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Faculty of Graduate Studies

Differences in Word Choice between Male and Female Translators: in Historical, Hostile and Romantic Texts

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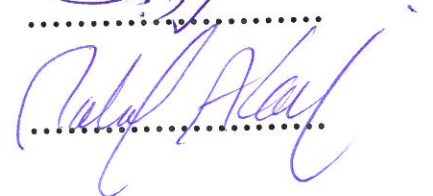| Defense Committee Members	Signature
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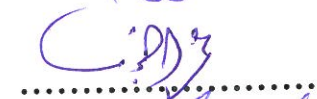
Dedication

To my amazing mother who supported me throughout my life, and to my father's memory.

To Bilal and Juman.

Acknowledgement

إقرار

إنا الموقعة أدناه مقدمة الرسالة التي تحمل عنوان:

اقر بان ما اشتملت عليه هذه الرسالة إنما هو نتاج جهدي الخاص ، باستثناء مـــا تمـــت الإشارة إليه حيثما ورد، وان هذه الرسالة ككل من أو جزء منها لم يقدم من قبل لنيل أية درجة علمية أو بحث علمي أو بحثي لدى أية مؤسسة تعليمية أو بحثية أخرى.

الفروقات في اختيار الكلمات بين المترجمين الذكور والإناث: في النصوص التاريخية والعدائية والرومنسية

Differences in Word Choice between Male and Female Translators: in Historical, Hostile and Romantic Texts

The work provided in this thesis, unless otherwise referenced, is the researcher's own work, and has not been submitted elsewhere for any other degree.

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Abstract

Differences between females and males exist on various levels including translation. This is a pioneer study in the field of gender and translation which is hoped to be the beginning of further research in translation. It aims at answering the question of whether there are unintentional differences between genders in the translation of non-emotive historical texts, and emotive texts: hostile and romantic, from English to Arabic.

The researcher has conducted two studies to answer the question: in the first one, she has compared translated chosen quotations of two versions of already published translations of George Orwell's *Nineteen Eighty Four* by professional female and male translators, in addition to quotations of translations by MA students from two different universities of *Without Remorse by Clancy,* and *The Witch of Portobello* by Coelho; the second study compared translations of romantic, hostile and historical excerpts provided by students majoring in Applied Linguistics and Translation Prorgam from An-Najah University and professional translators. The researcher has opted for descriptive analysis for the non-emotive texts for both samples; however, for the emotive texts, the

researcher opted for a quantitative analysis to guarantee objectivity and consistency in the process. For the latter, Fuzzy Logic (FL) rules have been created and applied based on equivalence theory. The emotive translations were scored according to the FL rules while FL calculations were processed. The researcher has come to the conclusion that female translators were more expressive when translating romantic texts in comparison to male translators who seemed more comfortable dealing with violence. In historical/ non-emotive texts, both genders provided almost identical translations. This applies to samples of translators and texts tested in the study. Further research is needed.

Chapter One

1.1. Introduction

"Whatever women do, they must do twice as well as men to be thought half as good. Luckily, this is not difficult."

— Charlotte Whitton, Canadian feminist, and Mayor of Ottawa (March 8, 1896 – January 25, 1975)

It is undeniable that psychological differences do exist between women and men, and those differences affect their choice of words; according to the gender paradox theory by Labov, women use prestige forms of language over stigmatized forms when compared to men. Differences in speech can be referred to social, gender related factors which cannot be treated in isolation from sex.

Coexistence between females and males has made us, humans, survive until now. However, males, by and large, have always been more dominant in the sense of having more access to activities that grant them power; besides, they are known to be physically stronger than many women, which lets them have a feeling of superiority. Male dominance has been defined by Friedl (1975:7) as "a situation in which men have highly preferential access, although not always exclusive rights, to those activities to which the society accords the greatest values, and the exercise of which permits a measure of control over others.". Sanday (1981:164) states this male dominance under two categories: "exclusion of women from political and economic decision-making" and, "male aggression towards women".

By these categories, men are guaranteed to stay in a higher power position than women even if women could gain partial access to those masculine activities. Therefore, the status of women has always been connected to male dominance and the limited social roles assigned to them.

There have been many assumptions regarding the differences between sexes affecting or being affected by the roles played by each. Each gender is assumed to fulfill specific roles in a specific culture. According to the social scientist Ann Oakley (1972: 158), gender is not only human sex (female and male); it also reflects the social value of each sex which is created by the interaction between females and males, and the environment they live in. This means that gender roles are the outcome of an active ever-changing interaction between individuals and society, and are relatively bound by the biological differences between both sexes.

With respect to the differences between genders in language usage in communication and interaction, researches have shown that men and women use language communication for different reasons. Many scholars agree that while women use language to create and enhance social relations, men use communication to practice power and dominance (Maltz and Borker, 1982; Leaper, 1991; Mason, 1994; Wood, 1996). Moreover, women seem to be more expressive, tentative, and polite in conversations and men are more dominant and assertive (Basow and Rubenfield, 2003).

Women and men speak for different reasons. For women, communication or conversation is important and highly valued as it enables them to create and foster relationships (Surrey, 1983; Statham, 1987; Chodorow, 1989; Hartmann, 1991). Gray (1992) and Tannen (1990) agree that women think that conversation is used to talk about problems, which helps them enhance and deepen the relationship with the other party. Men, on the other hand, think that conversation helps them stay dominant in a relationship. Men offer solutions and give advice to the other party, without having to speak about more personal details (Basow & Ruben field, 2003). This is to say, women mostly use speech to build and strengthen relationships and men, to dominate. It is also agreed upon by many researchers that in social interaction, women tend to be more emotional while communicating with others, while men are unemotional and less personally involved in conversations (Miller, 1976; Dinnerstein, 1977; Chodorow, 1978; Grilligan, 1982; Eagly, 1987).

As women are concerned with building close relationships and men are more concerned about maintaining their dominant status, their choice of words varies. In this regards, Lakoff (1975) argues that women choose less powerful language as they speak more politely: they swear less than men, and use tag questions more often seeking agreement; he explains that because women speak more tentatively and less assertively than men, they are placed in a position where they are perceived less confident and relatively less powerful. This leaves men, who are not hesitant to use strong

and assertive words, in a favorable position of power, dominance and leadership.

Many studies have addressed communication differences between women and men and focused on the differences in speech between them on. Coates claims that those differences are present on "phonological, morphological, syntactic or lexical levels" (1998:7). According to Coates (1986: 23), topics of conversation, styles of speaking and even manners vary according to the gender of participants involved in communication. It was Maltz and Borker (1998: 421) who were the first to propose the **two-cultures** theory in which they assume that women and men have two subcultures, hence different conversational styles which can be connected through 'interethnic communication'. They also suggest that "women and men have different cultural rules for friendly conversation and that these rules come into conflict when women and men attempt to talk to each other as friends and equals in casual conversations" (Ibid: 429).

In an attempt to explain these differences in communication (including verbal communication), Aries (2006) points out that it is reported that men take a leading role in a conversation: 'directive and hierarchical' as they tend to talk more and interrupt conversations more. However, women tend to be "more expressive, supportive, facilitative, egalitarian and cooperative". They also give more personal details and pay more attention to relationships than men, Aries (1987: 170).

Although speaking and writing are substantially different, they still have similar characteristics as both are considered productive skills vs. receptive skills (listening and reading). These characteristics are expected to be found in translation because it is a form of speech, viz communication. However, as translation is thought of as a second original written by the translator, does it mean that gender will affect the translation the same way it affects speech?

Culture is dominated by the stronger sex, and that plays a main role in forming language and language usage. This is to say that the dominant sex's subculture has a considerable impact on their word choice, and vice versa, to help fit in and participate in their respective communication. Aries (1998:73) notes that "[t]he gender differences we observe are produced in a context in which men hold positions of power over women". For a woman to access such a community of male dominance, and for her to be accepted, or for her to show dominance and strength around her peers, she needs to speak a common language, to make them perceive her power.

Gender can be thought of as a built-in system of patterns and assumptions, thought and behavior that unless one is aware of, it cannot be avoided. That is to say, it is uncontrollable and it is planted very deep since birth that it becomes 'normal' to deal with in everyday life. As Beauvoir said, "One is not born, but rather becomes a woman" (Translated by E.M. Parshley in Von Flotow, 1997:5); a quotation which has been circulating for some 20 years, even before gender became a spoken of issue like

nowadays. As women started to rebel against the social roles assigned to them and form movements to support their fellow counterparts, this quote has gained more importance with time. Women had to occupy specific typical roles in society and were not allowed to go any further. A less thought of field with respect to the female/male distinction was translation, as women occupied a lower social status when compared to men, translators also were not given the . Whether this was explicitly or implicitly stated, such beliefs evoked the present researcher to pursue such an issue: comparing the translation of women to the translation of men.

Emotions are expected to interfere in the process of translation to a certain degree. Differences between male and female language choices are expected to be present in translation, as the latter shares the same ultimate purpose with speech, i.e., communication, though the modes are different.

1.2. Statement of the problem:

Gender plays a role of ideology as each gender has its own subculture which affects their beliefs and style of life in a certain degree. A professional translator can choose to either reveal or hide altogether her/his female or male voice. With non-emotive texts that require literal translation, ideology is of minor importance; however, translating emotive texts is more complex as the feelings of the reader, who is the translator at the same time, are evoked which means that the chance of an unintentional interference is higher. This is because a translation is seen as a

reconstruction of the original text in the target language, gender is expected to interfere when a translator is reproducing the text. The main question, hence, is if translation means a reproduction of an original text in another language; will gender have an impact on the translation? In other words, will the translator's gender be visible in the translation?

This study compares female translation to male translation of specific types of texts: historical/plain texts, hostile/ aggressive, and romantic texts, in order to highlight the differences and similarities in word choice and expressions. It attempts to answer the following questions:

1- Does women translation differ from that of men's in historical, hostile/aggressive, and romantic types of texts?

2- Do women translations carry more emotive weight directed by higher expressiveness?

3- Finally, does gender play a subtle role in the process of translation in a way that can make a specific gender excel in translating a type of text rather than another? In other words, does gender interfere in the unintentional decisions the translators make about their choice of words?

In order to answer these questions, rigorous analytical tools are needed to enable the researcher draw the comparison between the two sexes in translation.

1.3. Significance of the study:

This study attempts to tackle unintentional spontaneous differences in translation caused by gender variation. The researcher was able to find only one study in the field by Leonadri, titled: *Gender and Ideology in Translation: Do Women and Men Translate Differently? A Contrastive Analysis from Italian into English*. This study compared translation between Italian and English, whose aim was to discover whether translation rendered by women was different from that rendered by men (Leonadri, 2007:19).

Proving that differences between women and men's talk apply to translation of highly emotive texts helps providing a better understanding for the patterns that can appear while comparing female to male's translation. In addition, it can help us understand how to benefit from the differences, if there are any, in professional practical life. This is through providing translators with professional training in the fields they show weakness in, based on the results.

Finally, this study is intended to help us embrace differences between females and males rather than rebel against, or criticize, them. Whether female translators show more emotions in romantic texts, and men are willing to express their feelings in hostile texts, that is to be pinpointed rather than judged as good or bad. The study simply aims at proving points

of strength of the translations of both genders rather than criticizing weaknesses or inabilities, as far as translation is concerned.

1.4. Hypothesis:

The present research hypothesizes that women and men translate differently, i.e., a woman's translation could be said to be more expressive and richer in the romantic texts; on the other hand, men's translation of hostile texts (contexts that include hostility, aggression) is more expressive. However, in plain texts (non-emotive texts) there should be only differences referred to the individual (the translator) based on the translation rather than differences based on gender, which are sharply distinct due to gender differences.

The differences to be tackled are unintentional and spontaneous, and could be seen to be caused by difference in sex, as sex plays the role of hidden accumulative ideology rather than the direct effect of the individual translator's background and spoken beliefs.

1.5. Limitation of the Study:

Although this research has reached its aims, there were unavoidable limitations. First, this research was conducted on a small size population consisting of limited number of university students, and professional translators. Therefore, to generalize the results for larger groups, the study should have involved more participants at various levels. Second, the three

types of texts used for the study (narrative/ historic, aggressive and romantic) were limited to the excerpts chosen. More variety at the texts provided for translation could present results which could be used for generalization.

1.6. Literature Review:

For decades, translators have not had theories about their translations. Their thoughts and feelings were not to interfere in the translation process. A translator was simply thought of as a "monkey, with no choice save to make the same grimaces as his master" (Leppihaline, 1997:19); the status a translator had was similar to that of women's who were not even allowed to vote before 1920, and were still demanding equal rights with men. There were many studies which attempted to break the norms, and to change the stereotypes about the position of women and roles assigned to them in society; stereotypes that limited women's role to motherhood and housework, while men's as the providers and protectors of the family (Edgell and Docka, 2007). As Von Flotow (1977:7) says:

> …some work has also led to positive views of women's engendered behavior, associating women with qualities of nurturing, cooperation, ecoloical sensitivity as well as considerable psychological and physical strength.

Translators' beliefs, thoughts and emotions ('translation' is used for both processes of translation and interpretation) were not of any value as the focus was on the main persona, i.e., the author, who was given all the attention. Similarly, women's thoughts and feelings, in general, were

underestimated and degraded as they were thought of as inferior to men, regardless of the importance of the role they played in their lives.

Differences between both sexes' backgrounds, the expected and accepted roles assigned to them by society, and the dominance imposed on them - all cause the difference in how women and men are expected to handle and tackle "things" and even in how they *speak*, let alone how they translate. Cameron (1985:93) thinks, "…since language determines reality, women maybe alienated not only from language, but also from the female experience it fails to encode." This is to say that the patterns commonly used in language to express human experience are made and dominated by men reflecting a male's experience and missing the part where women can speak up about their experiences loud enough to have their own patterns of language vis-à-vis those of men's.

Life experience and personal background affect one's way of thinking and speech. When it comes to language usage, many women, for sure, do not express their thoughts and feelings in the same way as men do because they did not go through the same experience of, let's call it, "superiority" nor had the same roles assigned to them by the society. The other way around is also applicable. Until now, even though one comes across "superior/inferior" and "dominant/dominated" terms, the researcher in this research uses them as common terms without implying that women are simply less important or are weaker.

Many recent scholars have stressed the importance of the role of the translator. Bassnett (1996:22) states that "the translation can now be seen as a process in which intervention is crucial." Alvarez and Vidal, (1996:5) see this intervention as made through choices the translator makes which are driven by ideological backgrounds, *history* and *socio-political milieu* which represent culture.

In sociolinguistics, gender distinctions are studied and considered as one factor which causes variation in speech; since 1975, there have been three books influencing the sociolinguistics of gender: Mary Ritchie Key's *Male/Female Language* (1975), Robin Lakoff's *Language and Woman's Place* (1973 and 1975), and Barrie Thorne and Nancy Henley's *Language and Sex: Difference and Dominance* (1975). These books are considered the beginning of a new era that gives translators more importance. They have been the basis for further and more recent studies that tackle new gender related issues on various levels.

Wardhaugh (2005) examines the linguistic differences between female and male talk about subjects, such as food, drink, life and books. He states out that females and males have different intonations, choose different vocabulary, and use different gestures (paralinguistic systems). He also points out that women talk more about food and drinks, life and books; males talk more about business, sports, politics and money issues.

Burman, et al (2008) claim that there are differences in the way that female and male's brains function; they say that the "bilateral activation in the inferior frontal and superior temporal gyri and activation in the left fusiform gyrus of girls was greater than that of boys." (Ibid:1349) They add that this activation in the inferior frontal and fusiform is linked to linguistic accuracy in girls' use of language, as their brains react regardless of the model used as a stimulus, while boys' brains react according to the "modality of word presentation" (Ibid: 1359). They conclude that "girls rely on a supermodel language network, whereas boys process visual and auditory words differently." (Ibid: 1349).

Although it is still scientifically controversial, women are typically thought to be more emotional than men, which might be connected to the social norms or ways that children are raised up. The expectations by parents, family and society members, toys and colors and patterns fed into the child's brain, impose a pattern of thought and behavior amongst children of both sexes. These social norms constantly affect individuals even as adults. Eagly and Steffen (1986) mention that the majority of researches comparing typical men and women found that men are more aggressive than women (especially physically) and women are more emotionally expressive than men, especially physically as observed through their behavior.

It is also thought women have learnt that expressing their emotions is fine and natural, when men are taught to suppress them, which might be

true for some types of emotions. For example, men learn, through social norms, not to cry when they are sad. Women might talk more about their feelings; however, not many people pay attention to the aggressive and hostile feelings that men show regularly. It is as if emotions were divided to feminine emotions and masculine ones. A previous study by Grossman and Wood (1993) has shown that men reported less intense emotions when asked to express them because either they could not or because of the social patterns they were brought up with, but not because they had fewer emotions. According to Sollie (2000:42):

> Socialization experiences that emphasize that men should avoid showing weakness or expressing intimate feelings undoubtedly contribute to men's inability to meet their wives' emotional needs.

She also adds that masculinity is appreciated in men, "and exhibiting anything that might be viewed as feminine is generally disparaged" (Ibid: 42).

As the ultimate reason for translation is communication, just like speaking and writing, differences which are found in speech are expected to be found in translation. The question of whether society can affect translation just the way it affects speaking is left unanswered due to the lack of scholarly research in the field, especially when we are talking about two completely different languages with two different cultural realities. Nord (2005:13) stresses the point that translation is a recreation of the source text causing the translator to embrace a different culture:

> The translator is not the sender of the ST message but a text-producer in the target culture who adopts somebody else's intention in order to produce a communicative instrument for the target culture, or a target-culture document of a source-culture communication.

Once one thinks of the power language has and gives, s/he should not forget that language is always fed by those who are in control. The collective experience of females in a specific culture sharing the same background is different from that of males. That is because of the different roles assigned for each gender by society. For example, in the Palestinian society, women are bound by rules they are expected to follow by the society. For examples, the type of toys females are given since they are toddlers are different from those of boys; if a female child likes cars, adults would judge her to be 'boyish'. Moreover, there are certain activities that are men-exclusive which can affect the type of vocabulary (language) they learn, and use as it becomes limited to the type of activities they practice. For example, playing cards at a coffee-shop is habit which is commonly practiced by males; females have limited access to it and to the vocabulary used in this activity. This means that two languages mean two different consciousnesses controlled by two different cultures which eventually affect the choices a translator makes.

Many scholars agree that the translation process is driven by ideology. Fawcett (1998:107) points out that translation has always been affected and directed by people's "belief to produce a certain effect in translation". He also claims that one can consider all human activities to be

motivated by ideology (2001:106), a claim with which Calzad-Perez (2003) and Schaffner (2003) agree.

According to Venuti (1998:10), "any language use is a site for power relations." That is, the strong cultures dominate the weak ones. Through that, he introduces the terms of *domestication* and *foreignization* which can be reflected and affected by gender background and behavior.

However, Hatim and Mason (1997) argue that translation is a reflection of what a translator thinks. Still, translators can choose to hide their own feelings and thoughts, but then, this can mean that their work will reflect the commissioner's ideology. The question is, how flexible ideology shifts are or how far can a translator's ideology interfere in comparison with the original text's (author's) ideology? Hatim and Mason (1997:147) think that translators "intervene…feeding their own knowledge and beliefs into their processing of the text". They also add that the translation act is never neutral as it doesn't happen in isolation of a social context, and "is, in itself, an ideological activity" (1997:121).

Coates (1986:1) tackles the issue of gender identity: "speech is an act of identity: when we speak, one of the things we do is identify ourselves as male or female". Scholars used to think that men talk more than women in mixed environments. That is because language meant power, so men used language to dominate also (Soskin and John, 1963; Eakins and Eakins, 1976). In addition, Tannen (1990) argues that it is not a matter of who talks

more. She explains that women and men have different ways of communicating their thoughts and feelings as they have different purposes for interaction.

However, Tannen (2010) stresses the point that even though the styles can vary, the purpose expressed by the speakers (women and men) can be the same. She also adds that "Boys and men are also concerned with connection, and girls and women with power, even as they may have different ways of pursuing these goals".

Although women and men share the same culture in the same society, still they have two different experiences in life and roles to play based on gender. Maltz and Borker (1998:422) give an example of misunderstanding that might be caused by the differences in using minimal responses:

> Imagine a male speaker who is receiving repeated nods or "mm hmm's" from the woman he is speaking to. She is merely indicating that she is listening, but he thinks she is agreeing with everything he says. Now imagine a female speaker who is receiving only occasional nods and "mm hmm's" from the man she is speaking to. He is indicating that he doesn't always agree; she thinks he isn't always listening.

According to Holmes (1992), men talk longer and contribute more in formal contexts, such as seminars and TV discussions. Those contexts have "status-enhancing potential", which is sought for by men more than by women. However, women tend to make more contributions to less formal contexts to facilitate "exploratory talk".

Following these facts, gender is assumed to play the subtle ideological role in translation as it is an inseparable part of a translator's identity. The role of gender in a specific society is connected to the culture which controls the patterns of thought people have. As language is the tool, and language feeds it, and is fed by culture, gender ideology will interfere either intentionally (by feminists, for example) or unintentionally (unconscious choices directed by gender). And so, the difference in word choice can vary in talk, and writing. The question left is if it does in translation as a second original writing which is the purpose of this study.

Chapter Two

2. Data Collection and Methodology:

To test whether gender ideology leads to rendering different translations, the researcher has conducted two studies: Study I which is an experimental study and is used as a reference, and Study II based on the first one. The main statistical tool used is FL which is a form of multi-valued logic. It is based on 'degrees of truth' rather than the traditional 'true or false'.

2.1 Samples:

The samples are divided into two main groups: professional and student translators. The samples for each study were chosen separately in two different time spans.

2.1.1. Study I: Experimental Study Samples:

Three types of texts from three novels; the first is by George Orwell's *Nineteen Eighty-Four* (1949) as translated by Masri (1990) (a female translator) and al-Shami (2006) (a male translator) which are used for the professional translation's comparison. Tom Clancy's *Without Remorse* (1994), *The Witch of Portobello* (2008) by Paulo Coelho, were chosen so as to compare the differences between the female and male students' translation. Excerpts at the levels of historical/ plain narrative, violent, and romantic texts. *Nineteen Eighty-Four* will be used to test

gender interference (i.e., biological sex) in plain non-emotional texts, while both *Without Remorse* and *The Witch of Portobello* will be used to test whether differences in translation are existent in cases of highly emotive texts, proving or disproving of stereotyping, such as: 'Women are more emotional and more expressive than men in translation just like they are in speaking'.

The first comparison is between phrases and words chosen by the researcher from the mentioned translated version of *Nineteen Eighty-Four*. The second comparison involves a pilot study targeting M.A. students in the field of translation at two universities in the West Bank (An-Najah National University and Al-Quds University) who have studied a minimum of 5 courses in the field, including "Theory of Translation". Chosen excerpts from Tom Clancy's *Without Remorse* (1993) and *The Witch of Portobello* (2008) by Paulo Coelho were given to 11 female and 9 male students from both universities without informing them about the purpose of the study so as not to make them gender conscious. One female and one male's translations were excluded for the many mistakes they contained.

For comparison purposes, the researcher highlighted words/ expressions that are plain (no connotations), and words/expressions that carry specific negative or positive emotive weight. As several translators are involved, individual differences which do not occur in repeatedly are ignored and the focus is on finding a pattern in the translation of the

highlighted words in the translation of both sexes that is used in the comparison.

Fuzzy Logic Rules were created according to Equivalence Theory in which Vinay and Darbelnet (1995) define translation as a procedure that "replicates the same situation as in the original, whilst using completely different wording" (Ibid.: 342). However, Nida introduces two types of equivalence: *formal equivalence* or *formal correspondence* and *dynamic equivalence* presented in the second edition by Nida and Taber (1982). Formal equivalence "focuses attention on the message itself, in both form and content", while dynamic equivalence relies on "the principle of equivalent effect" (1964:159).

The outcome is given grades based on Fuzzy Logic Rules to ensure consistency as they were used to grade the impact of the "image" and "feeling" of the provided translations which is compared to the impact of the original text. Fuzzy Logic outcome is then used to analyze and describe the data on hand.

2.1.2. Study II:

The researcher decided to precede a second phase of the experiment after modifying the FL rules and changing the texts.

After the First Study, the researcher noticed that if the texts handed for translation were more emotive, the differences in the translations

between genders could be more highlighted, thus FL results would be clearer; in the First Study, FL results were very similar because FL rules were not sensitive enough as the scoring system followed had close numbers: (1-9: 1-3 for translation which has failed to read equivalence, 4-7 for equivalent translation and 8-9 for a creative translation). In the second Study, a more accurate and descriptive scoring system was created (1-3 when the translation is not equivalent, 4-5 when the translation is semantically equivalent, 6-7 when the translation is pragmatically equivalent, 8-10 when there is full equivalence semantically and pragmatically, and 10 when there is an addition which made the translated version better than the original.

For comparison purposes, similar to Study I, two groups of translators were chosen; however, more focus was given to professional translators when compared to Study I. In addition, the students were chosen from one university in an attempt to minimize the variants. The two groups consisted of:

1. M.A. students: the researcher chose ten students (five females and five males) who have finished at least 18 credit hours of the Applied Linguistics and Translation program at An-Najah National University, and have not graduated yet.

2.   Professional translators: ten translators (five females and five males) were chosen who have B.A. in English or in Translation, and who have a minimal work experience of two years as translators.

The researcher used descriptive analysis for the pairs of translation samples provided by the female and male translators. Similar to Study I, Fuzzy logic rules were created and modified to test the translation equivalence and FL quantitative results were used in the analysis.

2.1.3. The texts:

Basing on the observations made on the translations in Study I, the researcher decided to select shorter texts, choose the phrases which are requested to be translated and put them in tables to allow the translators to focus on them, and avoid complete omissions.

The romantic texts are excerpts taken from *The Notebook* (1996) by Nicholas Spakrs (1996) and *The Trespasser* (1912) by D.H. Lawrence. The first one is left genderless as the speaker is unknown, and the second one is a romantic scene between a woman and a man who are acting intimately. Those texts are thought to have a strong emotional impact on both female and male translators as they address both genders.

The first aggressive text is taken from *Slaughterhouse* (1969) by Kurt Vonnegut, Jr. and the second one is a documented testimonial by Shelly, a survivor of domestic violence. The first has a dominant masculine

voice with which the male translators should have more acquaintance, and the second one has a dominant female voice which the females may relate to.

The texts are chosen carefully to trigger both female and male translators' feelings in different ways which is assumed to leave a mark on their translation. The researcher traced gender related patterns based on the Equivalence Theory by Vinay and Darbelnet (1995:342) who define translation equivalence as a procedure which "replicates the same situation as in the original, whilst using completely different wording".

2.2. Theory of Fuzzy Logic Sets:

In the conventional sets theory, an element either belongs or does not belong to a set. However, this essential concept does not take into account common and simple real life situations when an element partially belongs to a set (Chevrie:1998). To deal with these situations, the concept of a fuzzy set was created. Its theory is based on the concept of partial membership: each element belongs partially or gradually to the fuzzy sets that have been defined. The boundaries of each fuzzy set are not "crisp", but "fuzzy" or "gradual". In this research, fuzzy sets have been used to model and evaluate social performance criteria in various studies.

2.3 Membership Functions:

A fuzzy set is defined by its "membership function" which corresponds to the concept of a "characteristic function" in classical logic. In the conventional sets theory, the degree of membership of an element to a set is ruled by strict values [0; 1]. Figure 2.1 shows the difference between characteristic and membership functions: in the characteristic function, X_1 and X_2 are the boundaries of the set, if $X_n < X_1$ (X_n is smaller than $X_{1)}$ it is not a member even if the difference is very small, and the same if $X_n > X_2$ (X_n bigger than X_2). In real life applications this is not practical. In contrast, the membership function is able to solve this problem efficiently where the degree of membership varies between [0; 1] (Timothy: 2004).
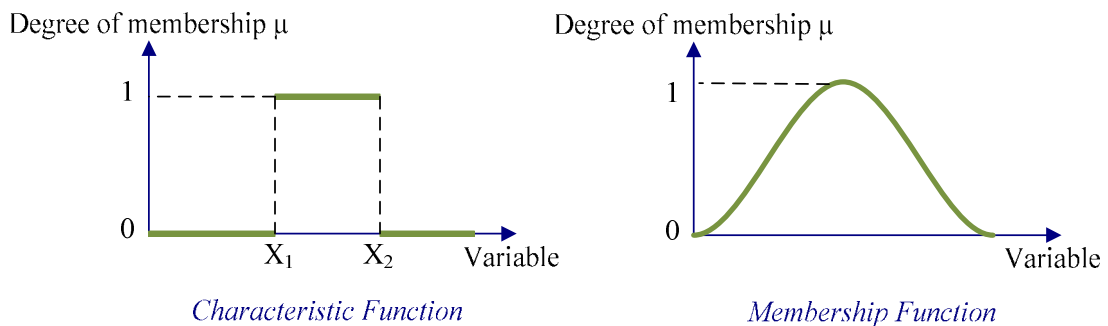
Figure 2.1: Characteristic Function vs. Membership Function.

A number of fuzzy sets can be defined on the same variable to meet practical needs, for example the sets "high", "medium" and "low".

Moreover, membership functions can assume any shape; however, they are often defined by straight segments. Benefits of using such

membership functions are their simplicity, and that they contain points allowing definition of areas where the variable belongs to the fuzzy set (or a set whose items may overlap) and areas where it does not, thereby simplifying the analysis.

In this research, the researcher could make use of FL more than any other statistical tool, as there are not any rigid rules to judge translation as good or bad, especially when the translators are either professional or trained ones. FL was needed to translate the way a brain judges translation and to create a numerical scoring system which guarantees objectivity and consistency in the process. FL rules are created by the researcher to suit this paper and followed carefully by her. It is expected for any reader to reach the same results if they follow the same rules of the scoring system.

2.4 Fuzzy Process:

A fuzzy process consists of three main steps, fuzzification, inference, and defuzzification. Figure 2.2 illustrates the relation among them.

Figure 2.2: fuzzy process description.

Fuzzification is the process of converting a real variable value into a fuzzy one. It consists of determining the degree of membership of a value

to a fuzzy set. In this way, qualitative information such as expertise can be modeled and analyzed.

Fuzzy rules which are applied in the inference study are classed in the field of artificial intelligence because their general purpose is to formalize and implement a human being's method of reasoning as they are usually derived from human expertise. The most commonly used inference mechanism is the "Mamdani" one. A fuzzy rule is of the type:

IF "statement/s" THEN "conclusion". In this rule, statement/s can be made of a combination of AND, OR, NOT operators, as seen in figure 2.2.

At the end of inference, the output fuzzy set is determined, but cannot be directly used. A defuzzification step is needed to move from the "fuzzy world" to the "real world". A number of defuzzification methods can be used, the most common of which is calculation of the "centre of gravity"

In this research, FL was used in the quantitative analysis (for the emotive texts) which was created according to the equivalence theory. FL rules were determined and made by the researcher as following to ensure consistency in judgment.

In Study I, FL was used to give each translation of the romantic and hostile chosen texts a value between (1-9) for the feelings (which is related

to the denotative meaning) and images in comparison with the original text. Those values are used as a grading system for the translation as follows:

- o   1-3 means that the translation has failed to reach the equivalence.

    Example: "tracing" (*Without Remorse*) was translated as "بحركة" which means that it has failed to reach the equivalence as the impact of both image and feeling accompanying the translation is less than that of the image and feeling of the original text. In other words, the translator has failed to transfer the message and was graded 1 for both image and feeling's impact. In "Kelly nodded" (*Without Remorse*), some translators translated it as "كيلي هز رأسه" and thus, the translation was graded as: image 4, feeling 3 because the image of somebody moving his head was transferred (the same impact), but the denotative meaning accompanying "nod=agree" was not transferred.

- o   4-7 means that the translation has reached the equivalence (with a margin of good equivalence to a better one).

    Example: "she wrapped her arms tightly" (*Without Remorse*) was translated by a female translator as: "ولفت ذراعيها بإحكام" and was given 5 for both image and feeling impact because the image and the feeling in the translated text deliver the same impact of the image and feeling of the original text. However, if a translator omits a word

which affects either image or feeling (their impact on the reader compared to the original), a lower grade is given separately.

o   and 8-9 has reached the equivalence and the translator has produced a better version as a second author of the original text and that is rarely found.

o   0 is given where there was no translation provided at all. However, 1 is given for any translation which was available even if it did not correspond to the original meaning to differentiate it from (no translation available).

The FL sets of rules that are used to apply the scoring system determined above are based on comparing impact (i.e., equivalence) of the translated images and feelings to those of the original texts. The researcher uses "**less**" to express that the translation of images or feelings has less impact (i.e., not equivalent), "**OK**" to express that the impact is partially the same (i.e., there is partial equivalence) and "**creative**" to express that the impact is higher and better than the original's (i.e., better equivalent).

The FL set of rules in words are:

	Rule	Evaluation
1.	If image is less and feeling is less	Less
2.	If image is less and feeling is the same	OK
3.	If image is less and feeling is better	OK
4.	If image has the same impact and feeling has the same impact	Equivalent
5.	If image has the same impact and feeling is better	Equivalent
6.	If image has the same impact and feeling is creative then	Creative
7.	If image has better impact and feeling is less	OK
8.	If image has better impact and feeling has the same impact	Equivalent
9.	If image has better impact and feeling has better impact	Better
10.	If image has better impact and feeling is creative	Superb
11.	If image is creative and feeling has the same impact	Equivalent
12.	If image is creative and feeling is better	Superb
13.	If image is creative and feeling is creative	Superb

In the second study, FL Rules were recreated to tackle semantic and pragmatic impact (equivalence) of the translations provided by the female and male translators. Translations were given a score of (8) if they were semantically and pragmatically equivalent to the original; the lower scores mean that the translation is moving far from full equivalence and pragmatic equivalence, and closer to semantic equivalence. The table below shows the scoring system that had been followed:

o **Semantic impact (technique)**

- Complete omission= 0

- Omission= 1

- Replacement =4

- Accurate (literal, semantic equivalence)= 8

- Addition= 10

o Pragmatic impact

- Complete omission=0

- Less than original=1 (where there is omission in the message, mistranslation, or where the denotative meaning is missing).

- Similar to the original (pragmatic equivalence)= 8

- Better than original =10 (where there is addition)

The following examples explain how those rules were used:

Omission:

"Billy was down on all four" (*Slaughterhouse*) was translated as " كان بيلي بالأسفل"

The translator omitted "on all four" and translated only "down" and thus scored (1).

Replacement:

"Weary socked Billy a good one" (*Slaughterhouse*)

Weary was translated as: "السأم", and "a good one" was translated as: " ضربة قوية", both scored (4). The translator has replaced the name of "Weary" with "boredom" causing total distortion in the pragmatic meaning, and in the second example, the replacement did not have a negative impact on the pragmatic meaning which scored: 8

Less than original: (where there is omission in the message, mistranslation, or where the denotative meaning is missing)

"…knocked Billy away from the bank" (*Slaughterhouse*) was translated as "أخرج بيلي من البنك"

The translator mistranslated "bank" which was a "river bank" in reference to the context. This has caused distortion in the meaning, thus scored (1).

The set of new rules which were used for the FL equations are as follows:

	Rule	Result
14.	If there is complete omission on both sides, then there is no translation provided.	Complete omission, no equivalence
15.	If there is omission and the pragmatic impact is less than original's.	Not equivalent
16.	If there is omission and the pragmatic impact is similar to the original's.	Pragmatic equivalence
17.	If there is semantic replacement and the pragmatic impact is less than the original's.	Not equivalent
18.	If there is semantic replacement and the pragmatic impact is similar to the original's.	Pragmatic equivalence
19.	If there is semantic replacement and pragmatic impact is better than the original's.	Pragmatic equivalence
20.	If the translation is semantically accurate and the pragmatic impact is less than the original's.	Semantic equivalence
21.	If the translation is semantically accurate and the pragmatic impact similar to the original's.	Full equivalence
22.	If the translation is semantically accurate and the pragmatic impact better than the original's, then it is a full equivalence.	Full equivalence
23.	If there is semantic addition and the pragmatic impact is less than the original's.	Not equivalent
24.	If there is semantic addition and the pragmatic impact is similar to the original's, then it is a full equivalence.	Full equivalence
25.	If there is semantic addition and the pragmatic impact is better than the original's.	Equivalent, better than the original text.

Chapter Three

3. Data Analysis:

3.1. Study I

The first study is an experimental study which is used by the researcher as a basis for the second study. It consists of two parts: the first is a comparison two translations for a novel by a professional female and a male translators, and the second is a comparison between translations of M.A. students' translations

3.1.1. Professional Translation:

To compare professional translations, the researcher dealt with already published translations of the same novel (George Orwell's *Nineteen Eighty Four*, 1949), one by a female translator and another by a male.

The researcher highlighted texts according to the three categories she assigned (narrative/ historical, romantic and aggressive/ hostile). For the narrative, plain (non-emotive) texts, descriptive images were chosen for their availability in this type of texts. The researcher chose these non-emotive texts to be able to prove or disprove the assumption that female and male translation should be accurate and similar when the translators are not emotionally provoked. For the romantic and aggressive texts, emotive scenes and language were chosen to prove or disprove the assumption that female and male translations should vary (to a certain degree) when

translators' emotions are provoked. Those chosen phrases were put in tables and the differences in translation were pointed out, especially in the usage of language in the latter two types.

After comparing professional translators' translations, the researcher applied the same methods to the translations of a larger group of M.A translation students to support the results and to avoid the assumption that the differences between the male and the female translators were due to personal individual differences. To be able to generalize and support the findings of the comparison between the professional female and male translations, the researcher had chosen to implement a pilot study.

3.1.2. Pilot study:

A group of 20 M.A. in translation students, who had studied a minimum of five courses in the field including "Theory of Translation", were chosen to translate texts from *Without Remorse* (1993) by Tom Clancy and *The Witch of Portobello* (2008) by Paulo Coelho. The sample included 6 females and 4 males from An-Najah National University, Nablus; in addition to 5 females and 5 males from al-Quds University, Abu Deis, to translate texts chosen from the two novels mentioned above.

The same steps mentioned above at the professional translation level were followed to evaluate the translation of all the texts.

3.1.3. Narrative/ non-emotive professional translation:

Translators opt for various methods or techniques to keep the equivalence and transfer the message from the original text to the translated text, such as: omission, addition and elaboration. The present researcher sheds light on four of them: omission, addition (in words rather than message: the focus is on word count and those additions that lack concrete change in the meaning), literal translation, and elaboration, which is the addition that contributes to the message with connotations or more explanation.

When these techniques are adopted by translators, they do not always improve or change the quality of the text, (i.e., improve or add to the quality of the original texts). As long as the translator is not visible by her/his creativity, we will consider the translation equal and not better than the original text. The researcher suggests that, if the translation enhances the message and the equivalence surpasses the expectation of delivering the equal message in the target text, then we can judge the quality of the translation to be better than that of the original. The original texts below are taken from *Nineteen Eighty Four*, 1949.

- **Omission:**

a. **Female Translator Omission:**

	Original text	Female Translation	Male Translation
1.	the telescreen	Total omission	الجهاز الذي كان يسمى شاشة الرصد
2.	Suddenly	Total omission	فجأة
3.	ruggedly handsome features	قسمات وسيمة	قسمات جميلة وإن كانت لا تخلو من خشونة وصرامة

As seen above, the female translator completely omits (1) and (2) from the translation and she partially translates (3). She drops "ruggedly" from the phrase and keeps the image more positive. On the other hand, the male translator seems to explain (1), give accurate translation to (2) and elaborate on the original text in (3). Although the female translator adopts omission, she is less visible than the male translator who sounds more rhetorical and shows more rigidity in the features of the character in (3).

The female translator avoids translating negative features that could distort the image of the character in (3) while choosing complete omission in (1) and (2).

b. **Male Omission:**

	Original Text	Female Translation	Male Translation
1.	fruity voice	صوت جميل جذاب	صوت
2.	Abruptly	فجأة	Total omission
3.	Nearly	تقريباً	Total omission

In male omission, the translator omits "fruity" from (1) and completely ignores (2) and (3), while the female translator tries to explain the same word "fruity" with two words to deliver a similar message to the original. However, she gives literal translation for (2) and (3) without any additions or modifications.

In omission, the samples reveal that the male translator uses more elaboration in the places the female translator adopts omission, while the female translator tends to give more direct (literal) translation in the places omitted by the male translator. However, to explain this from a psycholinguistic perspective, both opted for elaboration (as will be seen in the next section: 3.3.2.) in cases where the other failed to translate which added to the quality of the translated phrases; in addition, the female translator seemed to be hesitant to translate negative features in the description of a character's image.

- **Addition:**

a. **Female Addition:**

	Original Text	Female translation	Male Translation
1.	fruity voice	صوت جميل جذاب	صوت
2.	production of pig-iron	إنتاج الحديد الخام عند خروجه من أتون المصهر	إنتاج الحديد الخام
3.	a year early	عندما كان أصغر من السن المطلوبة بسنة واحدة	أو قبل سنة من ذلك

The female translator is provoced to add more words to explain the original text which is something the male translator does not see necessary, as the translation shows. The additions made here reflect a successful attempt by the translator to focus on transferring a clear image from the SL to the TL.

b.   Male Addition:

	Original text	Female translation	Male translation
1.	Bright (day)	مشرقاً	بسمائه الصافية
2.	impossible to be certain	من المستحيل	من رابع المستحيلات
3.	From the grille at the counter	من المسخنة التي على المنضدة	من فوق قضبان طاولة توزيع طعام الغداء

In (2), the male translator is more creative in his translation by using "رابع المستحيلات": instead of using a simple direct equivalent; he chose to focus on the message and use an old Arabic saying. However, in (1) and (3) his additions enhance the images.

It is noticed that both translators attempt to enhance certain images they choose by giving more explanation which is not included in the original text. This type of additions makes the text sound more natural.

•   **Literal translation:**

a.   Female translator:

	Original Text	Female Translation	Male Translation
1.	Creamy	قشدي	أبيض
2.	had refused	رفض	ترك
3.	very full	ملأى تماما	تغص بمن فيها

In the three examples above, the female opts for literal translation while the male translator seems to overlook the difference between (white) and (creamy). In (3) the male translator uses a more metaphoric or idiomatic phrase. Both translators achieve the target equivalence.

b.   Male translator:

	Original text	Female translation	Male translation
1.	more than a metre wide	لا يتجاوز عرضه أكثر من متر	يربو عرضه على المتر
2.	quiet optimism	التفاؤل	التفاؤل التام
3.	humorous, brutal face	ووجه خشن وفك قاس	ذا وجه وحشي ساخر

Again, the male translation shows more creativity in (1) using the word يربو when he could have used more literal word يتجاوز. On the other hand, the female translator fails to deliver the accurate meaning as she gives the opposite meaning لا يتجاوز, instead. In (2), the female translator ignores "quiet" yet the male translator gives the translation of "quite" instead of "quiet". He either replaced it consciously or he misread it; in both ways, it shows more commitment to the original text. In (3) the male translator gives literal translation while the female deviates from the original meaning of the original text by translating "humorous " as "فك قاس".

Although the female translator fails to deliver the correct message in (1), her translation does not cause distortion to the translated text for the reader who lacks knowledge of the original text, but it does cause distortion in the information transferred to the TL. However, by attempting to give a

literal translation, the male shows more commitment to the original text in the examples given above.

- **Elaboration:**

a. **Female Elaboration:**

	Original text	Female translation	Male translation
1.	made for the stairs	اندفع نحو السلم	مشى نحو السلالم
2.	production of pig-iron	إنتاج الحديد الخام عند خروجه من أتون المصهر	إنتاج الحديد الخام
3.	It has also been suggested by the book	إن السمات الجغرافية غير المألوفة للحجرة والكتاب	ولكن هذا الإيحاء كان مصدره أيضاً ذاك الدفتر

In (1), the female translator uses the word اندفع instead of مشى which indicates abrupt behavior and lack of patience on the part of Winston as he was not satisfied with the situation. The male translator gives simple translation for the same phrase. In (2) and (3), the female translator elaborates on the original text while the male translator commits himself to the original text.

b. **Male elaboration:**

	Original Text	Female translation	Male translation
1.	swirl of gritty dust	دوامة رملية	دوامة من الريح المحملة بذرات من الغبار
2.	ruggedly handsome features	قسمات وسيمة	قسمات جميلة وإن كانت لا تخلو من خشونة وصرامة

The male translator here gives an exaggerated longer translation for (1) which weakens his translation as it makes it less natural than the female's translation who gives a more direct concise meaning. In (2), the male translator successfully draws the image of the character by elaboration, while the female translator ignores the word (ruggedly) in (2) and keeps the image more positive.

Both translators elaborate on the original texts above, but they do not add new information. However, their elaboration contributes to the clarity of the text.

The samples above show that there are no concrete differences that add or decrease the quality of the translation rendered by both female and male translators. As seen above, there are some cases where the female gave a better quality of translation and others where the male did. The differences, like the female's attempt to focus on the positive image of a character, can be referred to the style of writing rather than the quality of the target texts. Moreover, their contribution to the texts makes the translation clearer and more natural rather than rigid, in many cases.

3.1.4. Narrative/ non-emotive student translation:

In the following examples, the focus will be on instances where omission and addition occurred. The researcher also records observations of formal translation and deviation from the original meaning. The latter is noted when original words and messages are replaced by others, or

interpreted, by the translator. The original texts below are taken from *Without Remorse*, 1993

1.   "Camille had either been the world's most powerful hurricane" (p:1)

1.a. Observations on female students' translations:

Omission: Four of the female students used omission: one omitted "the world's" and three omitted "had either been".

Addition: One added يعتبر and two added لعل at the beginning of the sentence as an opening. However, the literal meaning of لعل causes deviation from the original meaning, but here, it seems that the translators used it as an opening word failing to see the semantic meaning that accompanies its semantic meaning.

Elaboration: Two added هز العالم. One added زوبعة هوائية and one added عاصفة before (Camille).

Accuracy: Three students achieved an equivalent message through giving formal literal translation. One of them had gender confusion as she treated "Camille" as a female name.

1.b. Observations on male students' translations:

Omission: There were three omissions of the phrase "had either been".

Addition: Three additions were noticed, one of which was elaboration. Two added opening words واجهت and اعتُبر.

In elaboration, the translation was descriptive أقوى ظاهرتين طبيعيتين وهما الإعصار المصحوب بالأمطار. Note that the same example included omission.

Deviation from the original meaning: Two confused "Camille" for a city name instead of a hurricane.

Accuracy: Five students achieved an equivalent message through formal literal translation.

2.   "or the largest tornado in history" (P:1)

2.a. Observations on female students' translations:

Omission: Two omitted (tornado) from their translation.

Addition: One added في العالم.

Deviation from the original meaning: Four replaced (زوبعة-tornado) with (إعصار-hurricane), and one used elaboration and chose to be more descriptive by using ريح عاتية for (tornado). However, the rest of the phrase was translated literally.

Accuracy: Three gave literal translation equivalent to the original text.

2.b. Observations on male students' translations:

Omission: There is one omission; still, the translator only kept الزوبعة-tornado)

Elaboration: One gave a more descriptive translation for (tornado) by choosing إعصار دوامي instead of زوبعة.

Deviation from the original meaning: One has replaced (tornado) by (hurricane) which is إعصار.

Accuracy: Five students gave literal translation which was accurate and one of them used transliteration to translate (tornado-تورنيدو)

3.   "…it had done the job" (P:1)

3.a. Observations on female students' translations:

Omission: No omissions occurred.

Deviation from the original meaning: One completely deviated from the original message by translating it into يؤكده جهاز التنقيب.

Accuracy: Four gave literal translation and by that failed to reach translation equivalence.

Three reached translation equivalence through translating the message rather than the words: namely functional translation خلف, أحدث دماراً كبيرا دماراً كبيراً, and دمّر. And two could deliver the negative sense of the message فعل فعلته which is also a functional translation.

3.b. Observations on male students' translations:

Omission: One gave neutral translation with one word أصابت.

Deviation: Three attempted to give their own interpretation, but failed to deliver the original message.

Accuracy: Three gave literal translation and by that failed to reach equivalence.

One reached equivalence through translating the message تضررت. One delivered the negative message فعل فعله.

4. "to this oil rig" (P:1)

4.a. Observations on female students' translations:

Omission: There was one case of total omission, and six cases where (this) was ignored.

Accuracy: The rest of the students opted for literal translation with minor changes in the form منصة البترول/ النفط, منصة البترول, منصة استخراج البترول.

4.b. Observations on male students' translations:

Omission: There were six cases of omission. One student translated only (النفط-oil) and five students ignored (this).

Elaboration: One student was more descriptive منصة التنقيب عن البترول هذه.

Accuracy: The rest of the students opted for formal translation with minor changes in the form منصة البترول/ النفط, منصة البترول, منصة استخراج البترول.

5. "Thought" (P:1)

Both female and male translators opted for the same translation choices فكر ،
اعتقد، ظن…etc. even by adding the doer of the action (Kelly). However,
there was omission on the males' side.

6. "The super-structure" (P:1)

This part was problematic for most of the students, females and
males equally, as they misread "super" to be "upper". There was no gender
related pattern noticed; they all had the same translation behavior.

6.a. Observations on female students' translations:

Omission: One complete omission.

Deviation from the original meaning: One translated it as الهيكل\ الرئيسي.

Accuracy: Five students misread it to be "upper" and gave somehow
formal translation الخارجية/ الفوقية، الهيكل/ البنية.

Three gave equivalent literal translation المبنى، البناء العظيم، المنشئ الضخم
العملاق.

6.b. Observations on male students' translations:

Omission: One omitted (super) and replaced it with (rig): بنية المنصة.

Deviation from the original meaning: two cases, one translated it as السطح
الخارجي another and البنية التحتية القوية.

Accuracy: Six students misread it to be "upper" and gave somehow literal translation البنية الفوقية، البناء العلوي...etc.

None of the translators gave equivalent translation.

7. "was wrecked" (P:1)

All translators opted for formal translation which was enough to deliver the original message; however, there was one complete omission on the female translators' side.

8. "four of the massive legs" (P:1)

8.a. Observations on female students' translations:

Omission: Two omitted (massive).

Addition: One of those who did omission also added مثبتة.

Accuracy: The rest of the students opted for literal translation to achieve the translation equivalence.

8.b. Observations on male students' translations:

Omission: Four omitted (massive).

Addition: One added (rig).

Accuracy: The rest of the students opted for formal literal translation to achieve the translation equivalence.

9. "Weakened" (P:1)

Both genders opted for literal translation. There was one omission on each side and one exaggeration with the meaning on each side: (female:دُمِّرَت) and (male: اهترأت).

10. "twisted" (P:1)

Both genders opted for formal translation as the word has many synonyms. There is only one complete omission by one female translator.

11. "the ruined toy" (P:1)

11.a Observations on female students' translations:

Omission: One partial omission; the student ignored (ruined) and kept (toy).

Accuracy: Two students interpreted it as بقايا ألعاب and دمية مهملة. The rest of them gave formal literal translation. All of their attempts were successful and they could give the translation equivalence.

11.b. Observations on male students' translations:

Omission: One partial omission: The student ignored (ruined) and kept (toy).

Deviation from the original meaning: One student replaced (toy) with (doll) and translated it as دمية\تالفة which even if it is not exactly the same meaning, it still delivers the message by rendering a functional translation.

Accuracy: Two students interpreted it as شيء صغير and لعبة معطوبة. The rest of the students gave formal translation which was enough to achieve the equivalence.

12. "gigantic child" (P:1)

12.a. Observations on female students' translations:

All students gave accurate formal translation; however, there is one case when the student parses the adjective to (toy) rather than to (child) لعبة أطفال كبيرة.

12.b. Observations on male students' translations:

Deviation from the original meaning: One student replaced (child) with (thing) and translated it as دمر بواسطة شيء عملاق. The meaning could still be understood.

Accuracy: The rest of the students gave formal/literal translation to achieve the translation equivalence.

13. "torched off" (P:1)

13.a. Observations on female students' translations:

Omission: There was one complete omission.

Accuracy: The rest of the students achieved the translation equivalence through formal translation: حُرق، احترق، تم احراق.

13.b. Observations on male students' translations:

Omissions: There were two complete omission cases.

Deviation from the original meaning: There was one case where the student completely deviated from the meaning by translating it as تم تقطيعه. Moreover, there was one who translated it as (استخدام النار-using fire) instead of (torched off) which allowed him to give partial equivalence.

Accuracy: The rest of the students gave formal translation to achieve the equivalence.

14. "dive base" (P:1)

Both genders opted for literal translation to achieve the translation equivalence; "base" was translated as قاعدة or منصة, and "dive" was translated by most of them as غوص and some of them غطس. There was only one addition on the female translators' side after "dive base" في تلك المجموعة.

15. "Wavered" (P:1)

None of the students used omission or addition in the translation of the word. Female students showed more creativity and variety translating the word when compared to the male translators.

Females translation choices varied by using the following words: ترددت،تتراقص، تأرجح، ارتعشت، تمايلت، فتغلغلت، تذبذبت, while male translators gave the following translations for the same word: تسللت، تذبذبت، يترد،تموجت.

16. "the rippled" (P:1)

Both genders opted for literal translation. There was one omission on each side. Moreover, one female translator translated it as متوتر and one male translator translated it as المشقوق.

17. "Made for good visibility" (P:1)

17.a. Observations on female students' translations:

Addition: Three students added the word (too-أيضاً).

Deviation from the original meaning: One translated it literally وجدت لرؤية واضحة.

The rest of the students used formal translation for the phrase to achieve the equivalence.

17.b. Observations on male students' translations:

Addition: One student added the word (too-أيضاً).

Deviation from the original meaning: Two students gave their own interpretations for the phrase. One was كانت مرئية تماماً and the other was وذلك كان منظراً جميلاً.

3.1.5. Conclusion:

As seen above, both genders opted for formal translations for the narrative, non-emotional texts to achieve the translation equivalence which was successful in most of the cases. The examples above revealed no concrete difference between female and male translators. The differences were rather individual than gender related and the translators were mostly invisible as they rarely showed interference in the text and the message.

3.2. Romantic and hostile texts:

3.2.1. Professional female and male translators:

As explained in the Methodology part, translations of professional male and female translators of already published versions of the same novel *Nineteen Eighty-Four* were compared.

To test whether there are differences in the translation of the professional female and male translators, FL was used to guarantee consistency and objectivity in the judgment on the translations. FL rules,

which were based on equivalence, were used to score the translations of both translators, then the averages were calculated. The results were as follows:

Table (1): Averages of FL scores for female and male translations of romantic and hostile texts.

Translator	FL average for romantic texts translation	FL average for hostile texts translation
Female	6.313	6.155
Male	6.276	6.345

As seen above, the results of the translations of female and male translators are very close. The professional female average FL score of romantic text translation is: 6.313, while the male's is: 6.276. In addition, in hostile texts, the female translator's average is: 6.155, while the male's is 6.345.

The female professional translator received a higher average in translating romantic texts when compared to the male's version, although the difference is not very significant; this means that she achieved more equivalent translation which is closer to creative translation. However, the male achieved more equivalent translation closer to creative translation, based on the average, when compared to the female translator.

To conclude, the female translator shows more sensitivity dealing with romantic texts while the male shows more sensitivity dealing with hostile texts based on the results. However, the differences do not seem to

affect the FL results of the translation a great deal when relating it to the translation equivalence that the FL rules were based on. Nevertheless, it is important to note that differences do exist.

3.2.2. Student female and male translators:

To support the analysis provided above, romantic and hostile texts were chosen to provoke the feelings of the student translators. FL rules were applied and sets were created by the researcher who also calculated the average of FL scores given for the pairs of translation provided by the translators. After that, more statistical tools were used to conclude the final result as explained in the following sections.

3.3. Study II

After studying the translations of females and males in Study I, the researcher decided to conduct a second study in an attempt to reach clearer results with more focus on the type of texts chosen. In the second study, the researcher mainly focused on comparing male to female translation regardless of their occupation.

3.3.1. Analysis

There are many factors which can affect how one reads a text, such as the individual's background, the environment that surrounds her/him while reading, and the emotional status they live at the moment of reading.

It all depends on who the person is as an individual, and the accumulative experience of her/his life which is mainly affected by the biological sex.

The three types of texts (hostile, romantic and historical) which were given to the translators have stirred their emotions to various degrees which has caused them to translate what they have perceived each in her/his way.

The following examples demonstrate how each gender dealt with the texts mentioned. Note that the translations provided in the tables represent the whole sample as in some cases translators used the same word/ phrase and they were not repeated; that is if the word "أطاح" was used by four translators, it is only mentioned once.

a. Hostility

Text 1:

The first text which was handed to translators is taken from Slaughterhouse, 1969. It talks about two males fighting; Weary beats Billy while trying to insult him. The two males are the only characters in the scene, and Weary is the dominant one.

Male translators seemed to be more comfortable dealing with violence in the text as they tended to add rather or translate pragmatically rather than being restricted to the text (formal translation).

As seen below males have more variation in the translation of "a good one": "شديدة، جيدة، موجعة، قوية، عنيفة, while females used less variation

in their translations:قوية، شديدة . In one case, a male translator elaborated by adding "on his jaw". However, there is one professional female translator who excelled in the translation she provided by translating it as " باغته بقاضية".

Male translators provided two words which indicated pain and violence: "عنيفة" and "موجعة" while females' focus was on the strength of the hit "شديدة" and "قوية".

1.1."Weary socked Billy a good one"

		Females	Males
1	Socked/ a good one	لكم بقوة/ لكمة شديدة	لكم لكمة عنيفة (على فكه)
2		ضرب ضربة قوية	ضرب ضربة قوية/ جيدة
3		وجه ضربة قوية	وجه ضربة موجعة/ شديدة
4		باغته بقاضية	سدد لكمة قوية

Moreover, male translators used addition in translating the same violent scene while females were more loyal to the text, i.e., did not use addition. As seen in (2) and (4) in the example below, the male translators used more words to describe the scene which was not found in the female translation.

2. "knocked Billy away from the bank"

		Females	Males
1	Knocked away from the bank	ركل بعيدا عن الضفة	أسقطته بعيدا عن حافة النهر
2		ركله ركلة أطاحت به عن حافة النهر / ألقى أرضا بعيدا عن الحافة	
3		أطاحت بعيدا عن ضفة النهر	طرح بعيدا عن الضفة
4		واصل الضرب حتى أطاحبه خارج ضفة الخور / ألقاه بالضرب بعيدا عن ضفة النهر	
5		أخرج من البنك	صرفه عن المصرف بالضرب
6		أبعدت عن البنك	أخرج/ من البنك

In the following example, males used more variation in providing pragmatic translating for "convulsive sounds" (which indicated pain) in comparison with females who showed less variation.

Note that both genders made the same mistake by translating "bank" as "بنك" or "مصرف".

3. "convulsive sounds"

	Females	Males
convulsive sounds	أصوات متشنجة/ تشنجية وحادة	أصوات متشنجة/ تشنجية
	أصوات مترنحة	أصوات مصحوبة بتشنج
	صوت حشرجة	تأوهات
		صوتا لا إراديا/ صوتا عاليا
		أصوات نحيب
		أصوات ألم مكتومة

Text 2

The second text is a narration by a female victim of domestic abuse. The narrator is kept anonymous to find if females would be more sympathetic with the speaker than males and if this will be reflected on their translation.

Females showed more interference in this type of texts as shown in the example below where they used addition in the translation of the sentence while men stayed loyal to the original text

1. "As the blood continued to pour"

	Females	Males
1	استمر الدم بالنزول	استمر الدم في الانهمار
2	استمر الدم بالتدفق	استمر الدم بالتدفق
3	في حين استمر شلال الدماء بالانسكاب	اثناء انصباب الدم
4	استمر الدم بالنزيف	استمر الدم بالنزيف
5	استمر نزيف الدم بغزارة	

2. "like he was possessed"

	Females	Males
1	كأنما أصابه شيء من المس/ كأن به مس من الشيطان	كأنما أصابه شيء من المس/ كما لو كان ممسوسا/ كالممسوس
2	كأن لبسه الشيطان	كما لو كان مسكوناً بالعفاريت
3	كأنه كان مسكونا	بدا لي وكأنه كان معتوها
4	وكأنه كان معتوها	كالتي يمتلكها
5	وكأنه مملوكا	
6	وكأنه كان مأخوذاً بما يفعل	

Female showed more variety in the translation of "possessed" which described the abuser. It is noticed that males used "مس" repeatedly, while females used "شيطان".

Note that both genders make the same mistake by providing semantic translation and also using "معتوه". However, in (3) the male completely deviates from the pragmatic meaning.

By looking at the examples above, it is noticed that male translators are visible when the text included a male-to-male fight even when one was dominant over the other. They did not show hesitation adding more to the already violent scene. On the other hand, females were more involved when there was an abuser and a victim, even when the female speaker was hidden.

b. Romance

Text 1

The first romantic text is taken from *The* Notebook, 1996. The scene includes a lover addressing his beloved. Both genders are kept hidden to see if the translators would choose the speaker or addressee's genders.

Female translators showed more variety in their translations and in some cases they gave the speaker a female voice; however, for the absence of diacritical marks (حركات التشكيل) in the translated texts, the researcher

could not decide which gender was assigned to the speaker/ addressee unless the word was inflected.

In the translations of males, there was one male who provided his own interpretation of the sentence which was not equivalent to the original text as seen in (4); he also gave the speaker a female voice.

1. "I am who I am because of you"

	Females	Males
1	أنا كما أنا بسببك	أنا ما أنا عليه بسببك أنت
2	ولا أكون إلا بك	أنا صرت هكذا بفضلك
3	أنا هي أنا/ ما أنا عليه بسببك	وصلت إلى ما أنا عليه بفضلك
4	أنا الآن على هذا الحال بسببك	أنا مخلوقة لأجلك
5	أنا من أنا / فقط بسببك	
6	ويعود الفضل في ما وصلت اليه الان اليك	

Female translators tended to use addition in their translation of the text. Most of the females used "dream" as a verb and a noun to translate the phrase in an attempt to reach the equivalence. Male translators on the other side were less involved in the text.

2."I've ever had"

	Females	Males
1	حلمت به	كل ما لدي
2	كل حلم حلمت به يوما	كل ما كان لي
3	امتلكته بحياتي	حظيت به/ حزته في حياتي
4	امتلكته	امتلكته
5	وكل حلم مر بخلدي	كانت لدي يوماً ما
6	كنت قد حصلت عليه	
7	كنت قد حلمته	

In many cases, female translators seemed to have the urge to add more to the meaning of the original text as seen in (1), (4) and (5) while male translators seemed less visible in the translation.

3. "I will always be yours"

	Females	Males
1	أنا لك دائما وأبدا	سأكون دائماً لك
2	سأبقى دائما لك	دوماً سأكون لك
3	سأكون ملكك دائما	سوف أبقى ملكك
4	سأظل نديمك أبدا	
5	سأبقى دائما مخلصا لك	

Text 2

The second text taken from *The Trespasser*, 1912, is an intimate scene between two lovers which was chosen to provoke both genders' emotions equally.

Females provided more variety in their translation; moreover, they adopted the pragmatic equivalence to deliver the message. Females seemed to be more involved in the text and more visible in their translation, whereas male translators mostly used semantic equivalence.

2. "…his blood flushed up, and up again"

	Females	Males
1	وشعر بغليان دمه في عروقه	فار دمه ثم ازداد فوراناً
2	اندفع دمه لوجهه واندفع	تدفق دمه ثانية بقوة
3	فار دمه كثيرا	وقد توهج دمه ثار دمه
4	وكانت مشاعره تزداد توقدا	غلى الدم في عروقه وأشاع في وجهه
5	تسارع تدفق الدم في عروقه	
6	تدفق دمه بقوة	
7	وقد اهتاج مرات عدة	

However, in describing the emotional pain the male character was suffering from, female and male translations showed no difference. Still, the male translators were more involved in the text and were more willing to add words if compared to the other romantic phrases they translated.

2. "…and his breast was **one great ache**"

	Females	Males
1	وغصة كبيرة بين أضلعه	وكأنما في قلبه غصة
2	وكان صدره وجع عظيم	وصرخ صدره صرخة كبيرة
3	مليئا بالألم	وصار صدره كتلة من الألم
4	وجعا رائعا	وأصبح صدره حينئذن لوعة واحدة
5	أحس بألم في صدره	يؤلمه بشده
6	ألما كبيرا	ألم كبير

c. Historical text (from Wikipedia)

1. "…also known as the **First World War**"

	Females	Males
known as	تعرف	تعرف
	معروفة	معروفة
	عرفت	عرفت

2. "…was a <u>global war</u> centred in <u>Europe</u>"

	Females	Males
a <u>global war</u> centred	حربا عالمية تمركزت	حربا عالمية تمركزت
	حربا على مستوى الأرض إنما تمركزت	حربا شاملة مركزها
	حربا عالمية مركزها/ متمركزة	حربا عالمية مركزها/ متمركزة

3. "…the approach of <u>World War II</u>"

	Females	Males
The approach	اقتراب	اقتراب
	إلى أن قاربت جذوة	قرع طبول
	اقتراب وقوع	اقتراب وقوع
		حتى اقتربت

The three tables above show that female and male translators provided almost identical translations for the historical texts. Some of them showed more rhetorical skills, but no pattern related to gender could be found.

3.3.2. FL Results Analysis

FL rules were used to give scores to the translations provided based on the equivalence theory. Each phrase was given two scores by the researcher as explained in the Methodology: the first measures semantic equivalence and the second measures the pragmatic equivalence or impact of the translation; these scores were used to calculate FL. The researcher compared female translators FL results to males' and calculated the difference between them. The findings were as follows:

a. Hostility

As seen in the chart below, there were (42) phrases to translate from two texts. The male sample which consists of (10) translators provided better translation for (20) phrases, while female translators provided a better translation for (19) phrases. Both translators received the same score in three phrases. Note that not all the phrases which were requested to be translated in the hostility text included violence.

	Male	Female	Equal	Total
Hostility Texts	20	19	3	42

Figure 3.1
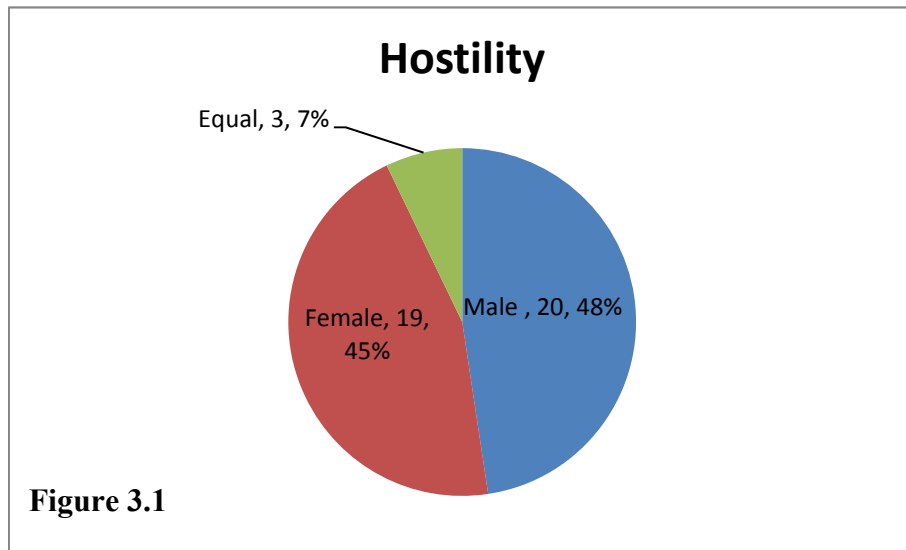
b. Romance

As seen in the chart below, females received better scores in translating (16) phrases/ sentences, while males received better scores in translating (4) phrases.

	Male	Female	Equal	Total
Romance Texts	4	16	0	20

Figure 3.2
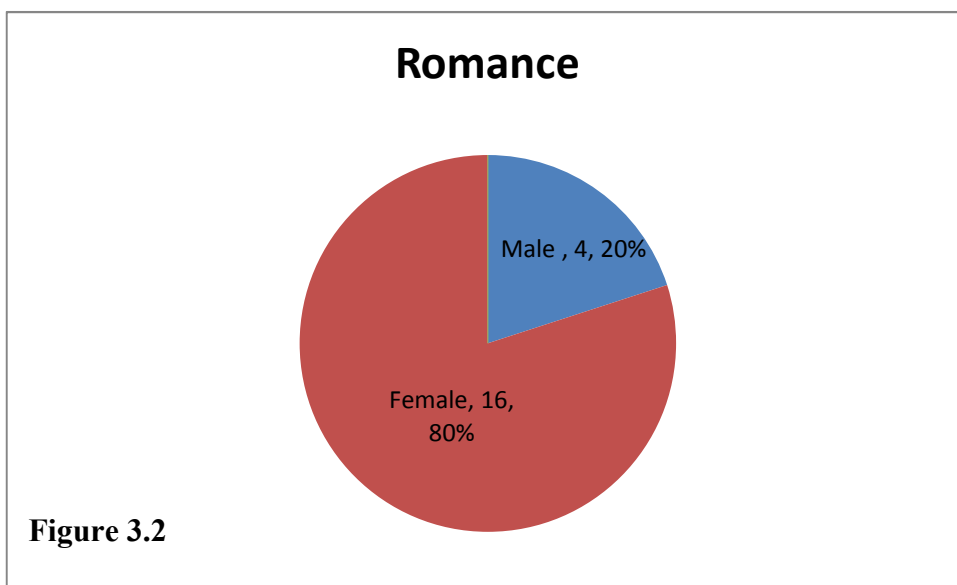
3.3.3. Conclusion for this chapter:

The descriptive analysis shows that male translators were more willing to use more words in the translation of violence while females had the urge to use more words in romantic texts. However, when FL results were compared, it was found that both genders had no difficulty reaching equivalence, females had higher scores in romance and males had higher scores in violence. It is noticed that in hostility, the difference between the FL results of males and females is not large which can be due to the type of phrases chosen for the translation, and because FL results express equivalence rather than expressiveness of genders which was clearer in the descriptive analysis.

Chapter Four

Conclusions and Recommendations:

4.1. Conclusions:

It is found that female translators, in most cases, are more willing to express their feelings in romantic texts, while males show more engagement in the text when translating violence.

In narrative/historical non-emotive texts, translation differences could be referred to individual differences, such as style or preferences in choosing specific words over others, rather than gender related ones based on the descriptive analysis provided. The translations they provided were almost identical; one could not tell whether the translator was a female or a male by judging the translation.

By comparing the two studies, more emotive texts resulted in more difference between the translations. However, this does not mean that females would not be able to provide equivalent translations for violence, nor males in romance; it simply means that depending on how provoked their feelings are, they will provide better translation by using addition, elaboration or stronger words with more emotional weight.

It should be noticed that males were more involved in the texts as they were visible in the translation where there was a man-to-man fight where one male was dominant, but seemed to be more detached when the

male was an abuser. On the other hand, female translators were very expressive when the text was romantic. Moreover, when hostility involves abuser-victim relationship, they were more involved.

4.2. Recommendations:

This is a new study which uses new tools that have not been used by the students of the Applied Linguistics and Translation MA program before, and it is hoped to be taken further.

FL can be useful for such studies if used properly, despite the fact that it is not being widely used in the field of linguistics. However, the more sensitive FL rules applied, the more accurate results will emerge towards the end of the research. Therefore, the researcher recommends creating more FL rules to be used in the case of applying the same statistical and descriptive methods. Those rules are suggested to be more detailed and specified, and include more inputs rather than the image and feeling inputs that were used in this research. In addition, texts are of greater importance if one is to adopt any analysis type. The more provocative they are, the more they will be reflected on translation, and the gender will be more visible.

Further research in how various emotions can affect the quality of translation rendered by female and male translators is recommended. Understanding how the gender of a translator interferes in her/his own understanding and 'reproduction' of the original message can help in

pinpointing weaknesses and strengths in each gender's output which should be beneficial in teaching translator. That is through explaining how to read, comprehend and translate more efficiently by providing examples for analysis in which the other gender excels, or fails in providing equivalent translation for analysis.

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Appendix 1

Study I: Translation material

The following texts are taken from two different novels. You're allowed to use a dictionary or any other method.
Do not consult your colleagues while translating as it might affect your own translation.

Translate the following:

First text:

Kelly laughed, and so did she, and then she wrapped her arms tightly around his bicep. He could feel a finger tracing its way around the tattoo.
'It doesn't feel like-'
Kelly nodded. 'I know. Most people expect it to feel like paint or something.'
'Why did-'
' -I get it? Everybody in the outfit did. Even the officers. It was something to do, I guess. Pretty dumb, realty.'
'I think it's cute.
"Well, I think you're pretty cute." (*Without Remorse*)

He wrapped his arm around the girl, her head came automatically down on his shoulder again, and despite the approaching storm everything was suddenly right with the world. Or that's what Kelly's emotions told him. His reason said something else, and the two views would not reconcile themselves. His reason reminded him that the girl at his side was - what? He didn't know. His emotions told him that it didn't matter a damn. She was what he needed. But Kelly was not a man ruled by motions, and the conflict made him glower at the horizon. (*Without Remorse*)

Love fills everything. It cannot be desired because it is an end in itself. It cannot betray because it has nothing to do with possession. It cannot be held prisoner because it is a river and will overflow its banks. Anyone who tries to imprison love will cut off the spring that feeds it, and the trapped water will grow stagnant. (*The Witch of Portobello*)

Second text:

November

Camille had either been the world's most powerful hurricane or the largest tornado in history. Certainly it had done the job to this oil rig, Kelly thought, donning his tanks for his last dive into the Gulf. The super-structure was wrecked, and all four of the massive legs weakened - twisted like the ruined toy of a gigantic child. Everything that could safely be removed had already been torched off and lowered by crane onto the barge they were using as their dive base. (*Without Remorse*)

It was eerie underneath. It always was, but comfortable, too. The sunlight wavered under the rippled surface, making variable curtains of light that trained across the legs of the platform. It also made for good visibility. (*Without Remorse*)

Third Text

'Area's clear.'

'Fire in the hole,' Kelly said, repeating the mantra three times more. Then he twisted the handle on the detonator. The results were gratifying. The water around the legs turned to foam as the rig's legs were chopped off bottom and top.

Doris was trembling already, wishing she could run from the room, but there was no safety in that. Her hands were shaking as Billy took the three steps to her, and she flinched but didn't evade the slap that landed her on the floor. (*Without Remorse*)

Kelly's left hand slapped against his face. The right drove the Ka-Bar through the ribs, and so alert were his senses that his fingertips could feel the heart, trying to beat, but only destroying itself on the razor-sharp, double-edged blade of the fighting knife. Kelly twisted the blade, leaving it in as the body shuddered. The dark eyes were wide and shocked, and the knees already buckling. (*Without Remorse*)

Appendix 2

Study II: Translation material

Translate the following phrases in the space provided in reference to their context.
You are allowed to use any tool you find suitable without the assistance of your colleagues.

I. Hostility:

I.1. It was entirely Billy's fault that this fighting organization no longer existed, Weary felt, and Billy was going to pay. Weary socked Billy a good one on the side of the jaw, knocked Billy away from the bank and onto the snow-covered ice of the creek. Billy was down on all fours on the ice, and Weary kicked him in the ribs, rolled him over on his side. Billy tried to form himself into a ball.
'You shouldn't even be in the Army,' said Weary. Billy was involuntarily making convulsive sounds that were a lot like laughter. 'You think it's funny, huh?' Weary inquired. He walked around to Billy's back. Billy's jacket and shirt and undershirt had been hauled up around his shoulders by the violence, so his back was naked. There, inches from the tips of Weary's combat boots, were the pitiful buttons of Billy's spine. (*Slaughterhouse,* page:24).

	Original text	Translation
1	Weary socked Billy a good one	
2	knocked Billy away from the bank	
3	the snow-covered ice of the creek	
4	Billy was down on all fours	
5	Billy tried to form himself into a ball	
6	'You shouldn't even be in the Army,'	
7	convulsive sounds	
8	He walked around to Billy's back	
9	shirt and undershirt had been hauled up around his shoulders	
10	combat boots	
11	were the pitiful buttons of Billy's spine	

I.2. He attacked me, eventually headbutting me several times, and repeatedly beating me over the head, making me clean the blood that he said he despised looking at, and then beating me in the bathroom again after I desperately tried to wash it away. As the blood continued to pour, he carried on hitting me. It was like he was possessed, and I honestly thought he would kill me, as he had me trapped. I finally saw a chance to escape, and just ran out of the house- no shoes, no coat, no money, just ran. I luckily had my phone in my trouser pocket, and as soon I got away, I phoned for help.

http://www.hiddenhurt.co.uk/shelley_domestic_violence_story.html

	Original text	Translation
1	eventually headbutting me several times	
2	he said he despised looking at	
3	As the blood continued to pour	
4	Desperately	
5	wash it away	
6	like he was possessed	
7	I honestly thought	
8	he had me trapped	
9	saw a chance to escape	
10	just ran	

II. Romance:

II.1. "I love you. I am who I am because of you. You are every reason, every hope, and every dream I've ever had, and no matter what happens to us in the future, everyday we are together is the greatest day of my life. I will always be yours." ― Nicholas Sparks, *The Notebook*

	Original text	Translation
1	I am who I am because of you	
2	every reason	
3	I've ever had	
4	I will always be yours	

II.2. 'You are so big I can't hold you,' she whispered plaintively, catching her breath with fear. Her small hands grasped at the breadth of his shoulders ineffectually.

'You will be cold. Put your hands under my coat,' he whispered.

He put her inside his overcoat and his coat. She came to his warm breast with a sharp intaking of delight and fear; she tried to make her hands meet in the warmth of his shoulders, tried to clasp him.

'See! I can't,' she whispered.

He laughed short, and pressed her closer.

Then, tucking her head in his breast, hiding her face, she timidly slid her hands along his sides, pressing softly, to find the contours of his figure. Softly her hands crept over the silky back of his waistcoat, under his coats, and as they stirred, his blood flushed up, and up again, with fire, till all Siegmund was hot blood, and his breast was one great ache.

D.H. Lawrence, *The Trespasser*

	Original text	Translation
1	He put her inside his overcoat and his coat	
2	came to his warm breast with a sharp intaking of delight and fear	
3	tucking her head in his breast	
4	Softly her hands crept over	
5	his blood flushed up, and up again	
6	and his breast was one great ache	

III. History:

World War I (**WWI** or **WW1**), also known as the **First World War**, was a <u>global war</u> centred in <u>Europe</u> that began on 28 July 1914 and lasted until 11 November 1918. From the time of its occurrence until the approach of <u>World War II</u>, it was called simply the **World War** or the **Great War**, and thereafter the First World War or World War I. In America, it was initially called the **European War.**

Wikipedia

	Original text	Translation
1	also known as the **First World War**	
2	was a <u>global war</u> centred in <u>Europe</u>	
3	began on 28 July 1914 and lasted until 11 November 1918	
4	the approach of <u>World War II</u>	
5	it was called simply the **World War** or the **Great War**	
6	it was initially called	

Appendix 3

Study II Charts

		Male	Female	Equal	Total
1.1	Hostility (students)	4	7	0	11
1.2	Hostility (professional)	6	5	0	11

Hostility Text 1

عنوان المحور

	Male	Female	Equal	Total
■ Hostility (students)	4	7	0	11
■ Hostility (professional)	6	5	0	11
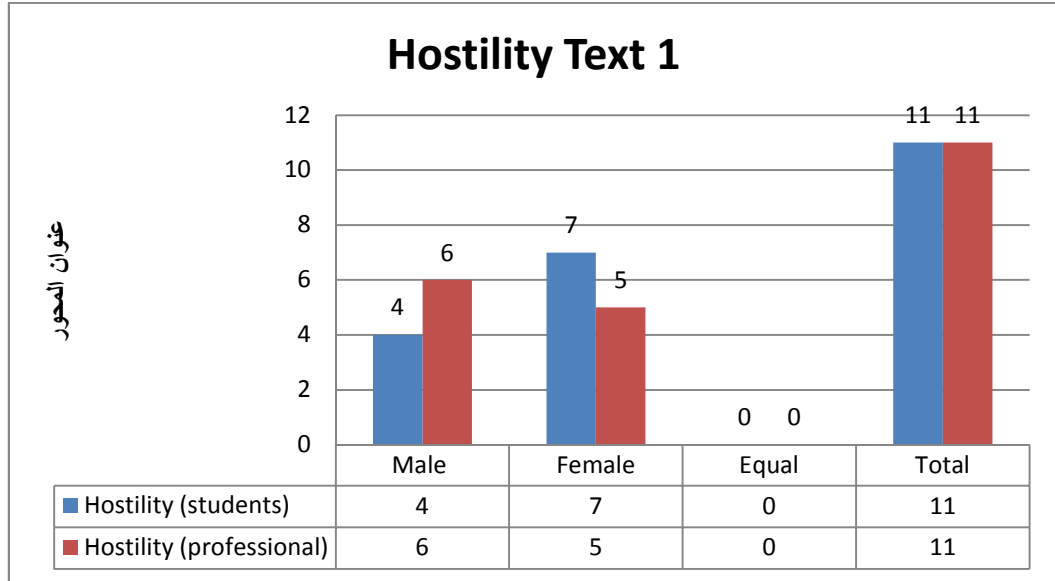
		Male	Female	Equal	Total
2.1	Hostility Text 2 (students)	6	3	1	10
2.2	Hostility Text 2 (professional)	4	4	2	10

Hostility Text 2

عنوان المحور

	Male	Female	Equal	Total
■ Hostility Text 2 (students)	6	3	1	10
■ Hostility Text 2 (professional)	4	4	2	10
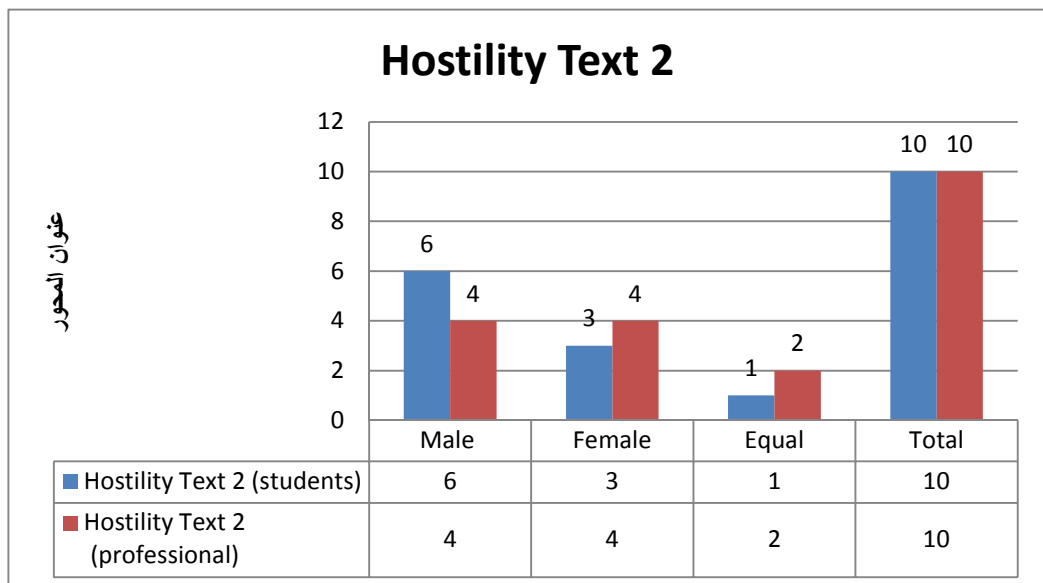
		Male	Female	Equal	Total
3.1	Romance Text 1 (students)	1	3	0	4
3.2	Romance Text 1 (professional)	0	4	0	4

Romance Text 1

عنوان المحور

	Male	Female	Equal	Total
Romance Text 1 (students)	1	3	0	4
Romance Text 1 (professional)	0	4	0	4
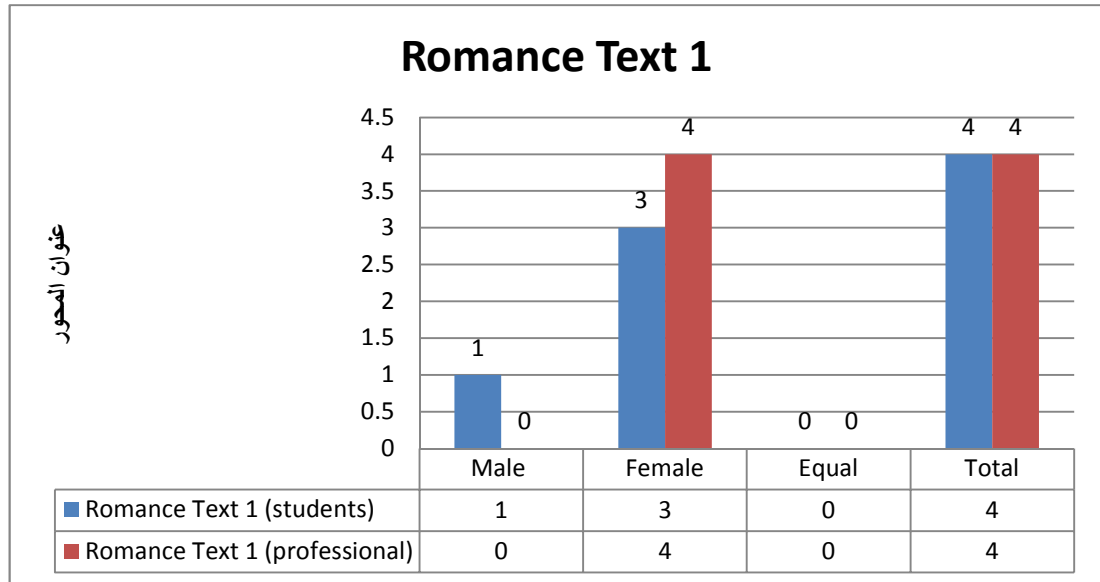
		Male	Female	Equal	Total
4.1	Romance Text 2 (students)	1	5	0	6
4.2	Romance Text 2 (professional)	2	4	0	6

Romance Text 2

عنوان المحور

	Male	Female	Equal	Total
Romance Text 2 (students)	1	5	0	6
Romance Text 2 (professional)	2	4	0	6
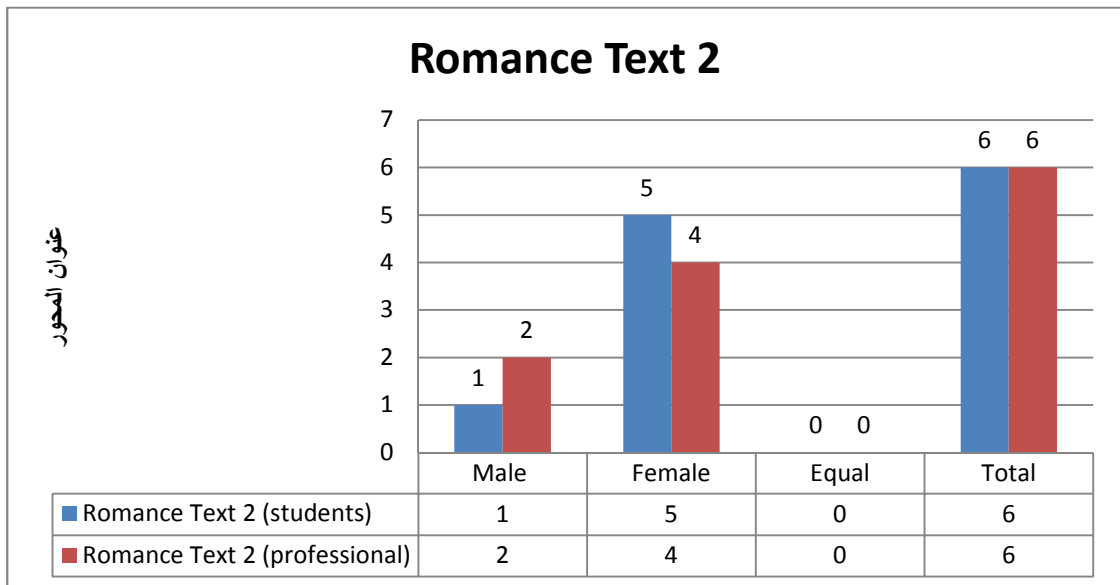
		Male	Female	Equal	Total
5.1	Total	24	39	3	62
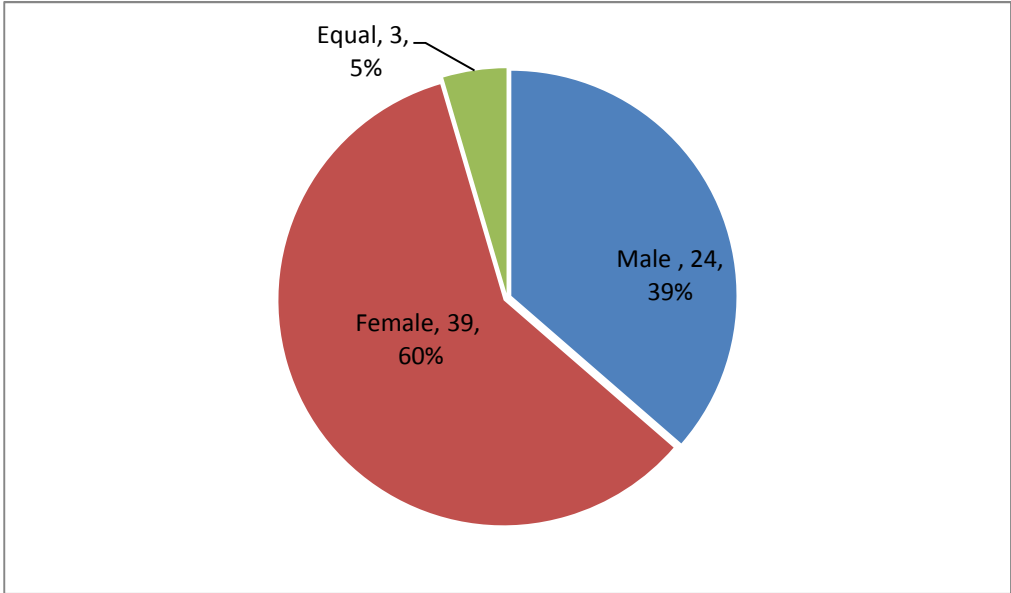
جامعة النجاح الوطنية

كلية الدراسات العليا

الفروقات في اختيار الكلمات بين المترجمين الذكور والإناث: في النصوص التاريخية والعدائية والرومنسية

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الملخص

تتواجد الفروقات بين الذكر والأنثى على مستويات عدة، وتهدف هذه الدراسة التي هي سبّاقة في مجال "الجندر والترجمة" للإجابة عن سؤال وجود فروقات بين المترجمين الذكور والإناث في ترجمتهم لنصوص أدبية تاريخية غير عاطفية، ونصوص عاطفية ذات مشاعر عدوانية ورومنسية.

اتبعت الباحثة عدداً من المناهج للإجابة عن السؤال، فقد أجرت الدراسة على مرحلتين: الأولى قارنت بين ترجمات لنصوص مترجمة من رواية (1984) لجورج أورويل من قبل مترجم ومترجمة خبيرين وهي ترجمات منشورة، بالإضافة إلى ترجمات لطلاب وطالبات ماجستير من جامعتين مختلفتين لنصوص مختارة من رواية توم كلانسي (Without Remorse) ورواية باولو كويلو (The Witch of Portobello)، وفي المرحلة الثانية، كانت المقارنة بين ترجمات قام بها طلاب من برنامج اللغويات التطبيقية والترجمة في جامعة النجاح ومترجمون مهنيون. واعتمدت الباحثة المنهج التحليلي الوصفي للنصوص غير العاطفية للعينتين، كما اعتمدت المنهج التحليلي الكمي للنصوص العاطفية وذلك لضمان الموضوعية والثبات في الحكم على الترجمات. واُستعملت قوانين Fuzzy Logic (FL) حددتها الباحثة بناءً على نظرية الــ Equivalence للحكم على الترجمات بالأرقام التي حسبت بعد ذلك بمعادلات الــFL. وجدت الباحثة أن المترجمات الإناث أبدوا قدرة تعبيرية أفضل في ترجمة النصوص الرومنسية، بينما أبدى الذكور انخراطا أكبر في النصوص التي تحتوي على عنف، في حال

ج

كانت الترجمات للنصوص التاريخية غير العاطفية متطابقة تقريباً. هذه النتائج هي صحيحة للعينة والنصوص المحددة للدراسة، وتوصي الباحثة بدراسات أخرى في المجال لأهميته.