The Effect of the Translator's Gender Ideology on Translating Emily Bronte's *Wuthering Heights*

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Abstract

The present study examines the effect of gender ideology of the translators on two Persian translations of Emily Bronte's *Wuthering Heights*. The findings reveal that although both translations have many similar features in respect to some maxims of translation, in both of them gender ideology of the translator is a key figure in translating the gender related items/parts of the source text, as each translator uses his/her own gender ideology in the interpretation and transformation of the SL text into TL.

Keywords: gender, gender ideology, feminism, translation, Emily Bronte, *Wuthering Heights*

1. Introduction

According to Munday (2001), "throughout history, written and spoken translation played a crucial role in interhuman communication." (p.5). Newmark (1988), also, calls 20th century "the age of translation" or "reproduction." (p. 3). Translation is considered as an essential factor in the development of different societies all over the world. The concept of

translation, however, is not just the mechanical act of transferring meaning from one language into another, rather as Benjamin (1989/2000,) asserts, it is the act of "re-creation." (p.82). In this creative process, Benjamin (1989/2000) continues, "there could be no objectivity, not even a claim to it." (p. 77). Therefore, the translator, as the re-creator of the work, has her/his own intention in translating the text. And when "intention" in the process of re-creating a text is at work, the translator's 'ideology' plays a crucial role in revealing her/his intention.

Fawcett (2001) defines ideology as "an action-oriented set of beliefs" (p.107) and believes that, especially after the spread of deconstruction and cultural studies, the concept of ideology came into attention. Regarding the relationship between ideology and translation, Fawcett (2001) quotes Lefevere (1992) that "on every level of translation process, it can be shown that, if linguistic considerations enter into conflict with considerations of an ideological and/or poetological nature, the latter tend to win out." (p.106). Therefore, ideology can be one of the most effective factors in the process of translation.

Clearly related to the notions of ideology and translation is language, which is the main concern in translation. Any translator primarily works on the first language, and then she/he transfers the message to the receptor via second language. Language, however, is not a neutral means of transferring ideas and beliefs.

A brief glance over the history of language reveals that it is one of the most important means of showing power, and because history according to some feminist critics was patriarchal, men were mostly the sources of power by which they shaped language as they desired. In other words, language is man-made and raises gender-related issues in which patriarchal ideologies are dominant. Hence, the significance of gender is related to language and translation.

2. Background
The present study aims at finding the effect of translators' gender ideology on the translation of a work written by a woman writer. For this purpose, the concept of 'gender' should be discussed first. The most influential movement that pays attention to differences between men and

women and tries to overcome the stereotypical view of women in the patriarchal societies is Feminism.

The traces of the movement began in early 1900s when women started playing social roles. They tried to introduce themselves as one important part of the society by obtaining the suffrage, but still they were not equal to men (Bressler, 2007, p. 171).

Virginia Wolf, an outstanding figure in the history of feminist criticism, published her famous book *A Room of One's Own* in 1929 in which she talked about why the picture of talented women in the history of literature in the world is not seen.

In 1960s with the rebirth of feminist criticism, the writings about and of women became important again bringing about two distinct pictures of women. The first one is the picture of women in the works of men writers: the physical, social, behavioral and psychological characteristics that male authors gave to their female characters. The second focus of feminist criticism was on women as writers.

Elaine Showalter in her well-known book, *A Literature of Their Own* (1977) divides female writings into three historical phases. The first is called the "feminine phase" (1840-1880) in which women writers like Charlotte Bronte and George Eliot wrote under the influence of a male dominant society and male pseudonyms. In her view, they were isolated from their social lives.

In the second period or the "feminist phase (1880-1920) female writers helped dramatize the plight of the slighted woman, depicting the harsh and often cruel treatment of female characters at the hands of their more powerful male creations" (Bressler, 2007, p.176). Finally, in the third or "female phase" (1970- present) women writers reject the secondary and passive role of women in the two previous phases. In this period, for the first time we can see "female understanding of female experience" (Bressler, 2007, p.176). In Showalter's view, women in this phase try to uncover the misogyny or the male hatred of women in the texts (Bressler, 2007, pp.175-76). Also, in her essay "Toward a Feminine Poetics" (1997) Showalter introduces the term "gynocriticism" by which she means that the female theorists must develop a female framework for analyzing and evaluating women's literature (in Guerin et al, 2005, pp. 225-26).

Sherry Simon (1996) mentions a "three stage evolution" in feminism. She calls the first stage "an essentialist phase" in which the reality of being a woman is important because it is the opposing force against the "abuses of patriarchy;" the second stage, called "a constructionist model," focuses on the point that difference between men and women is something which is created historically and socially in the area of language and culture; and the third stage, which is the actual result of the second, looks upon this difference "to be produced dialogically in relation to what it excludes." (p.14).

Another issue related to translation and gender ideology is what Hatim and Munday (2004) called "translation project." They define it as "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). Also, they believe that the opposite strategy occurs when "gendered-marked works are translated in such a way that their distinctive characteristics are effaced" (p.106). This usually is done by non-feminist or gender-neutral translators of feminist works.

A closely related issue is the concept of 'gender' which is taken by so many people as the equivalent for 'sex,' although there is a basic difference between the two terms. While sex (biological gender) refers to physical features of people "based on their anatomy (external genitalia, chromosomes, and internal reproductive system)," gender is a socially constructed phenomenon that "attributes qualities of masculinity or femininity to people" (Karoubi, n.d, p.5).

Gender also differs from 'feminism' in that 'feminism' usually has something to do with politics and in fact it is a political movement rather than merely a social one, while 'gender' frees itself from such a political sense. As Lima Costa (2006) asserts, gender "does not carry with it a necessary statement about inequality of power nor does it name the aggrieved (and hitherto) invisible party." (p.70). Therefore, gender is one of the key elements that defines 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

As it was mentioned before, language reflects, on the one hand, men's power and social advantage, and on the other hand, women's lack

of power and social disadvantage. Spender (1980) believes 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).

The role of power in using language was also interesting for many other researchers. For example Zimmerman and West (1975) prove that men interrupt women in order to show their power and superiority over them in conversation. Also, Miller and Swift (1976) in their researches endorse the idea of power and its effect on language use.

Weatherall (2002) names the two major components of this field: "sexism and language and gender differences in language use." (p.147). Defining them, she takes the essentialist and realist approach to identity and categorizes them from this angle into two distinct parts: the first one is people's attitudes towards men's and women's speech which leads to evaluating them, and the other one is "speech cues" that tap gender identity of the speaker (p.123).

One of the most typical representations of language use among different societies and various cultures is translation, and therefore, the identity of translators as special users of language is very effective. According to Simon (1996), "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). Having this in mind, she concludes that the translator transmits her or his own cultural perspective regarding gender and in this way clarifies his or her cultural position.

Regarding gender ideology in translation, Simon (1996) refers to Spivak's (1993) ideas that a "feminist translator" views language as a means of "workings of gendered agency" (p.179). Simon ((1996) also takes the "writer's agency" into account and believes that the translator's as well as the writer's ideologies are presented in the translated text (p.142).

Also, Weatherall (2002), based on the constructionist view of language, and in the field of gender issues in particular, believes that "the meaning associated with the two gender categories unavoidably cloud every aspect of thought, perception, and behavior" (p.81). In this way, a "social constructionist perspective of language and discourse," produces

and makes gender a crucial and basic social category that shapes language. In such an approach the "ideological-symbolic" aspect of language is highlighted and makes gender a "social process" rather than an unchanged notion in human psyche.

3. Method

3.1 Data for the study

The present study is an attempt to investigate the functions of gender ideology of the translator in translating a work by a woman writer. To do this, *Wuthering Heights*, Emily Bronte's masterpiece, is selected as the original text. The translated versions are its two Persian translations one of which by a female translator, Ms. Negar Gholampoor (1386) (hereafter N. Gh.), and the other by a male translator, Mr. Aliasghar Bahrambeigi (1379) (hereafter A. B.).

3.2 Data collection and analysis

The data are some paragraphs from the source text aligned with their two translated versions. As all the paragraphs have some gender-related features, it is expected that we observe the strategies chosen by each translator under the influence of his/her gender ideology.

For the purpose of this analysis, three categories that have some gender-related items and thus trigger the gender ideology of the translator are chosen. These categories are character description, ideology and gender stereotypes, and disappearing agent effect. The data are first examined for the variety of gender-related elements followed by investigating their translations to find the effect of the translator's gender in putting them into Persian. Then the distribution of these data is analyzed and discussed.

4. Discussion

4.1 Character description

According to Weatherall (2002), the "grammatical technique in English that may indicate the gender of the person being referred to is the use of adjectives" (p.24). She believes that masculine adjectives have "more positive connotations" than feminine ones because language, as a means

of reflecting social order, values men and masculinity more than women and femininity.

Based on the examples given here, the same relationship, as mentioned by Weatherall, can be seen between the word(s) describing women and those describing men. However, in many cases the female translator tries to change this order by reversing it.

Example 1:
"...he [Heathcliff] has an erect and handsome figure—and <u>rather morose</u>. Possibly, some people might suspect him of a degree of under-bred pride" (p. 5).
-/...andaami varzide va chehreie jazaab daarad. <u>taa hadi ham aboos ast</u>. shayad bazihaa oo raa taa hadi maghroor va motekaber bedaanand/ (p.7). N. Gh.
-/...andaami varzide va ghiafeie matboo va doostdaashtani daarad va <u>raftaarash aamikhte baa vaghaar va metaanat ast</u>. shaayad bazihaa dar vojoode oo neshaaani az takabor va tafaron biaband/(p.5). A.B.

Here the female translator chooses the word /aboos/ for 'morose' which has the same meaning of being sad and bitter, whereas the male translator uses the words /vaghaar va metaanat/ (grace and gravity) for the behavior of the male character. It seems that the male translator has changed the negative description of the male character into two completely positive adjectives.

Example 2:
Edgar Linton, after an inquisitive stare, <u>collected sufficient wit </u>to recognise her (p.39).
-/ <u>hameye aghle khod raa be kaar gereft</u> taa oo raa shenaakht/(p.71). N. Gh.
-/ Edgaar Linton pas az aanke <u>negaahe daghighi be saraapaaye Kaatrin andaakht</u> oo raa shenaakht/(p.61). A. B.

For the translation of the phrase 'collected sufficient wit,' used by the author in Heathcliff's words to belittle his rival, Edgar Linton, the female translator uses /<u> </u>hameye aghle khod raa be kaar gereft/ (he used all his

wit) which has the same sense of humiliation; however, the male translator writes /negaahe daghighi be saraapaaye Kaatrin andaakht/ (he looked at Catherine carefully) which becomes a totally positive description.

Example 3:
"Catherine, love! Catherine!" interposed Linton, greatly shocked at the double fault of falsehood and violence which his idol had committed (p.55).
-/ Linton ke az khataahaaie ke mahboobash mortakeb shode bood sakht moteajeb bood, modaakhele kard o goft "Kaatrin, azizam, Katrin."/ (p.101). N. Gh.
-/ Edgaar Linton be mian david va dar haali ke az dorooghgooie va harekate zesht va khaarej az ghaaede Katrin bi nahaayat moteajeb va negaraan shode bood goft " Katrin, Kaatrine azizam, che kaar mikoni?"/ (p.91). A. B.

The author here uses 'the double fault of falsehood and violence' for the behavior of the female character for which the female translator simply writes /khataahaaie/ (the mistakes) and in this way she downplays the negativity of the description of the female character. On the other hand, the male translator writes /dorooghgooie va harekate zesht va khaarej az ghaaede/ (telling lies and nasty and abnormal behavior) that not only reveals the negativity of the description of the source text, but also highlights it.

Example 4:
"You must not go!" she exclaimed energetically (p.56).
-/ Kaatrin ghaateane goft "nabaayad beravi"/ (p.102). N. Gh.
-/ Kaatrin baa khashm va barafrookhteghie ajibi faryaad keshid "to nabaayad beravi"/ (p.92). A. B.

 In this positive description of the female character, the author uses the word 'energetically' for which the female translator chooses /ghaateane/ (decisively) but the male translator writes /baa khashm va

barafrookhteghie ajibi/ (with anger and strange irritation) and in this way he changes the description to a negative one.

4.2 Ideology and gender stereotypes
The other issue is related to the social stereotypes and ideologies. Here, the author's as well as the translators' gender ideologies are at work. Defining the concept of "frame", Haster and Weber (1992) write that "when we interpret an utterance, we draw upon our background assumptions, our knowledge of the world, in order to infer its meaning." (p.164). Therefore, language, which is a man-made phenomenon, is full of the stereotypical views over women and men, in most of which men are superior and women inferior. Translators can reflect their gender biases in language or change them based on their gender ideologies. In other words, the translators who have feminist intentions pave the way for "frame-breaking femininity" (Haster and Weber, 1992, p.166). In this way, translators criticize and sometimes change the power relation between women and men through language.

Also, Weatherall (2002) talks about some of the assumptions in the description of women. She believes that women "are more often discussed in terms of their appearance and their family relationships, whereas men are more often discussed in terms of what they do." (19).

The examples presented show how the male translator mostly uses the social stereotypes defining women as passive and inferior creatures while the female translator employs the frame-breaking femininity and pictures women as active and important parts of any action and relationship.

Example 5:
"Nelly, will you keep a secret for me?" she [Catherine] pursued, <u>kneeling down by me </u>(p.60).
-/ <u>dar haali ke rooye zamin kenaaram zaanoo mizad </u>goft "Nelli, raazi raa baraayam negah midaari?/(p.110). N. Gh.
-/ Kaatrin dobaare <u>ba hamaan haalate gerye va eltemaas </u>goft "Nelli aayaa haazeri hamraaze man beshavi? mikhaaham matlabi raa nazd to eteraaf konam."/ (p.99). A. B.

For the picture of Catherine kneeling beside Nelly, the female translator gives / rooye zamin kenaaram zaanoo mizad/ (kneeling beside me on the floor), which is the exact translation of the source text. However, the male translator writes /haalate gerye va eltemaas/ (with the sense of crying and begging) and in this way he emphasizes the stereotypical picture of women crying and begging for the things they need.

Example 6:
...and it [the secret] worries me [Catherine], and I must let it out (p.60).
-/ ...va ma raa negaraan mikonad. bayad begooyam/ (p.110). N. Gh.
-/ .. va man bish az in taabe negahdaari aan ra nadaaram va baayesti baa kasi dar mianash bogzaaram/(p.99). A. B.

For 'the secret' that 'worries' the female character, the female translator writes -/ma raa negaraan mikonad/ (it worries me) which is the exact translation. But the male translator writes /man bish az in taabe negahdaari aan ra nadaaram/ (I cannot keep it [the secret] anymore). This is totally ideological because in the stereotypical masculine view, women cannot keep a secret. In this way, the male translator uses his own gender ideology to show the inability of the female character in keeping the secret, the thing which is thoroughly absent in the source text.

Example 7:
...and he, either for a headache or a pang of envy, began to cry (p.76).
-/ ...va oo baraaye sardard va az shedate hesaadat be gerye oftaad/ (p.140). N. Gh.
-/... va oo ya az sardard va yaa be elate khashm va hesaadat ma raa be baade sarzanesh gereft/ (p.128). A. B.

In this sentence the male character, Edgar—Catherine's husband—after struggling with his wife, begins to cry. The female translator writes /be gerye oftaad/ (began to cry). Whereas the male translator who, based on his own gender ideology, writes / ma raa be baade sarzanesh gereft/ (he—the husband—blamed me—the wife—a lot). As it can be clearly seen, here the male translator shows his own view of the relationship between a wife and husband, which is completely gender-based and even

masculine because in the masculine view it is not acceptable for a man to cry after a hard discussion with his wife, but rather the husband blames his wife for the problem.

4.3 Disappearing agent effect
In defining "action" and "state" verbs, Fowler (1996) states that the former is "a movement or deliberate action with sequences, under the control of the principle noun (e.g. John <u>slammed</u> the door)"; while the latter "simply attribute[s] properties of objects (e.g. the road <u>is wide.</u>)" (p.233).

Related to this topic is Weatherall's (2002) idea that different verbs have a different "kind of causal inference" which is called "the implicit causality of verbs." She continues that in sentences with action verbs the subject is the cause of the action whereas in sentences with state verbs "the tendency is to see the sentence object as causal" (p. 29).

Also, investigating the effect of gender on causality of verbs, LaFrance and Hahn (1994) present the term "disappearing agent effect," which happens when "more cause is attributed to the sentence subject when the sentence object is a female" and on the other hand, "when the sentence object is a male, less cause is attributed to the sentence subject" (Weatherall, 2002, p. 30). Weatherall herself seeks the reason of this in stereotypical views over men and women: "men are more active, women are more passive."

Here the "disappearing agent effect" or the displacement of agent (subject) and patient (object) of the sentence takes place in the two Persian translations under the influence of both the character's sex and the gender ideology of each translator.

Example 8:
Have you [Catherine] considered how <u>you'll bear</u> the separation (p.63).
-/ tavajoh kardeie ke chetor jodaaie az oo raa <u>tab miaavari</u>/ (p.117). N. Gh.
-/ oo chegoone <u>taabe</u> jodaaie to raa <u>khaahad aavard</u>/ (p.106). A. B.

Here in the source text, it is the female character who has to 'bear' the separation of the lovers for which the female translator uses /taab

miaavari/ which is the second person form of the verb /taab aavardan/ (to bear) and in this way she puts the female character (Catherine) in the position of the agent, just as in the source text. But the male translator converts the mood of the sentence by using /taab...miaavarad/, the third person form of the verb 'bear' and in this way he puts the male character (Heathcliff) in the agent position.

Example 9:
"You lie, Cathy, <u>no doubt</u>," answered her brother (p.68).
-/ baraadarash javaab daad "<u>shaki nist</u> ke to doroogh migooie, Kati"/(p.125). N. Gh.
-/Hindli goft "Kaati, <u>midaanam</u> ke dorrogh migooie"/ (p.113). A. B.

The phrase 'no doubt' in the source text is a neutral one, which means it has no agent or subject as the source of the "doubt", neither the male character no the female one. The female translator employs the same structure and writes /shaki nist/ (no doubt). But the male translator writes /midaanam/ (I know) and in this way he gives a subject/an agent to the verb /daanestan/ (to know). In other words, he puts the male character (Hindly, Catherin's brother) as the agent, the person who knows that his sister is telling lies.

Example 10:
"<u>I</u> assure you <u>I was</u>," she [Catherine] returned (p.83).
-/ oo javaab daad "be to <u>etminaan midaham</u> ke <u>raast migoftam</u>/ (p.153). N. Gh.
-/ <u>cheraa</u>, kaamelan <u>vegheyat daarad</u>/ (p.129). A. B.

The author here uses the phrase 'I was' and this 'I' is the female character, Catherine, who assures others that it was 'she' who told the truth. The female translator also uses /raast migoftam/ (I told the truth). In fact the female translator emphasizes the active role of the female character in telling the truth. On the other hand' the male translator writes / kaamelan vegheyat daarad/ (it is completely true). Here there is no emphasis on the agent role of the female character and the sentence is

neutral, with no one as the subject. In fact in this way the male translator downplays the active role of the female character.

5. Conclusions

The present study aimed at investigating the effects of gender ideology on the two Persian translations of Emily Bronte's *Wuthering Heights*. It confirmed the significance of the gender ideology of the translator in the choice of words and phrases in the translation of a novel written by a female writer, and brought about the following results in the three categories discussed.

First, character description:

In the case of positively described female characters, the female translator keeps and even increases the positive description, whereas the male translator does not put any emphasis on that description or even sometimes decreases the positivity of it. For the female characters with negative descriptions, however, it is the female translator who lessens the negativity and it is the male translator who highlights it.

Table 1: Semantic features category: female character description

	Female Character	Positive Description	Negative Description	Increased Positivity	Decreased Positivity	Increased Negativity	Decreased Negativity
Source Text	+	+	-	-	-	-	-
Female Translator	+	+	-	+	-	-	-
Male Translator	+	+	-	-	+	-	-
Source Text	+	-	+	-	-	-	-
Female Translator	+	-	+	-	-	-	+
Male Translator	+	-	+	-	-	+	-

On the other side of the scale are the male characters with positive descriptions. In this category, the male translator enhances the positive

description but the female translator plays it down. Also, for negatively described male characters, the female translator focuses on negativity while the male translator lowers it.

Table 2: Semantic Features Category: Male Character Description

	Male Character	Positive Description	Negative Description	Increased Positivity	Decreased Positivity	Increased Negativity	Decreased Negativity
Source Text	+	+	-	-	-	-	-
Female Translator	+	+	-	-	+	-	-
Male Translator	+	+	-	+	-	-	-
Source Text	+	-	+	-	-	-	-
Female Translator	+	-	+	-	-	+	-
Male Translator	+	-	+	-	-	-	+

The other issue was related to the social stereotypes and ideologies. The alignment of the ST with the two Persian translations shows how the male translator mostly uses the social stereotypes in which women are defined as passive and inferior creatures while the female translator employs the frame-breaking femininity and portrays women as proactive in any action and relationship.

The last issue discussed was the agent/patient relationship of the sentence. When the agent or subject of a sentence is the female character, the female translator keeps the emphasis of the original text and underlines the active role of women. However, in these cases the male translator usually uses passivization and understates the role of female characters.

6. Implications
As in both translations there are changes in regard to gender ideology in comparison to that of ST, it is not possible to make value judgment about the two translated texts. Therefore, it is not the concern of such a study to

find out whether or not the female or the male translator is more successful than the other. Nevertheless, because of women's common biological and social experiences, which are different from those of men, it is possible to conclude that a female translator may have a closer gender ideology than a male translator to a woman writer. Any translator's awareness of such a factor in the formation and development of a translation, thus, can help establish a text more congruous to the source text.

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Appendix
Phonetic Table

letter	pronunciation	Persian word	English transliteration	English example
aa	/a:/	دریا	daryaa	father
a	/æ/	مرد	mard	hat
o	/o/	مردم	mardom	for
i	/i:/	کسی	kasi	be
ey	/eI/	میدان	meydaan	convey
e	/e/	مردِ	marde	pen
oo	/ou:/	بود	bood	fool
ay	/aI/	رای	ray	cry
kh	/KH/	خود	khod	BaKH
gh	/gh/	قیچی	gheychi	-
j	/j/	ایجاد	ijaad	jar
y	/y/	فریاد	faryaad	yes