this passage, Van Dijk discusses the negative side of ideology and its influence on society or even more on individual. In 2000, Van Dijk associated the term of ‘ideology’ with ‘power’ and he believes that the power controls a particular group over another that is to say, the powerful group dominates the weak one.

Another key point introduced by Van Dijk (2006) is: ‘*Discourse Analytical Approach*’ in ideology. According to him ,this approach enables us to overcome the issue of this contradiction .Van Dijk was against the traditional approaches to ideology because they deal only with « *socio-cognitive nature and structures of ideologies and their discursive reproduction* »(idem,p.115-116).By means of that, there is no individual ideology and society controls all people’s desires, beliefs, and thoughts.

In fact, Van Dijk widens the concept of ideology from being only shared beliefs of a group to be, as he defines it « *socially shared representations of groups* » (idem,p.138).In other words, ideology is the foundation of people’s attitudes and beliefs, it is the link

between what people believe in and what they oppose ; what « *controls the 'biased' personal mental models that underlie the production of ideological discourse* »(p.138).

In Brief, ideology consists of shared, social beliefs and not of personal opinions. Moreover, it deals with characteristic properties of a group; their identity, position in society, their interests and aims. The individual is controlled by this society.

On the other hand, Morven Beaton(2007) describes the term 'ideology' as being a false concept understood largely by people as having the two opposite sides of 'they' and 'us'. Thus, what we believe in is correct, whereas what others see and follow is ideology .This division has great impact on all aspects of life of societies.

Beaton argues « *the question of dominance and the notion of dominant ideology are of particular interest in institutional settings* » (idem, p.273).In brief, ideology visualise the division among groups « they »and « us ». Ideology is more related to power which is defined here in terms of the control one group has over another .Traditionally the term 'dominant ideologies' is used when referring to ideologies employed by dominant groups in the reproduction or legitimization of their dominance.

2.3. Ideology in Translation Studies:

The issue of ideology has been always an important matter for researches especially when it deals with discourse. For instance, Roger Fowler (1991) declared that: « *anything that is said or written about the world is articulated from a particular ideological position* » (p.10).

Another issue is often associated with 'translation' and it is also related to 'ideology'. It's the credibility of the translator when translating from the ST² into TT³ , as a matter of fact, he /she might use: omission, addition, transposition, or avoid repetition. Any translator uses these procedures simply because he/she was affected by his/her own culture and ideology. As long as there are two languages that is obvious there will be different cultures and ideologies.

For this reason, Andre Lefevere (1992) explains the impact of culture and ideology. He says:

² ST : source text

³ TT :target text

Translation is the most obviously recognizable type of rewriting... it is potentially the most influential because it is able to project the image of an author and /or (a Series of) work (s) in another culture, lifting that author/or those works beyond the boundaries of their culture of origin(p.9).

Lefevere means that translation involves the transposition of thoughts expressed in one language by one social group into the appropriate expression of another one, entails a process of cultural de-coding, re-coding and en-coding. The most important aspect in transferring ie; re-coding is the 'cultural aspect' because it ensure the credibility in the eyes of the target reader.

Also, Mason (1992), spoke about the role of the translator in choosing lexical items, cohesive relations, and the syntactic organization. As a result, scholars in translation were divided into two groups with regards to the attitudes of the translators towards the ST's ideology. As an illustration , Lawrence Venuti (1992) asserts that : « *the 'original' is a form of self- expression appropriate to the author, a true copy to his personality or intention, an image endowed with resemblance, whereas the translation can be no more than a copy, derivative, simulacra, false, an image without resemblance* »(p.3).

In this passage, Venuti describes the importance of ideology in translation. In fact, ideology affects TT because the translator does not produce; but, he/she rewrites only. So, he/she can betray the author's original text.

When dealing with managing and monitoring in translation, Mohammed Farghal (1993) distinguishes two types of managing: intrinsic and extrinsic. He demonstrates that managing is:

Entailed by the numerous asymmetries⁴ existing between the SL and TL, thus aiming to bring about natural maturations .Extrinsic management, on the other hand is the translator's ideological superimposition on the SL text ,thus steering it in a way as to meet his own goals (p.257).

For more clarification, Farghal associated intrinsic managing with alternations that are affected in the TT which result from the differences that exist between the two languages on the syntactic, semantic, textual, and cultural levels. However, extrinsic managing focuses more on the translator's intervention in the ST aiming to the TT's message towards the translator's own goals. In sum, ideology and culture cannot be separated from each other.

⁴ Asymmetries : lack of equality or equivalence between parts or aspects of something

For the purpose of explaining ideology and translation, Maria Tymoczko (2003,p1) argues that translation « *introduces discourse shifts, destabilizes received meanings, creates alternate views of reality, establishes new representations, and makes possible new identities* » .

Tymoczka emphasized that the ideological component of translation is seen in its ability to promote discourse shifts and to suggest new identity formations.

Similarly, Jamal Gaber (2005) shows the role of the translator in conveying the message to the reader from ST to the TT. He asserts that the meaning of text includes its subject, function, tone, format, and type. All these can be a part of the ideology of the text.

Additionally, Mona Baker (2006, p105) tackled the political effect on translation, as she said: « *translators and interpreters face a basic ethical choice with every assignment: to reproduce existing ideologies as encoded in the narratives elaborated in the text or utterance or to dissociate themselves from those ideologies* ».

Baker believes that any translator should remain faithful to the original text and detaches himself/herself from any external factors. Moreover, Jeremy Munday (2007) defined ideology according to three elements: knowledge, beliefs and value-systems of the translator. He indicates that: « *ideology is expressed textually in translation* ». (p.195).In other words, the ideology of the translator can be seen through his translation ie;TT.

All in all, ideology plays an important role in translation, simply because it affects the translator when dealing with ST ideology. In order to be faithful to the original text, the translator should keep the same idea/message that is meant by the author, ignoring any factor such as: culture and ideology that might influence his/her translation.

2.4. Ann Valerio's research on Ideology in Translation:

In her article on Translation and Ideology, Ann Valerio made a comparative analysis on the Italian novel 'Pinocchio' and its translations in three languages: English, Russian and Turkish. She presented her study relaying on Van Dijk's social cognitive model⁵. In addition to that, she mentioned the cultural effect on the translator.

⁵ Social cognitive model, it deals with group knowledge, attitudes and ideology.

Shedding light on the English translator of this novel, it was clearly seen that the English translator was unfaithful to the original text and that is due to the social changes. For instance, the first translation was in 1981 by Murray in London. In 1892, the novel reached the United States. At that time, Americans were unaware about the real story and they depicted 'Pinocchio' as an anonymous puppet.

In 1904, a new translation versions of the novel appeared where the translator focused on social issues that U.S passed through such as: poverty, industrialization, and immigration. Eventually, the novel was included in national scale in some schools, but since it tackled some social issues, the school boards forced the translator to omit some passages and this led to manipulating the ST and distorting it. After a final analysis, Ann came out with the following conclusion:

The good translation is not necessarily the faithful one ,but the one that has got the right balance between maintaining the exciting social values and bringing changes and fulfilling its main scope of being source for a cultural change(2013: p,995).

Also, she suggested that the teachers should equip their learners with important materials and knowledge to understand any literary work. In addition, she asserts that the reader should be aware of all cultural of languages that he /she is dealing with, so that he/she won't be drawn in the changes that were made in the text . In brief, the translator should work with a source text (ST) not to express his/her own ideas. Yet he/she is supposed to translate the ideas of the ST author that were written in another language.

2.5.Definition of Gender:

Gender is one of the major preoccupations of contemporary social sciences and humanities. Early researches about differences between male and female discourse focused on socio-psychological aspects, and on the stereotypization on power differential of gender roles, as represented in language(Lakoff 1975). To put in other words, gender refers to the socially construct differences between men and women which are different from biological ones.(Minas 2000).

By means of that, feminity and masculinity are rooted in the social (one's gender) rather than the biological (one's sex).From sociological perspective, gender identity involves all the meanings that are applied to oneself on the basis of one's gender

identification. In turn, these self-meanings are a source of motivation for gender-related behaviour (Burke 1980).

Historically speaking, the term gender was coined by the feminists to overcome the stereotypical view of women in the patriarchal societies. Bressler (2007) described women as rebellion fighters for their identity. In the 1960's with the rebirth of feminist criticism, the writings about women became more important again bringing two distinct pictures of women. The first is the picture of woman in the works of men writers who depicted her through his imagination and description; whereas the second picture focuses on women as writers.

One of the well known books which deal with this issue is: *A Literature of their Own* (1977) by Elaine Showalter. In this book, she explained the development of female writings. For instance, in the first wave called « feminine phase » (1840-1880) women were limited in their writings and highly controlled by men. The second wave (1880-1920), namely « feminist stage », here women writers tried to make their voices heard by writing about the cruelty and injustice of man. In the third wave, which is « female phase » (1970-nowadays), female writers were more independent and free to write whatever they want.

Even more, in 1997, Showalter demonstrates on her essay « *Toward a Feminine Poetics* » that female works must be developed more and more in order to compete with male's writings. In sum, what is meant by Showlater view on feminism is that female writers are capable of writing in all domains and take a part in society that men control.

In the same way, Sherry Simon (1996) introduces 'three stage evolution' in feminism. She named the first stage 'an essentialist phase' where she considers that biological fact of being a woman is a challenge itself since it is against man, the next stage is called 'a constructionist model' where she points out the differences between both sexes in matter of language and culture. The last stage came as result to the previous one. Here, she looks upon this difference « *to be produced dialogically in relation to what it excludes* » (P.14).

Beyond the understanding of feminism as social movement, it is partly a political one. For this reason, Lina Costa (2006) explains that: « *gender does not carry with it a necessary statement about inequality of power nor does it name the aggrieved invisible*

party ».(p.70). Thus, gender defines the identity of opposed sex and it influences their views, beliefs and behaviours.

Notably, ‘men’ and ‘women’ use different language, that’s why we can see that man uses powerful and harsh words to reflect his social ideology, as opposite, woman uses pleasant words; besides, she is controlled by social factors. On the subject of language power, Spender (1980), argues that:

Because men have shaped language they tried to show their superiority over women in it ,while women were involved in making and using language all the time .But because they were powerless they were regarded as inferior in that so-called man-made language » (p.3).

From this point of view, it is obvious the role of power in using language.

Speaking about this, Ann Weatherall (2002) in which she makes the difference between men’s and women’s speech and evaluate them. She names the two major components of this field: « *sexism and language and gender in differences in language* » (p.147).

As can be seen, Weatherall (2002) based her studies on the constructionist view of language, and in the field of gender issues in particular. She believes that « *the meaning associated with the two gender categories unavoidably cloud every aspect of thought, perception, and behaviour* »(idem,p.81). That is to say, a social constructionist perspective of language and discourse ‘produces and makes gender a crucial and basic social category that shapes language. In such approach the ideological-symbolic aspect of language is highlighted and makes gender a social process rather than an unchanged notion in human psyche.

2.6. Gender in Translation Studies

Generally speaking, Gender Studies is an interfiled which analyses race, ethnicity, sexuality and location. But when we focus on gender in translation we come across what Hatim and Munday (2004) called ‘translation project’ ,as they define it : « *an approach to literary translation in which a feminist translator openly advocates and implements strategies (linguistic and otherwise) to foreground the feminist in the translated text* ».(p.105).Therefore, the alliance between translation studies and feminism was

possible due to the common preoccupations with language :distrust of existing hierarchies and gendered roles of rules defining fidelity.

For this purpose, Sherry Simon (1996) declares: « *both feminism and translation are concerned by the way 'secondary's comes to defined as canonized; both are tools for a critical understanding of difference as it is represented in language* ». (p .8). In other words, the translator should take into account these historical, social and sexual differences which are manifested in language and try to make them available in target language.

As was mentioned earlier, the identity of translators as a special user of language is very effective .Simon (1996) asserts « *where identity enters into play is the point at which the translator transforms the fact of gender into the social and literary project* » (p.7).

Moreover, in her book: *Gender Translation: Cultural Identity and the politics of Transmission* (1996), Simon sees language of sexism in translation with its images of dominance, fidelity, faithfulness and betrayal, she said: « *for feminist translation, fidelity is to be direct toward neither the author nor the reader, but toward the writing project-project in which both writer and translator participate* » (idem, p.2).

2.7. Women's Language Versus Men's Language

Irene Van Baalen (2001) observes that women speak differently than men do. In order to understand this difference a range of theories was introduced; for instance, **Dominance approach** by Lakoff 1975 and Fishman 1983. This approach claims that women are suppressed minority group because male are dominant. Then, **Difference approach** by Coates 1986 and Tannen 1990 who believe that men and women belong to different subcultures and that any linguistic differences can be attributed to cultural differences.

Conclusion:

Translation and intercultural communication studies have become more and more interested in ideological issues as they have acknowledged the importance of assessing how meaning is negotiated in the communication process. Therefore, in order to make such communication possible translators should translate the text in a way that the meaning is conveyed accurately and completely.

The ideology of the translator and the dominant ideology of the society she/he lives in can all contribute to the establishment of the final work .In brief, ideology whether personal or social plays an important role in the output of the translation process.

CHAPTER THREE

Contrastive Analysis: Translating Virginia Woolf « Mrs.Dalloway » into French and Arabic

Introduction:

This chapter is build up on analysing and comparing the novel « Mrs.Dalloway » with its corresponding: French version by female translator ‘Marie-Claire Pasquier », and Arabic version by male translator « Atta –Abdel Wahab ». At first, we will speak about biography of Virginia Woolf . Then, we will introduce the novel (plot summary), Also , biographies of the translators is important for better understanding for their choices. After that, we will have a glance at Woolf’s translation: French and Arabic. Finally, we will compare the three versions through a Discourse Analysis Method : character description, and ideology stereotypes. This involves: their lexical and grammatical choices, too.

3.1.Biography of Virginia Woolf

Born as Adeline Virginia Stephen on January 25, 1882 in London. Her father was the famous scholar and literary critic Sir Leslie Stephen. She received a high way of education thanks to her father: home library, rich and knowledge

Virginia Woolf had a miserable childhood: mental breakdowns, emotional shocks. After the death of her father she moved to live in Bloomsbury where she became an important member of ‘Bloomsbury Group’¹ . In 1912, VIRGINIA WOOLF married Leonard Woolf. He was very supportive the kind of man that a successful woman needs. Together they established the ‘Hogarth Press’ in 1917.

Virginia Woolf was known as modern, feminist novelist for her defiant writing style. She challenged the traditional methods of writing. Among her famous works: ‘*The Voyage Out*’ (1920), ‘*Jacob’s Room*’ (1922), ‘*Mrs.Dalloway*’ (1925) , ‘*To the Lighthouse*’ (1927) , ‘*Orlando*’ (1928) and finally ‘*A Room of One’s Own*’ (1929).

¹ Bloomsbury Group : an informal avant-garde group of artists and intellectuals who shared similar ideas, attitudes .They met in Bloomsbury district in London.

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On March 28, 1941, Virginia Woolf committed suicide by drowning herself in a river. It was predictable this end for her, because she was suicidal most of her life and her thoughts were expressed in most of her novels ; for example, in ‘Mrs.Dalloway’, Septimus Warren Smith’s thoughts of suicide can be directly linked to her vision of life. Finally, Virginia Woolf was a great novelist, essayists, critic and modernist in British literature

3.2.Plot Summary:

The story of Mrs. Dalloway encompasses a single day in June 1923. On this day, Clarissa Dalloway prepares her house and herself for a party she has organised for that evening. Clarissa is in her early fifties and married to Richard Dalloway. Together they have a seventeen-year old daughter, Elizabeth. That morning, while Clarissa walks through the city to buy the flowers for her party, Septimus Warren Smith and his wife Lucrezia are in the park waiting for their appointment with doctor Bradshaw.

Septimus has threatened to kill himself, for he is haunted by memories of the war and his dying friend Evans. As Clarissa mends her dress at home, Peter Walsh visits her. Clarissa has not seen him since he moved to India, which was years ago. They were best friends when they were younger and Peter even proposed to her, but she has refused because she thought Richard would make a better match.

Although Clarissa has a nice, quiet life with Richard, she cannot stop thinking about how things would have been with Peter or with Sally, for the one kiss they shared when they were young, is still the happiest moment in Clarissa’s life.

As the day continues the reader is led without constraint from Clarissa’s stream of consciousness to Septimus’ to Peters’ and to those of the people they encounter during the day. Woolf provides a unique inside view of the minds of London’s inhabitants. Mrs. Dalloway culminates with the party. She brings all the people that have appeared during the day together, except for Septimus, who killed himself that afternoon when the doctor came to take him away from his Rezia. He is only present at the party in Doctor Bradshaw’s explanation of why he is so late. Although Clarissa would never have invited someone like Septimus to her party, now that he has invaded it she is forced to think about him and she finds some catharsis² in his death.

² Catharsis : the process of releasing, and thereby providing relief from, strong or repressed emotions

3.3. Virginia Woolf and ‘Mrs. Dalloway’

In order to understand ‘Mrs. Dalloway’ it is important to have a little knowledge about the background of the novel. Mrs. Dalloway was written in an era characterised by social paralyses caused by World War 1.

Britain has witnessed a lot of changes: social, political, industrial and artistic. This latter was called ‘Modernism’. Among modernists: James Joyce, Ezra Pound, Samuel Beckett and Virginia Woolf. These modernist writers attempted to show the world the issues of the previous eras by introducing new techniques such as: ‘Stream of consciousness’, Pound said: « *Make it new, Make it difficult* ».

Peter Gay in the opening lines of his book ‘Modernism’ defined the term as « *untried is marked by superior to the familiar, the rare to the ordinary, the experimental to the routine* » (2008:2). In other words, this literary movement brought all what is new by breaking down with all odds. Gay asserts that modernism produced « *a fresh way of seeing society and the artist’s role in it* » (Ibid:p,3). Here the term ‘artist’ is a key point, that is to say ‘individual’. During that period, the experience of the individual became more important in modernists’ works because of many factors; like the difference in relative experience, first hand writing and alternative truths (no absolute truth).

3.4. Modernist elements in ‘Mrs. Dalloway’:

While describing the qualities of modernist writing; David Lodge claims that Virginia Woolf is considered as one of the English language novelists who shows almost all these qualities. In which; according to David Lodge; the most significant modernist technique is said to be the experimental and innovative of the novel (Brudburry and Mcfarlane 1978.p,481). However, Dalloway offered a new technique "to burrow into characters" pasts in order to use unearthen their history". Virginia calls this process "tunneling" (Childs 2000.p, 165). In fact, Woolf depended on this new technique to detect her characters to the readers, characters who live both in the past and the present. Basically the characters current thoughts shows to the reader who they really are, however, their memories of the past show how they became as they are now. (Ibid:p,165-6). The character's consciousness is also considered as a must for modernist writing which became

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clear in Woolf's writing. Besides; the introspective, and reflective point of view are highly depicted by both Woolf and Lodge. Actually it was due to the tunneling and stream of consciousness narrative that these qualities come forward.

There are mainly three related techniques in modernist writing: the open or ambiguous ending; the aversion of the chronological ordering of material; and the absence of the omniscient narrator (Bradbury and McFarlane 1978, p. 481). There is a lack of chronology in private time (time spent in the character's mind) because of the tunneling and the stream of consciousness (Childs 2000, p. 171). In contrast; chronology exists in public time "real time" (Ibid: p.171). Basically; Having a strong tendency to encapsulate urban experience is one of the modernist characteristics led by Bradbury.

According to Bradbury, one of the characteristics of modernist writing is that it has a strong tendency to encapsulate urban experiences (1978, p. 100). Although Clarissa, Peter and Sally's memories go back to Burton, which is a country estate they used to stay at when they were younger all real time is spent in the city. According to Wallace, Woolf with her novel which encompasses a single day, emphasized the importance of the ability of an individual woman to move freely between the public and the private spaces of the city and the home (Wallace 2011, p. 10). The option of taking a stroll through the city was relatively new in the 1920s: it was a really modern thing to do (Ibid: p.156).

3.5. Biography of Atta Abdel Wahab:

Atta Abdel Wahab³ is considered as one of the pillars of Iraqi insurance market. He belongs to an ancient Baghdadi family. He was born in 1923 and graduated from the Faculty of Law in 1944 to be appointed as judiciary.

Atta Abdel Wahab has witnessed a lot of ups and downs in his life. He was special in the way he mastered English. Unfortunately; he was imprisoned because of some legal problems. He wrote some poems in jail since he was poet and writer in the secondary school. Later on, he was executed.

³ From Baha Baheej Shokri : A letter about the master Atta Abdel Wahab

3.6. Biography of Marie-Claire Pasquier:

Marie-Claire Pasquier is a professor of American literature at the university of Paris X-Nanterre, and author of numerous translations such as: Philip Roth, Virginia Woolf, William Kennedy and Tennessee Williams.

She has collaborated with the ‘Cahiers - Renand - Berrant’, ‘ Les Temps Moderns’, ‘Theatre /Public’, ‘The Literary Quinzaine’, and ‘Encyclopaedia Britannica’ .She was President of ATLAS⁴

3.7. Woolf’s Translation:

Speaking about Virginia Woolf translations, some writers commented on her writings for example, E .M.Foster said: *‘So near and yet so far! Which is one feels about her art’* .And James Boswell *‘We would not be at the trouble to learn a language if we could have all that is written in it just as well in translation’* .

The comments above describe the difficulty of Woolf’s style because of the use of ‘stream of consciousness’ and don’t forget to mention her use of rhythm which gives a beauty in the text, sometimes when translating to a certain language it is obvious that the TT will lose this aesthetic beauty.

3.7.1. Translating Woolf ‘s works in Arabic :

The twentieth century was an exciting period in Arabic literature, witnessing the shift towards fiction and away from poetry for the first time in the language’s history .This involved the birth of the Arabic novel, the development of the short story and of modern Arabic drama, and a wide variety of literary experimentation.

A well known writer during that period was Naguib Mahfud who was rewarded the Nobel Prize in Literature in 1988 .At the same time; the translation of some foreign works was emerged in the history of Arabic Literature. For instance, ‘Taha Mahmud Taha’ translated some modern works of: Virginia Woolf, D.H. Lawrence and E.M. Foster in his book showed how it is difficult to translate Woolf’s works because of some modern techniques.

⁴ Association of Literary Translators: cultural association in Paris; promote literaray translation as creative activity.

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As matter of fact, the Arabic translator uses some strategies such as: omitting and adding in order to translate from SL into TL .By way of example, in « Mrs.Dalloway » by Abdel-Al Karim Mahfud, it was noticeable that the translator made some changes from the original text, he omitted some passages, even more, he added some explanatory notes in the margins.

All in all, *Reuven Snir*⁵ came to the conclusion that : no Arabic translation of Virginia Woolf novels is clear from any manipulation ;for the reason that, the Arabic language has remained connected to its ancient roots, and every Arabic translator should be aware of these roots.

3.7.2. Translating Woolf's works in French:

The works of Virginia Woolf were spread in France in the early twentieth such as: «Mrs.Dalloway» and «Les Vagues». Among the famous translators in France: ‘Marguerite Yourcenar’ and ‘Cecilé Wajsbrot’.

In the article of ‘Virginia Woolf Miscellany’ (1991), some investigations were made dealing with some works of Virginia Woolf translated in many languages. It was resulted that it is difficult for the translator to remain faithful to the original source. As an illustration, the French version of ‘The Waves’ by Cecile was more successful than Yourcenar’s translation

Her translation, though much improved, is still unsatisfactory because it suppresses repetitions which are part and parcel of Woolf’s poetic prose and because Wajsbrot’s French sounds stilted whereas Woolf’s English sounds naturally fluent (Cecile,p3)

In the final analysis Michel Cusin⁶ came to the conclusion that ; the French translator can’t succeed in translating Virginia Woolf novels and that’s due to language differences.

⁵ Professor of Arabic Literature. University of Haifa.

⁶ Former President of University. Lumière. Lyon

3.8.Descriptive comparative analysis :

The methodology used in this study is based on collecting some passages from the source text aligned with the two translated versions. As all paragraphs have some gender related features. It is expected that we observe the strategies used by each translator under the influence of his /her gender ideology. For this purpose we will analyse the passages through: lexical choices, character description, ideology and gender stereotypes.

3.8.1. Lexical choices: lexical choices are important, no choice can be made during text generation without taking into account the linguistic context, both the lexical context of immediately surroundings words and the larger textual context.

3.8.2. Character description: the character description is manifested through the lexical and grammatical choices. In other words, men use strong words and ‘positive connotations’.

3.8.3. Gender Ideology Stereotypes: Haster and Weber ⁷(1992) explain that ‘language’ is ‘man-made’ which means that men are the dominant and women are followers.To put in other words; men are superior; whereas women are inferior.

Original text	French Translation	Arabic Translation
1)the kiss of wave(p3)	1) le baiser d'une vague (p2)	خفقة الموج
2) « I prefer men to cauliflowers »	3) « j'aime mieux les gens que les choux fleurs »(p2)	« إني أفضل الناس على القرنبيط » (ص7)
3)In people's eyes , in the swing , tramp and trudge ;in the bellow and the uproar ; the carriages,motor cars , omnibuses , vans , sandwich men sluffling and swinging ; brass bands ;barrel organs ; in the trimupth and the jingle and the strange high singing of some areoplane overhead was what she loved ;(p4)	6)dans les yeux des hommes ,dans leurs pas,leurs piétinements , leur tumulte ,dans leurs fracas ,dans le vacarme , voitures ,autos , omnibus , camions , hommes-sandwich trainant et oscillant,orchestres,orgues de Barbrie,dans le triomphe et dans le	و الحياة في عيون الناس ، في البخترة و التشرذ و الخبط ،في الجنير و الصخب ، و العربات و السيارات و الحافلات و الشاحنات ، و جملة لوحات الإعلان على الصدور و الظهور و هم يشحطون أقدامهم و يتمايلون ، و الفرق النحاسية ، و الأرغن اليدوي الدوار ، و فيه النصر و الرنة و النشيد الغريب العالي لطائرة ما فوق

⁷ Power and mutualit in Middlemarch.London

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	tintement et dans le chant étrange d'un aéroplane au-dessus de sa tête, il y avait ce qu'elle aimait : (p3)	الرؤوس, هي ما تحب، (ص8)
4) eating her heart out (p4)	7) se rongait de chagrin (p3)	و هي تحرق الأرم، (ص8)
5),discreet old dowagers were shooting out in their motor cars on errands of mystery ; (p4)	8) Déjà de discrètes douairières partaient dans leur voitures pour des courses mystérieuses ;(p4)	فإن أرامل النبلاء الحذرات ينطلقن بسياراتهن لفضاء مشاغل غامضة، (ص9)
6)being a part of it,since her people were courtiers once in the time of the Georges (p4)	10)qui en faisait partie , puisque sa famille avait figuré à la Cours sous les George , (p4)	و مذ كان قومها ذات يوم من حاشية البلاط في زمن الملوك القدامى، (ص9)
7) a kind of pout or swell of his very well -coverd ,manly , extremely handsome , perfectly up- holstered body (he was almost too well dressed always , but presumably had to be with his little job at Court)(p5)	11)en gonflant un peu son très beau corps , un peu gros , mais si noble , si parfaitement soigné (il était comme d'habitude trop bien mis à cause de sa petite charge à la Cour , c'était sans doute nécessaire) . (p5)	و بنوغ من نفخه أو امتلاء في جسده المتكامل الهندام ، جسده الرجولي ، الوسيم للغاية ، المكسو أمثل الكساء (إنه يكاد يكون حسن الملبس أكثر مما ينبغي دائما ، لكنه يفترض فيه أن يكون كذلك و له عمله البسيط في البلاط)، (ص10)
8)she did think him a good sort in his own way ,though Richard was nearly driven mad by him , and as for Peter Walsh ,he had never to this day forgiven her for liking him (p5)	14)c'était un bon garçon ,à sa maniéré il est vrai , car il exaspérait Richard , et Peter...Peter n'avait jamais pardonné à Clarissa cette amitié . (p5)	لكنها تحسبه حقا من النوع الطيب على طريقته الخاصة ، و إن كان ريشارد يكاد يجن جنونه منه ، أما بيتروليش فإنه لم يغفر لها أبدا مودتها له حتى يومنا هذا، (ص10)
9)not that she thought herself clever (p7)	24)et cependant elle ne se croyait pas intelligente (p7)	لا لأنها تظن نفسها شاطرة (ص13)
10) she could not dispel a virginité perseved through child birth which clung to her like a sheet. lovely in girlhood ,suddenly there came a moment - for example on the river beneath the woods at Clieveden. when, through same contraction of this cold spirit ,she had failed him (p 26)	35) elle ne pouvait pas se dépouiller d'une virginité conservée à travers l'enfantement ,qui tenait à linceul. Si adorable qu'elle ait été dans sa jeunesse , il vint un jour – sur la rivièrè , derrière le bois à Clieveden -ou sans doute à cause de cette frigidité , elle le déçut . (p 30)	فإنها لم تستطيع أن تبتدد العذرية التي حفظها لها الإنجاب و التي تلتصق بها كأنها ملحف – عذرية بديعة في المراهقة و فجأة تحل لحظة – مثلا عند النهر في الغابات في كلفيدون – حينما خانتها ، خلال توتر ما متقلص في هذه الروح الباردة (ص37)

Table(1) : Passages from « Mrs .Dalloway » and their equivalents in Arabic and French

3.9.Discussion:

3.9.1.Lexical choices:

In the example number 1 , , ‘**the kiss of wave**’. Virginia used this metaphor to express clarity and serenity, at the same time ‘waves’ can be like memories coming and going sometimes memories wash over Clarissa like water .Marie Claire succeeded in finding the appropriate equivalent: ‘**le baiser d’une vague**’. On the other hand , Atta used **خفقة** which is the equivalent of ‘ bottom’, here we can notice the influence of his gender ie; strong language.The appropriate translation is ‘**قبلة الموج**’ .

In the example number 2 , ‘ I **prefer** men to cauliflowers’(VIRGINIA WOOLF) ,it was translated by M .C.P as : ‘ j’**aime mieux** les gens que les choux fleurs’ .Here , the translator didn’t chose the correct word because “aimer” is strong feeling. She should use ‘**préfère**’ because it is more appropriate ;especially when comparing something to another which was the case in this sentence .For the male translator it was correct : ‘ **إني أفضل الناس** ’ ‘**على القرنبيط**’

In the example number 8, ‘good sort’ is translated into ‘**bon garçon**’ normally it should be translated as ‘**un type bien**’ but Marie Claire translated by using the context of the expression, the same thing was done by Atta, for that he said ‘**النوع الطيب**’ instead of ‘**النوع الجيد**’, here we can notice that the male translator is more negative because “**الطيب**” is the equivalent of ‘**gentele**’.

Similarly in ‘**driven mad**’, this expression is used to show that someone/something is bothering you to the point of madness .The French translation is : ‘**exaspérait**’ it would be better if she used ‘ **Affoler**’ to the ST, because Virginia said ‘mad’ which is the equivalent of ‘ fou’ .For Arabic one, he used “ **يجن جنونه** ” here the translator translated following the context, because the appropriate translation is : “ **قادته إلى الجنون** ” .

Finally, the translation of ‘**liking him**’ was translated by Marie as ‘ **amitié**’, this means that these two persons are already in relationship, this was not meant by Woolf, in the ST ‘like’ should be translated as ‘ **d’avoir eu des sentiments envers lui**’ . Atta

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changed this word into "مودتها", المودة in Arabic is used to talk about the good deeds someone makes towards another, in this example the word: "إعجابها" fits more to the ST.

3.9.2. Idiomatic expressions :

In the example number 4, 'eating her heart out' VIRGINIA WOOLF used this idiom which is used in the English language to show grieve or to be sorrowful. Virginia used this expression to describe the sadness of Mrs. Foxcroft over the death of the boy. The French translation is : 'se rongeaient de chagrin' , 'Rongeaient' is the equivalence of 'Macher' or 'croquer' it was closely near to the ST ,unlike ,the male translator expresses this metaphor of eating the heart out with 'و هي تحرق الأرم' , the English equivalent for 'تحرق' is 'burn' it was not mentioned in the sentence above.

3.9.3. Addition/Reduction :

In example number 8, 'old dowagers', translated in French: 'douairières' and Arabic : 'أرامل النبلاء الحذرات' we can notice that both translations do not involve 'old'. It was omitted and he added : "الحذرات".

In example number 3, when Virginia described people's life she said ' sandwich men' , it is translated successfully in French ' hommes sandwich'; unlike the Arabic ones was completely omitted. This shows the incredibility of the translator and the impact of language equivalence in translation.

3.9.4. Untranslatability :

In example number 6, Virginia describes the people of Elizabeth in ' the time of Georges' which were joyful, people were living in time of prosperity. The French translation is 'les Gorges'. It was positive. In contrast, the Arabic ones is changed into : "في زمن الملوك القدامى" , he could not translate Georges.

3.9.5. Character Description :

In the example number 7 , Virginia Woolf said : 'very well -covered ,manly , extremely handsome , perfectly up- holstered body' , its French translation : 'son très beau corps , un peu gros , mais si noble , si parfaitement soigné' .The Arabic one :

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"جسده المتكامل الهندام جسده الرجولي ، الوسيم للغاية" , we can notice that in the Arabic translation he use 'المتكامل' , 'الرجولي' emphasising on 'الوسيم للغاية' and repeating 'جسده' , in this way, he uses his own gender ideology how a great man should be .In contrast, the female translator has chosen the following : 'très beau corps , un peu gros , mais si noble , si parfaitement soigné' she just takes as it is without manipulating .

In the example number 9 , the male translator failed in choosing the right word for 'clever' he used 'شاطرة' ,he should use 'ذكية' ,unlike him, M.Claire.Pasquier find the correct word which is 'intelligente'

3.9.6.Gender Ideology Stereotypes:

In example number 10 , obviously " خانته " it is not the equivalent of 'failed him' , what makes the male translator to translate so might be his own embarrassing feeling when he knew that she still in love with her ex. His gender ideology prevents him from accepting this feeling.On the other hand, had chosen the correct translation 'le déçut' .

CONCLUSION:

In the final analysis, it became clear that the female translator is closer than male one, and that's due to the physical and mental resemblance. On the other hand, male translator uses strong words concerning description and that is related to his gender ideology which is believed to be more powerful –go direct to the point-. Through analysis, we find that, Marie- Claire Pasquier is closer to Virginia Woolf's novel .

Sometimes, the translator leaves some parts of the text untranslated, 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/she faces and all these depend on the translator.

GENERAL CONCLUSION

The art of translation/translating often carries the essence of bringing across meaning from the source language to the target language . Amongst commonly accepted truths/notions in regards to this discipline is that the translator is a trader, in that it is impossible to stay completely faithful to the original meaning carried by the source language due to the influence of a variety of factors. Amid these factors stands gender ideology.

Virginia Woolf, English writer has left a literary legacy adorned with feminist accents. Her remarkable writings are considered to be major referential works when it comes to the women question. Her novel 'Mrs. Dalloway' 1925, highlights the role of women as the proverbial " Angel in the House" and embodies sexual and economic expression .

The present dissertation it studied the impact of the gender ideology of the translators in both Arabic, by male translator: Atta Abdel Wahab and French, by female translator : Marie Claire Pasquier, for the writer Virginia Woolf.

For this study a comparison was drawn between the works of a male Arab translator and a female French translator in communicating the meaning articulated by Virginia Woolf in her novel Mrs. Dalloway. The researcher has looked into the past of both translators in order to assess the impact of ideology in their output. The fruits of this research highlight that the female translator is closer than the male translator in recounting the story present in the novel, a possible explanation to this fact is the physical and mental resemblance between the two women. It is important to address the fact that the male translator uses strong words concerning description and that's probably related to his gender ideology which is believed to be more powerful and hold an essence of "going directly to the point".

For further research it would be beneficial to look into the state of both French and Arabic at the time of the act of translation for that it would explain some of the research findings concerned with the absence of translating certain parts of the novel as it is believed by the research that it is due to the fact that the three languages share some common features in term of culture but differ in other aspects of culture.

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