



The Impacts of Ideological Orientations on the Persian Translations of Virginia Woolf's Feminist Book-Length Essay, "A Room of One's Own"

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ABSTRACT

Recently the role of ideology and the impact of translator's point of view on translation have been significantly considered in Translation Studies (TS). In this regard, this study applied Critical Discourse Analysis (CDA) to analyze Virginia Woolf's *A Room of One's Own* and its three Persian translations, which were translated after the Islamic Revolution of Iran in 1979. This research adopted Farahzad's (2011) three-dimensional CDA model of translation criticism. According to Farahzad (2011), a comparative translation criticism is carried out at three levels: textual, para-textual, and semiotic levels. The feminist book-length essay, "*A Room of One's Own*" along with its three Persian translations (Mehrshadi, 2017; Noor Bakhsh, 2013; & Sajedi, 2005) were critically analyzed at the textual and para-textual levels on the basis of the qualitative approach in order to reveal the impacts of the Iranian translators' ideological orientations on the Persian translations of this feminist book. The results of the study indicated that, although the Iranian translators tried to convey the writer's western and feminist ideological orientations embedded within the proto-text, some manipulations and changes were occurred by them, since political conditions, religious beliefs, and cultural attitudes affected the Persian translations. Generally, the manipulative strategies, which were intentionally or unintentionally used by three Iranian translators, did not significantly affect the ideological loads of the proto-text. This research seems to be good for the students of TS and teachers in the area of pedagogy, since it can give them fruitful information about the comparative study, critical-thinking, and the practical evaluation of translation as a target-oriented action.

Keywords: *A Room of One's Own*; critical discourse analysis (CDA); feminist discourse; ideology; Virginia Woolf

1. Introduction

Language is an inseparable part of our everyday lives. It is the main tool used to transmit messages, to communicate ideas, thoughts, and opinions. Language is production and translation is reproduction. The age of translation is very old. Pérez (2003, p. 1) said that, "it is a truism that translation is as old as humankind". Translation like language, deals with the all aspects of human life and plays a crucial role in conveying ideologies among different nations (Shahbazi & Rezaee, 2017). In other words, the existence of different languages along with the importance of communication in human life caused translation to be a very effective factor in communicating, exchanging culture, knowledge, and ideology.

Translation was already regarded as a lateral tool in communications, comparative literature, translation workshops and contrastive linguistics (Munday, 2016), but the study of translation as a scientific research began in the second half of the twenty century which was called *Translation Studies* by James S. Holmes (Holmes, 1994). Holmes offered the name of Translation Studies (TS) and gave three subcategories to it: descriptive, theoretical, and applied (Holmes, 1994, pp. 71, 73, 77). Since then, many aspects of TS such as political, hermeneutic, social, and cultural aspects have been continually scrutinized. It is clear that cultural and ideological differences can lead to the probable mistranslation, manipulation, change, distortion, and the likely breakdown.

Sertkan (2007, p. 9) stated that "The act of translation is not an innocent one since the translator is influenced by his/her own cultural values and his/her ideology, which causes him/her to 'manipulate' the source text by making some additions, omissions, adaptations". Schäffner (2004) argued that the modern TS was already concerned with checking and examining translations in terms of their faithfulness to the "Source Text" (ST). Instead, nowadays, the focal point on translations is the consideration of the social factors, such as ideology, politics, culture and religious beliefs (Schäffner, 2004). In other words, translation "is not made in a Vacuum" (Bassnett & Lefevere, 2001, p. 14).

In Fact, translations are produced in the particular social contexts, for particular aims and also for specific audiences. For example, a translator may want to translate a particular text and intend his/her translation to act as the sign of protest against a particular social status and provoke the target readers to demand their rights. Such this intension can influence the message(s) of the ST and the writer's aim(s). So, the writer's intention(s) can be changed in the process of translation by translator's particular ideological orientation(s). In fact, translation is affected by translator's ideological orientation(s). It can be diagnosed through analyzing the translational strategies, lexical and grammatical choices which were used in the process of translation. In this regard, this study was designed in order to analyze the three Persian translations of the English book, *A Room of One's Own* written by Virginia Woolf (1995), which were translated after the Islamic Revolution of Iran. Considering what has been said so far, the following research questions are designed:

1. What are the traces of ideology that affected the Persian translations of *A Room of One's Own*?
2. To what extent are the ideological loads of *A Room of One's Own* manipulated and changed by the Iranian translators?

The main purpose of the present research is to show that the ideological orientation(s) of the Iranian translators can be considered as the very important and significant element in the process of their translations, and the social conditions of the target readers can also be viewed as the influential and important element in the process of translation, since both of them can lead to the manipulation and change of the ideological loads of the original text (proto-text), in such a way that (this/these) external factor(s) can make the translation as a desirable and readable product for the target readers, or can make it as the product of rewriting to provoke the target readers against the traditions and patriarch-religious system of their society. Critical Discourse Analysis (CDA) as a branch of applied linguistics, which tries "to read the traces and effects of power in language and discourse, in text and syntax" (Hodge & Kress, 1993, p. 153), has been applied in TS in recent years to discover the roots of bias translations and the ideological manipulations of the proto-texts (proto-text which was traditionally called "the source text", Farahzad, 2009, p. 40) in the process of translations. This work concerns with the issues of women in the patriarch society, such as writing fiction, economic independency, liberty, education, etc. In this book, Virginia Woolf (1995) expressed her western and feminist ideological orientations about the concept of the rights of women. She stressed on the importance of having a room and enough money to write fiction, since women were not permitted to do their favorable works and to be free in the patriarch society of England in the 19th and 20th centuries. She used the rhetorical tool, "The Stream of Consciousness" to write this book, and in a continuous mental process, she finally drew a conclusion from the concept "Woman and fiction" (Woolf, 1995). This book is one of the most important works of Virginia Woolf, and the western and feminist ideologies of the writer are clearly expressed through her words, phrases, and sentences. Virginia Woolf's works are ideological and their translations can be considered as the good materials and resources in critical discourse analysis.

2. Literature Review

Fidelity plays a significant role in TS, which is defined and understood in different ways by different scholars of translation. Ways of reaching to this goal were defined by Nida (1964) as the *Formal Equivalent/Gloss Translation* and *Dynamic Equivalent/Equivalent Effect/Equivalent Response*. Formal equivalent is defined as the conveyance of the form and content of the source message to the target language in such a way that, translation must indicate as literary and meaningfully as original. (Nida, 1964), while dynamic equivalent is not very based on matching the message of the target text to the message of the ST, although it is a way that the connection between the target readers and the target message must be like the connection between the source readers and the source message (Nida, 1964).

However, the concepts of equivalent and equivalent effect were heavily criticized by the scholars of TS, like Lefevere, Broek, and Larose (Munday, 2012). Lefevere (as cited in Munday, 2012) believed that equivalent excessively was at the word level, while Broek and Larose stressed on the impossibility of equivalent response. Based Newmark (1999), equivalent response in translation can be influenced by the unequal conditions such as, cultural differences, the existence of differences between the system of the source language and system of the target language, and the existence of possible contrasts between the aim(s) of the ST and its translation. Similarly, according to BeDuhn (2003), Formal equivalent was unable to transfer the implicit information of the ST. On the other hand, the other scholars of TS like, Amparo Hurtado-Albir (1990, as cited in Grigorenko, Mambrino, & Preiss, 2012) defined fidelity in a completely different way, which was constructed based on three aspects: 1-The meaning of the writer's message, 2-The reader, and 3-The target language. She stated: "If one remains faithful to only one of these parameters and betrays the remaining ones, he cannot be faithful to the sense" (Hurtado-Albir, p.118 as cited and translated by Kolawole & Adewuni, 2012).

Contrarily, from the perspective of other scholars of TS, fidelity to the ST does not play a key role in the process of translation. In fact, "translation is not made in a vacuum" (Bassnett & Lefevere, 2001, p. 14). "It takes place in concrete, definite situations that involves members of different cultures" (Snell-Hornby, 2001, p. 40). Itmar Even-Zohar (1970, as cited in Pei, 2010) with proposing his poly-system theory, which was adopted from the Russian Formalism of the 1920s, changed the focus of translation from the concept of fidelity to studying the role of translator in the process of translation. It is a dynamic, functional, descriptive, and target-oriented approach in TS (Pei, 2010). Moreover, Venuti (2004) introduced the term, "The Invisibility" and defined translation as a process of manipulation and target-oriented action. Venuti (2004, p. 1) expressed that:

"Invisibility" is the term I will use to describe the translator's situation and activity in contemporary Anglo-American culture. It refers to two mutually determining phenomena: one is an illusionistic effect of discourse, of the translator's own manipulation of English; the other is the practice of reading and evaluating translations that has long prevailed in the United Kingdom and the United States, among other cultures, both English and foreign language. A translated text, whether prose or poetry, fiction or nonfiction, is judged acceptable by most publishers, reviewers, and readers when it reads fluently, when the absence of any linguistic or stylistic peculiarities makes it seem transparent, giving the appearance that it reflects the foreign writer's personality or intention or the essential meaning of the foreign text—the appearance, in other words, that the translation is not in fact a translation, but the "original".

According to Nord (2001, as cited in Pei, 2010), in the process of translation, the grammatical structure, alone, cannot help translator. In fact, Nord (2001) believed that translation is a process, which is affected and limited by the cultural values. Similarly, Vermeer (1970 as cited in Du, 2012) defined translation as an action, which is determined by the aim or Skopos of communication; focusing on the point that, the ST is not considered as the absolute factor in the process of translation, and decision- making depends on the Skopos, for which the translation is meant (Jabir, 2006). Likewise, according to Toury (1995), translation is constructed based on a set of norms and

values of the target society. Toury (1995) in his book entitled "Translation Studies and Beyond" foregrounded the significance of the target society and declared that, the process of translation must be done based on the target context, since translator must take some decisions based on the norms and values of the target society and also based on the norms of the language system of the target readers. Undoubtedly the roles of culture and ideology are considered very important in TS. Fawcett (1998, pp. 106-107) stated that "an ideological approach to translation can be found in some of the earliest examples of translation known to us". Schäffner (2003) argued that translation deals with different ideologies, in such a way that choice of the ST and its use are determined by the aims, interests, and objectives of the social agents. Furthermore, she stated that CDA and TS have a common ground, and both of them deal with discourse, and this phenomenon, as a social practice, can be happened in a particular social context. It means that the main intention of the combination of CDA and TS lies behind the fact that, power or dominance provides a set of rules, laws, and conditions for the discourse makers and also for translators in such a way that, their choices and decision makings in (re)producing discourse are affected by the rules, laws, norms, and values of the target society (Schäffner, 2004). Likewise, Robinson (1997 as cited in Pérez, 2003, p. 7) believed that, "If you want to become a translator you must submit to the translator's submissive role, submit to being 'possessed' by what ideological norms inform you...".

Moreover, *Domestication and Foreignization* strategies proposed by Venuti (2004) are basically loaded with the ideological stances, in such a way that domestication strategy, is used in order to make the text more readable and likeable for the target readers, while foreignization strategy can be applied by translator in order to become the readers familiar with different and strange ideology(ies). Similarly, Mason (1997, p. 120) stated that, the choice between the semantic and pragmatic translations of Newmark "implicitly presented as ideological". In a similar vein, Pérez (2003, p. 7) said that "Feminists, functionalists, descriptive and poly-systemic scholars, sociolinguistic researchers, postcolonial exegetes, corpus studies propounders, critical linguistic theorists, gay and lesbian academics, semioticians, contrastive linguists embody some of the very many 'ideologies' that make up TS". Furthermore, Halliday (1978) believed that, ideology is a significant factor, which influenced the "Lexico-Grammatical" choices of a particular speech. In fact, the ideology is lied behind the social factors, such as power, religious, culture, politics, etc.

Therefore, translator does not only the responsible of translating the words and the grammatical structures of the source language/text/discourse into the target language, as equivalent as possible, but he/she is responsible to the target audiences in such a way that, he/she as a mediator and reproducer works in a particular social context, which may completely be different from the social context of the source readers. In this regard, translator must consider language as a discursive practice, rather than considering it as language or the grammatical signs. Mason (2009) in his article "Discourse, Ideology and Translation" expressed that all translations reflect translators' ideology whether intentionally or unintentionally. Baker (2005, p. 321) stated that the scholars of both language and TS realize that "they inevitably have to draw on more fluid notions such as context, culture, power and ideology". Moreover, Fairclough (1989) said that, the significant similarity between CDA and TS is the fact that both of them deal with discourse as a social practice, in such a way that this social phenomenon is connected to the social and ideological situations of the producer and also the receiver of the particular discourse. Thus, in the translation and critique of a discourse both contexts, which belong to the producer and receiver, are very important, and also their common ground, since they may have different social, cultural, and ideological backgrounds.

Ariel (2009) in her article, entitled "Discourse, Grammar, discourse" with distinguishing between the grammar and discourse defined discourse as the result of the grammatical language, which is formed in a particular and natural context for a specific goal and aim. She further explained that, grammar is constructed based on the corpus of the grammatical codes or signs, and it is restricted to the sentence-level units, but discourse reflects the specific grammatical units which are proper for a specific discursive aim. On the other hand, CDA sees discourse as a form of the social practice (Fairclough, 1989). Fairclough and Wodak (1997, pp. 80-271) enumerated the significant principles of CDA:

1. CDA addresses social problems,
2. Power relations are discursive,
3. Discourse constitutes society and culture,
4. Discourse does ideological work,
5. Discourse is historical,
6. The link between text and society is mediated,
7. Discourse analysis is interpretative and explanatory,
8. Discourse is a form of social action.

Based on CDA, new concepts and fields of research, such as marketization, globalization, gender, media discourses, racism, organizational and political discourses are on the focus of attention (Wodak, 2001). Fairclough (1989) proposed a model which covers three inter-related processes of analysis, including text analysis (description), processing analysis (interpretation) and social analysis (explanation). Fairclough (1993) in his paper stated that, CDA focuses on the political aspect of any discursive practice in order to uncover and explicit the relationship between the “Power” and “Domination” in the production of discourse, and also its reproduction. In fact, Fairclough (1993) tried to combine the theory of constructed power, which is based on the *hegemony* of Gramsci, and the theory of discursive practice, which is constructed based on the *Intertextuality* of Kristeva. In CDA both form and meaning are analyzed, since both of them are interdependent to each other. Moreover, in CDA different levels of social organizations including, situational context, institutional context, and cultural context are considered significant (Fairclough, 1998). In addition, Teun Van Dijk (1993) proposed a CDA model. Teun Van Dijk in his article, which was published in 1993, elaborated CDA with designing some vital questions including, what is CDA? what are its aims? what are its methods? and what are its theoretical foundations? He stated that, in order to answer these questions, the researcher must firstly study the social relations among “Discourse”, “Dominance”, and “Inequalities” (Van Dijk, 1993). The position of discourse analyst must also be considered as a significant parameter in CDA (Van Dijk, 1993). The special way of the critique and study of social inequalities which was proposed by Van Dijk (1993) is to focus on the role of discourse in (re) production and challenge of “Dominance”. Dominance was defined by Van Dijk (1993, pp. 249-250) as “the exercise of social power by elites, institutions or groups that results in social inequality including, political, cultural, class, ethnic, racial and gender inequality”.

Based on Van Dijk’s (1993) view point, the process of (re)producing discourse shows itself as the process of (re)producing discourse-power relation, which can be presented in different modes, such as denial, mitigation, enactment, etc. He emphasized that, the role of CDA is to reveal that, what the formal properties of text or verbal interactions, such as the grammatical structures, and discursive strategies were applied in the process of (re)producing the “Dominance” (Van Dijk, 1993). He noted that, the condition of legitimacy or acceptability is very significant in analyzing a discourse (Van Dijk, 1993). Moreover, the “Social Power”, or “Dominance” has the prerogative, or special power in accessing the social values, such as wealth, incomes, forces, education, knowledge, etc. In other words, it can restrict and control any action and cognition (Van Dijk, 1993). In fact, Van Dijk’s (1993) CDA approach is constructed based on these three important dimensions, as a form of triangle: 1-Dominance, 2-Discourse, and 3-Social cognition. Van Dijk (as cited in Wodak & Meyer, 2001, p. 24) stated that an analyzer must conduct his/her research on the basis of these linguistic considerations and essentials: Stress and intonation, word order, lexical style, local semantic moves such as disclaimers, topic choice, speech acts, schematic organization, rhetorical figures, syntactic structures, propositional structures, turn takings, repairs, and hesitation.

He (as cited in Wodak & Meyer, 2001, p. 26) also suggested six steps for the critical discourse studies:

1. Analysis of semantic macrostructures; topics and macro propositions;
2. Analysis of local meanings, where the many forms of implicit or indirect meanings, such as implications, presuppositions, allusions, vagueness, omissions, and polarizations, are especially interesting;

3. Analysis of “subtle” formal structures: here most of the linguistic markers mentioned are analyzed

4. Analysis of global and local discourse forms or formats;

5. Analysis of specific linguistic realization, for example, hyperbolus, Litotes;

6. Analysis of context.

Moreover, Farahzad (2011) proposed a three dimensional CDA model in TS. This model is derived from Fairclough's (1989) model of CDA and constructed at three different levels: textual, para-textual and semiotic levels. At the textual level, lexical and grammatical choices, and the translational strategies applied by translator are critically analyzed in order to find and reveal their ideological implications and also to compare the ideological implication(s) of meta-text to its corresponding proto-text, and the para-textual-level consists of studying prefaces, endnotes, footnotes, and the like. At the semiotic level, semiotic elements such as, graphics, illustrations, colors, fonts, and logos of the proto-text and meta-text, are compared with each other and analyzed, since they can be chosen and selected for a particular aim and can bear different load(s) of ideology.

2.1 Farahzad's (2011) CDA Model of Translation Criticism

Farahzad (2011) CDA model was constructed based on three levels: textual, para-textual, and semiotic levels. At the textual level, the analyst tries to analyze the lexical and grammatical choices of translator and also to compare them to the lexical and grammatical choices of the writer of the corresponding text, and also translational strategies, those which are sensed to be effective and influential such as, the addition and omission strategies, must be critically analyzed, since they may be used for a particular ideological aim by translator. Based on Farahzad's (2011) CDA model, a text can be analyzed based on these factors:

Lexical Choices. Choices of words by translator are not random. All the words are chosen and selected on the basis of a particular aim. She gave an example about the translation of a cultural specific item (CSI) of a proto-text by the Iranian translator. The Iranian translator did not choose the equivalent of the CSI and manipulated its meaning by his choice in order to make the meta-text more readable and desirable for the target readers. Undoubtedly, the application of such this manipulative strategy, can affect and change the proto-text. According to Farahzad (2011), a lexical item that bears a particular load of ideology may be translated in a completely different way, since translator's ideological orientation(s) can affect his/her choices of words.

Shift of Agency. Shifts could be obligatory or optional (Baker, 1998, as cited in Farahzad, 2011). The absence of resemblance between the linguistic patterns/structures of the proto-text and meta-text makes the obligatory shifts, whereas translator's decisions or different causes such as stylistic, cultural and ideological differences can lead to the application of the optional shifts by translator. Thus, when the optional shift which is related to a specific process-participant formulation happens, it can be ideologically considered, or if it occurs as a pattern in meta-text. For example, the temporal shifts that influence the temporal sequences of events and the states of affairs.

Passivization/Activization. When translator, translates an active sentence into a passivized structure, agent and action lose their notabilities. Farahzad (2011) believed that this manipulative strategy is ideologically significant, since it can be caused by translator's particular ideological orientation.

Nominalization. In the nominalization strategy, event or action of a verb is converted into a nominalized structure, without any agent and tense. Hence, it is less powerful than a verb. In the translation of proto-text, if nominalization as a pattern is frequently occurred, the actions become insignificant and work as the normal cases. Thus, such this manipulative strategy can be caused by translator's particular ideological orientation(s).

Positive/Negative. In the process of translation, when the positive sentence is translated and converted into a negative structure, or vice versa, different aspect of reality is bolded. This manipulative strategy bears a particular load of ideology, if it is frequently used in the meta-text, or if it is applied for a part of a text.

Tense. Change of tense is an alternation in temper. For example, converting the simple past structure of a sentence into the present perfect structure, in the process of translation, can change the states of affairs in such a way that, something that done or happened in the past, has still happened, or done, or something or someone that had a particular feature or character in the past has still had this feature or character. This manipulative strategy can be ideologically significant, since it may be caused by translator's particular ideological tendency.

Coordination/Subordination. When subordination is changed into coordination in the process of translation, the value and meaning of the main clause is decreased. Hence, it has a particular ideological implication.

Translational Strategies. Translational strategies include a large spectrum, from "shifts" to addition, omission, foreignization, domestication, etc. CDA as the tool of analysis is applied in the translation of proto-text to reveal their ideological implication(s). Based on Farahzad's (2011) CDA model, these strategies can be used for a particular aim by translator. For instance, the addition strategy that in comparison to what was written in the proto-text can give a special quality to the agent, or participant.

• Para-Textual Level

At this level, anything that is written, spoken or recorded about the texts, such as the additional information, preface, and postface of the writer and translator, foot notes, the end notes or comments of the editors, and the notes of the publishers are checked and analyzed in order to find and reveal the ideological motivations and tendencies of writing and translating a particular text.

• Semiotic Level

At this level, the texts (proto-text, and meta-text) are analyzed and compared with each other, based on their cover page designs, their illustrations, their typographical features such as size, color, and font, since such these semiotic features can be used for a particular aim.

2.2 Review of the Related Studies

Rahbar, Ranjbar Najaf Abad and Bateni (2013) analyzed the Persian translations of Webster's novel "Daddy Long Legs", which were translated before and after the Islamic Revolution of Iran. This research adopted Fairclough's (1998) model (Rahbar, Ranjbar Najaf Abad & Bateni, 2013). This study revealed that the Islamic Revolution had a serious impact on the translations of the novels written for children. In another attempt, Assadi Adinlou, Nezhad Dehghan and Khorsand (2014) analyzed the political literary novel "Animal Farm" written by George Orwell along with its Persian translations in order to find the socio-political and ideological themes of the ST and to compare them with their Persian translations. The research was done based on Van Dijk's (1999) theoretical framework under Lefevere's (2002) notion of ideology, change and power in literature and society.

The findings showed too significant ideological manipulations and distortions in the Persian translations of Orwell's novel. Similarly, Azodi and Salmani (2014) studied the impacts of ideology on the translations of the political news stories related to the Iran's nuclear program. The research was organized based on Fairclough's (1989) CDA model and Van Dijk's concept of ideology (2002). The news stories were selected from the worldwide news agencies namely, *Reuters*, *Washington Post*, *New York Post*, and *Forbes*, and were compared with their Persian translations, which were translated by *Fars news agency*. They concluded that, the translators of *Fars news agency* applied the dominant ideology of Iran's community and manipulated the content and the ideological loads of the original texts (Azodi & Salmani, 2014). Moreover, Li, Li and Miao (2018) compared the design of the cover pages of the Chinese and French translations of Jung Chang's *Wild Swans* with the cover page design of the corresponding English book. This study was conducted based on the semiotic framework of Kress and Van Leeuwen (2006). This research focused on the translators' ideological orientation(s) in choosing and selecting the cover page design of his/her translation. The content of this book is politically controversial. It has been acclaimed in western communities, but it has been banned in Mainland China. The results of the study showed that the orientalist ideology was applied by the Chinese translator in choosing and selecting the cover page design to increase the likeability and to decrease the anti- Mao load of the book.

3. Method

This research was a descriptive, explanatory, and comparative study and conducted on the basis of the qualitative method. Based on Farahzad's (2011) three-dimensional CDA model, the three Persian translations of *A Room of One's Own*, which were translated after the Islamic Revolution of Iran in 1979, were critically compared with their corresponding English book at the textual and para-textual levels.

3.1 Textual and Para-Textual Analysis of "A Room of One's Own" and Its Three Persian Translations

To compare the three Persian translations, which were translated by Mehrshadi (2017); Noor Bakhsh (2013); and Sajedi (2005), with their corresponding English book, the researchers studied the three Persian translations separately, without considering the English book to achieve a mentality about the translators' applied language and their style of writing. Then, the three Persian translations were critically compared with their corresponding English book at the textual and para-textual levels, and tables were drawn and discussions and conclusions were made by the researchers.

4. Results

The results of the study were brought with details in below:

4.1 Textual Analysis

As this table shows, Masoumeh Mehrshadi (2017) and Safoora Noor Bakhsh (2013), in the translation of "questions", translated it into "مشکل" and "مسأله". They are not the equivalent of this word. The equivalent of "question", is "پرسش". In fact, based on the previous sentence, as Woolf stated, she cannot draw a conclusion from the concept of "woman and fiction", because of the restrictions, and limitations of her society. Thus, the translators clearly restated her previous statement; the trouble of drawing a conclusion from the concept of "woman and fiction". On the other hand, it is undeniable that the Iranian translators put more emphasis on the statement of Woolf (1995) with considering it as an unsolvable problem. Their intention to change rather than choosing the equivalent can perhaps be caused by their feminist attitude. On the other hand, Azadeh Sajedi (2005), chose the equivalent and translated it to "پرسش". Consequently, her choice conveyed the ideological load of the sentence, without putting further emphasis.

As Table 2 proves, in the translation of "wineglasses", Masoumeh Mehrshadi (2017) translated it into "های نوشیدنی لیوان", which contains a general and neutral meaning. In fact, Woolf (1995), in her previous expression, emphasized on the question that, "why men drink wine and women drink water?". It is clear that, wineglass, in here, bears the load of feminist ideology, and "wine" was drunk by a tradition breaker, a woman (Woolf). Undoubtedly, the translator's decision is affected by the ethical restrictions of the target society; wine is forbidden as a drink and wine glass is forbidden too. But, Safoora Noor Bakhsh (2013), and Azadeh Sajedi (2005) with choosing the equivalent and foreignization strategy conveyed the western and feminist ideological loads of the word.

Based on CDA approach, passivization/activization strategy can bold a particular aspect of an expression or sentence. As Table 3 shows, in the translation of Azadeh Sajedi (2005), "Have served" is translated into "have been employed...". The function of this structure puts more emphasis on the impact of the patriarch system on the life of woman. Applying the passivization strategy can indicate to the feminist ideological orientation of the translator against the patriarch-religious

Table 1. Lexical choices

Proto-text (1995)	M.T ₁ Masoumeh Mehrshadi (2017)	M.T ₂ Safoora Noor Bakhsh (2013)	M.T ₃ Azadeh Sajedi (2005)
I have shirked the duty of coming to a conclusion upon these two questions -	من از زیر بار وظیفه ی نتیجه گیری این دو مشکل شانه خالی کرده ام.	من از زیر بار وظیفه ی نتیجه گیری در مورد این مسأله شانه خالی کرده ام-	من از زیر بار این وظیفه که در مورد این دو پرسش به نتیجه برسم، شانه خالی کردم-

Table 2. Lexical choices

Proto-text (1995)	M.T ₁ Masoumeh Mehrshadi (2017)	M.T ₂ Safoora Noor Bakhsh (2013)	M.T ₃ Azadeh Sajedi (2005)
Meanwhile the wineglasses had flushed yellow and flushed crimson; had been emptied; had been filled.	در این میان لیوان های نوشیدنی زرد و قرمز، خالی و پر می شدند و بدین سان، تا نیمه های ستون فقرات هم که جایگاه روح است، تقریباً روشن می شد.	در این بین جامهای شراب زرد و قرمز می شدند، خالی می شدند و پر می شدند. و بدین ترتیب تا نیمه های ستون فقرات هم که جایگاه روح است کمابیش روشن می شد.	در این فاصله گیلاس ها که از زردی و قرمزی در خشنده بودند خالی شده و دوباره پر شدند. وقتی آن روی لبهایمان بالا و پایین می شد در نیمه راه ستون فقرات را که جایگاه روح است، پایین می آورد و بنا بر این به تدریج نوری روشن شد.

Table 3. Grammatical choices

Proto-text (1995)	M.T ₁ Masoumeh Mehrshadi (2017)	M.T ₂ Safoora Noor Bakhsh (2013)	M.T ₃ Azadeh Sajedi (2005)
Women have served all these centuries as looking-glasses possessing the magic and delicious power of reflecting the figure of man at twice its natural size.	در طول همه ی این قرون زنان مثل آئینه هایی عمل کرده اند.	طی همه ی این قرن ها زنان چون آئینه هایی عمل کرده اند.	زنان در تمام این قرن ها مانند آئینه هایی به کار گرفته شدند .

Table 4. Grammatical choices

Proto-text (1995)	M.T ₁ Masoumeh Mehrshadi (2017)	M.T ₂ Safoora Noor Bakhsh (2013)	M.T ₃ Azadeh Sajedi (2005)
In 1919—which is a whole nine years ago she was given a vote?	در سال 1919- یعنی دقیقاً نه سال پیش- به او حق رای داده شده	در 1919- یعنی دقیقاً نه سال پیش-به او حق رای داده شده.	در سال 1919- که در حدود نه سال پیش است- او رای داد .

system of Iran. On the other hand, Masoumeh Mehrshadi (2017) and Safoora Noor Bakhsh (2013) preserved the active structure of the statement, which shows “women” as “doer”, and indicates to the point that, they (women) independently and intentionally, without any force from her opposite sex, serve themselves as a mirror; a thing that can portray anything except itself.

As this table shows, Azadeh Sajedi (2005) with applying the activization strategy, changed the passivized structure of the original sentence in her translation, and manipulated the ideological load of this expression. In fact, the passivized structure of the sentence indicates that, the patriarch system of England was already enacted a law in order to allow the participation of females to the important decisions for their country. But, the translation of Sajedi (2005) bolded another aspect of the writer’s expression, and decreased the feminist ideological load of it. Applying this manipulative strategy can influence the readers’ interpretations and deflect their minds from the main point, “gender discriminations”. It seems that this strategy is unintentionally applied by the translator, because of her misunderstanding.

As this table proves, Masoumeh Mehrshadi (2017) and Safoora Noor Bakhsh (2013), changed the negative structure of “...could not fail to be aware...” into positive structure, which intensified the ideological load of the sentence. It seems that this manipulative strategy is used by the Iranian translators because of their feminist ideological orientation.

As this table shows, Azadeh Sajedi (2005) translated “who is dead now” into “که اکنون زنده نیست”. Changing from positive structure to negative structure intensifies the load of the feminist ideology

Table 5. Grammatical choices

Proto-text (1995)	M.T ₁ Masoumeh Mehrshadi (2017)	M.T ₂ Safoora Noor Bakhsh (2013)	M.T ₃ Azadeh Sajedi (2005)
The most transient visitor to this planet, I thought, who picked up this paper could not fail to be aware, even from this scattered testimony , that England is under the rule of a patriarchy.	داشتم فکر می کردم حتی مسافر عبوری ای سی هم اگر ای روزنامه را بر می داشت مسلمما کم و بی از ای دلای متوجه می شد که انگلستان زی سلطه ی نظام پدر سالاری است	فکر کردم اگر یک مسافر عبوری این سیاره هم این روزنامه را بر میداشت، قطعا از همین شواهد پراکنده هم متوجه می شد که انگلستان زیر سلطه ی یک نظام پدر سالار است.	فکر کردم مهمانان گذرای این رستوران که به این روزنامه نگاه می کنند حتما از این اذعان و گواه پراکنده نیز نمی توانند به این نتیجه نرسند که انگلستان تحت سلطه ی مرد سالاری است.

Table 6. Grammatical choices

Proto-text (1995)	M.T ₁ Masoumeh Mehrshadi (2017)	M.T ₂ Safoora Noor Bakhsh (2013)	M.T ₃ Azadeh Sajedi (2005)
And I thought of that old gentleman, who is dead now,...	به یاد آن آقای پیر افتادم که حالا از دنیا رفته بود...	وبه یاد آن آقای پیر افتادم، که حالا از دنیا رفته...	و به فکر آن پیر مرد مودب بودم که اکنون زنده نیست.

Table 7. Grammatical choices

Proto-text (1995)	M.T ₁ Masoumeh Mehrshadi (2017)	M.T ₂ Safoora Noor Bakhsh (2013)	M.T ₃ Azadeh Sajedi (2005)
Why was one sex so prosperous and the other so poor?	چرا یک جنسیت آنقدر متمول بود و دیگری آنقدر تهی دست؟	چرا یک جنسیت آنقدر غنی بود و دیگری آنقدر فقیر؟	چرا یک جنسیت اینقدر کامروا است و جنسیت دیگر آن قدر بیچاره؟

Table 8. Grammatical choices

Proto-text (1995)	M.T ₁ Masoumeh Mehrshadi (2017)	M.T ₂ Safoora Noor Bakhsh (2013)	M.T ₃ Azadeh Sajedi (2005)
She left no plays or poems by which we can judge her.	او هیچ نمایشنامه و شعری از خود به جا نگذاشته که از این راه بتوانیم درباره اش قضاوت کنیم.	نمایشنامه و شعری از خود به جای نگذاشته که از طریق آنها درباره اش قضاوت کنیم.	او هیچ نمایشنامه یا شعری از خود نمی گذارد که ما بتوانیم در مورد او قضاوت کنیم.

of this sentence. In other words, this manipulation increased the offensive load of the meaning which was lied behind this sentence. It seems that the feminist ideological orientation of the Iranian translator affected her translation.

As this table proves, Azadeh Sajedi (2005) changed the tense of this sentence, from simple past into simple present, and recreated this sentence for the meta-audiences, who suffer from gender discriminations. Applying this manipulative strategy can indicate to her feminist attitude against the patriarch- religious system of Iran.

As this table shows, Masoumeh Mehrshadi (2017) and Safoora Noor Bakhsh (2013), changed the tense of this above sentence, from simple past into present perfect, and generalized its load of feminist ideology to present time. In addition, Azadeh Sajedi (2005) changed the tense of this sentence from simple past to simple present. Applying such this manipulative strategy can indicate that, the feminist ideological orientation of the Iranian translators influenced their translations.

Table 9. Grammatical choices

Proto-text (1995)	M.T ₁ Masoumeh Mehrshadi (2017)	M.T ₂ Safoora Noor Bakhsh (2013)	M.T ₃ Azadeh Sajedi (2005)
I must have opened it for instantly there issued, like a guardian angel barring the way with a flutter of black gown instead of white wings, a deprecating, silvery, kindly gentleman, who regretted in a low voice as he waved me back that the ladies are only admitted to the library if accompanied by a fellow of the college or furnished with a letter of introduction.	شاید آن را باز کرده بودم، چون بلافاصله مردی مهربان، با موهای سفید، و چهره ای متأسف مثل فرشته ی نگهبانی که به جای بال های سفید، با تکان دادن لباس سیاه خود مانع راه من می شد جلوی من ظاهر و همان طور که مرا به عقب هدایت می کرد با صدای آهسته عذر خواهی کرد و گفت که خانم ها فقط با اجازه یکی از اعضای دانشگاه یا معرفی نامه می توانند به کتابخانه وارد شوند.	حتما آن را باز کرده بودم، زیرا بلافاصله آقای مهربان، سفید مو و معترض مثل فرشته ی نگهبانی که به جای بال های سفید، راه را با تکان دادن لباس سیاه خود سد می کند - جلوی من ظاهر شد و همانطور که مرا عقب می راند آهسته عذر خواهی می کرد و گفت که بانوان تنها در معیت یکی از اعضای دانشگاه یا آراءه ی معرفی نامه اجازه ی ورود به کتابخانه را دارد.	باید آن را باز می کردم و در یک لحظه یک آقای مودب و مهربان که چهره ه ی پوزش آمیزی داشت و صدایش نرم و واضح بود مانند فرشته ی محافظی که به جای بال های سپید، عبا ی مشکی داشت راه را بر من سد کرد و در حالی که به من اشاره می زد برگردم با لحنی تأسف بار گفت خانم ها فقط در صورتی اجازه ورود دارند که همراه یکی از دانشجویان دانشکده باشند یا معرفی نامه داشته باشند.

Table 10. Translational strategies

Proto-text (1995)	M.T ₁ Masoumeh Mehrshadi (2017)	M.T ₂ Safoora Noor Bakhsh (2013)	M.T ₃ Azadeh Sajedi (2005)
His expression suggested that he was laboring under some emotion that made him jab his pen on the paper	از چهره اش بر می آمد که تحت تاثیر احساسی است که او را وا دار می کرد مدادش را <u>مثل خنجر</u> بر کاغذ فرود آورد.	از چهره اش چنان بر می آمد که به شدت تحت تاثیر احساسی است که او را وا میداشت تا قلمش را <u>مانند خنجر</u> بر روی کاغذ فرود آورد،	قیافه اش حاکی از آن بود که تحت چنان احساسی سخت مشغول به کار است که او را مجبور می کند. قلمش را در کاغذ فرو کند.

As this table shows, Azadeh Sajedi (2005), changed the subordination into coordination, and manipulated the pragmatic meaning and the ideological load of this expression. It seems that the translator's misunderstanding caused this manipulation. In fact, the writer intended to stress on the unfair enacted laws and women's rights ignorance by the patriarch system of England. In other words, she, as a woman, had not any chance to go to the libraries of England and use its books. Woolf (1995) stated that when she opened the door and took one step, she faced with bad reflections from her opposite sex, and he did not allow her to enter the library, because of her sex. But, the translation of Azadeh Sajedi (2005) deflects the mind of the target reader from the concept of gender discriminations which is lied behind this expression.

As this table proves, Masoumeh Mehrshadi (2017) and Safoora Noor Bakhsh (2013), used the addition strategy and intensify the feminist ideological load of this expression. It seems that their feminist ideological orientation affected their translations. In other words, their translations clearly show that his (male sex) pen acted like a dagger and destroyed the nature and character of woman.

As this table shows, Azadeh Sajedi (2005) added this sentence: "فکر میکنم او یک زن بود." to the translation of this expression, that increased the feminist ideological load of it. It seems that her feminist ideological orientation caused this manipulation. In fact, Sajedi (2005) with adding this sentence, stressed on the point that woman as a genius person was extremely ignored and suppressed by her opposite sex.

As this table shows, in the translation of this sentence, the Iranian translators with applying the omission strategy, translated "...some women..." to "زنان" and affected the feminist ideological

Table 11. Translational strategies

Proto-text (1995)	Masoumeh Mehrshadi (2017)	Safoora Noor Bakhsh (2013)	Azadeh Sajedi (2005)
Indeed, I would venture to guess that anon, who wrote so many poems without singing them, was often a woman.	حقیقتاً با این فرض تا به آنجا پیش می‌رویم که فکر می‌کنم گمنام که آن همه شعر بدون امضا نوشته است اغلب زن بوده.	در واقع، در این اندیشه، تا به آنجا پیش می‌روم، که فکر میکنم "گمنام" که آن همه شعر بدون امضاسروده است، اغلب زن بوده.	به درستی که این جرات را داشتم حدس بزنم که ناشناسی که اشعار بسیاری نوشت بدون اینکه آنها را بخواند یک زن بوده است. <u>فکر میکنم او یک زن بود.</u>

Table 12. Translational strategies

Proto-text (1995)	M.T ₁ Masoumeh Mehrshadi (2017)	M.T ₂ Safoora Noor Bakhsh (2013)	M.T ₃ Azadeh Sajedi (2005)
Why are some women poor?-	چرا زنان فقیرند؟	چرا زنان فقیرند؟	چرا زن ها ضعیف هستند؟

Table 13. Translational strategies

Proto-text (1995)	M.T ₁ Masoumeh Mehrshadi (2017)	M.T ₂ Safoora Noor Bakhsh (2013)	M.T ₃ Azadeh Sajedi (2005)
She pervades poetry from cover to cover; she is all but absent from history.	او که در تمام کتاب های شعر حضور دارد اما از تاریخ غایب است.	موجودی که در همه کتاب های شعر نقش عمده ای دارد ، اما از تاریخ بکلی غایب است.	او بر تمام شعر سایه افکنده است ، او همه چیز است اما در تاریخ غایب است.

load of it. In fact, the reproduction of this sentence, in the translation of the Iranian translators, indicates that, all women encounter with poverty. Applying this manipulative strategy by the Iranian translators can be caused by their feminist ideological orientation against the patriarch-religious system of Iran.

As this table proves, Masoumeh Mehrshadi (2017) and Safoora Noor Bakhsh (2013) did not translate this sentence, "She is all.". The omission of this sentence decreased the ideological load of the writer's feminist expression. In fact, the writer wanted to put more emphasis on the important and undeniable role of women and also the confession of male sex about the proficiency of women and their perfection. But, this omission decreased the power of the writer's expression.

4.2 Para-Textual Analysis

Regarding the para-textual level of Farahzad's (2011) CDA model of translation criticism, the translators' footnotes, and prefaces were taken into account. It seemed that, Noor Bakhsh (2013) tried to show her translation as an absolute reproduction of the proto-text, since she emphasized on the bad conditions of women in the patriarch societies, such as forcing them to be housekeeper, avoiding them from school, or facing with casual interruptions. On the other hand, Masoumeh Mehrshadi (2017), bolded Virginia Woolf's mental disorder and bad conditions of her life such as, losing the members of her family and her friends during the world war I and II, being raped by her half-brother, and finishing her life with suiciding. Undoubtedly, such these negative aspects of the life of Virginia Woolf cannot be accepted by the religious-cultural societies, like Iran and can affected the readers' viewpoints, to the extent that they may refuse to accept her ideology or even they may call her as a fanatic feminist writer. On the other hand, Azadeh Sajedi (2005) portrayed the political aspect of this novel and introduce Woolf (1995) as a political feminist writer.

It should be noted that, during the study and comparison of the footnotes of the meta-texts with the footnotes of the proto-text, the researchers did not find the important and significant notes with (a/the) particular load(s) of ideology that could be added, or omitted by the Iranian translators.

5. Discussions

As these extracted samples proved, some manipulations and changes were occurred by the three Iranian translators. In addition, some feminist positions were taken by them in the processes of their translations against the patriarch-religious system of Iran, in such a way that some parts of the proto-text that bared the feminist ideology were powerfully translated into Persian; through the application of the manipulative strategies their ideological loads were increased and intensified in their translations. Moreover, some mistranslations were seen in the translation of Azadeh Sajedi (2005). Consequently, they manipulated and affected the ideological loads embedded within the parts of the proto-text. Furthermore, the traces of ideology which affected the proto-text were related to the political, cultural, and religious conditions of the society of Iran after the Islamic Revolution. It should be noted that all the manipulative strategies of Farahzad's (2011) CDA model were applied by the three Iranian translators except the application of the nominalization strategy, and also Safoora Noor Bakhsh (2013) did not apply the subordination/coordination strategy in her translation.

6. Conclusion(s)

As Farahzad (2009) stated, no text can be called as the original, or target, since no text can be the original of another one. In fact, through the re-contextualization, manipulation is inevitably happened by translator, and some words, phrases, and sentences are added, deleted, manipulated, and changed for a particular aim. The critical study of *A Room of One's Own* and its three Persian translations, that were translated after the Islamic Revolution of Iran, revealed that, the Iranian translators intentionally or unintentionally forced to manipulate and change some parts of the proto-text, in order to adjust the ideological loads of them to the norms, and values of the target readers' society. The findings also indicated that, the traces of ideology, which affected the Persian translations, were related to the political, cultural, and religious conditions of the society of Iran after the Islamic Revolution. On the other hand, some feminist positions were taken by the three Iranian translators against the patriarch-religious system of Iran. Moreover, this study showed that, Noor Bakhsh (2013) had the least usage of the manipulative strategies in her translation, and Sajedi (2005) had the most usage of the manipulative strategy in her translation. It should be noted that, some mistranslations were seen in the translation of Sajedi (2005). Generally, the manipulative strategies, which were intentionally or unintentionally used by the three Iranian translators, did not significantly affect the ideological loads of the proto-text. In fact, translation as a communicative action, is mixed up with the values of the target readers. Undoubtedly, translator, readers or audiences, context of the reproduction, and writer's message(s) make a foursquare in TS. This research seems to be good for the students of TS and teachers in the area of pedagogy, since it can give them fruitful information about the comparative study, critical-thinking, and the practical evaluation of translation as a target-oriented action. This study can be also conducted on the basis of the other theories and approaches such as the Skopos theory of Vermeer (1978) and the normative approach of Toury (1995).

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