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Translators' Gender Ideology and its Impact on the Translation Product: The Aspect of Female Gender Stereotype in Brothers Grimm Fairy Tales

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ABSTRACT: *This research seeks to investigate the differences encountered when exposed to translations made by male and female translators and their impact on the translation product. In addition, it tries to prove that gender ideology does have a crucial role in these distinctions. The purpose of this study is to understand how the translator's ideology can influence the translation product, and how this influence can be seen through the translator's language and perceived through their style, emphasis, and even omission of particular parts of the source texts, and their translation processes and techniques used. This study focuses most on raising gender awareness in the translation field especially that of Arabic-English-Arabic and uses a corpus study based upon 'The Brothers Grimm' fairy tales parts of a literary work as a case study.*

KEYWORDS: Gender Ideology, Gender Stereotype, Brothers Grimm, Fairy Tales.

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Introduction

Language, gender and ideology are issues that seem to be bound together, especially when engaging in the translation process. Exploring the link between those three concepts and the possible influence they can have on each other has not been the focus of numerous studies. Despite being fairly interesting and appealing to growing population that eager to know more about gender issues, especially now that ideas of equality are finally being considered and accepted, and that feminism and gender stereotype are given more importance in all aspects of life.

Transmitting something written into a different language is a very hard task for translators especially when it comes to specific aspects of literary texts. Exploring the idea of relating the act of translation to the act to the second position, it is of popular practice to use metaphor to describe it. Most of these metaphors associate translation to the female gender, which emphasises "the parallel between women's possession in language and culture and the devaluation of translation" (Zaharia, 2014, p. 2). Similarly, the concept of fidelity in translation has also been raised and concerned with women, stating that, just like women, translation cannot be beautiful without being unfaithful. Chamberlain (2009), however, attempts to redefine fidelity and shows how the use of this language to describe translation is an actual perpetuation of violence against women and an extension of the oppression of women in language and culture. The redefining and rethinking of the aspect of fidelity has brought a new meaning to translation as it now seeks out differences instead of limiting them. Accepting differences is what ultimately replaced the notion of 'invisible translator' by the 'translator-effect', which marks the translator's presence in the text as "a gendered individual" (Zaharia, 2014, p. 12).

Furthermore, feminist translators usually use their translations as a means to respond to the source text, very often when they face such texts that contradict strongly with their beliefs as feminist women, that offend them or that perpetuate women oppression and degradation. Based on the theories and studies this background brings, it is suggested that there is an issue in regard to the relation between the translators as gendered individuals with a certain gender ideology and their translation products. Exploring that relation further, this reports tangible differences as a result of that influence and developing one's own explanations and clarifications, especially regarding translations to the Arabic language as the main target of this study. From the background provided, it is likely to encounter some discrepancies when exposed to translations made by male or female translators.

The research problem is thus to investigate the forms any manifestation of these differences might take in a translation product, and to confirm that gender ideology does have a role in these distinctions. This particular phenomenon makes the core of this study because it serves the aim that is to understand how the translator's gender ideology can possibly influence the translation product, and how this influence can be seen through the translator's language and perceived through their style, emphasis and even omission of particular parts of the source text, and their translation processes and techniques used. This investigation and understanding are being undertaken with the aim to raise gender awareness in the translation field, especially that of English-Arabic. To further expose the research problem and understand it, this research paper contains first a theoretical part, or literature review, that is based on some key concepts that have potential to bring some information and to provide a basis to the research. The second and practical part, mainly consists of a detailed description of the study designed.

Through this study, a review of a number of theoretical and conceptual knowledge on gender and language is intended in order to have a deeper understanding of the issue investigated. Also, works of translation done by translators of different genders and gender ideologies are critically examined. So, a sense of how these factors make a difference in the form and the content of the translation product, and in the practices applied in the translation process are tackled. This research tries to provide a critical and

empirical treatment of potential patterns to the way men and women translate texts and language. This study is an attempt to find the effect of translator's gender ideology especially the aspect of stereotype in Brothers Grimm Fairy-tales on the translation of a work written by a men writer. For that, translating fairy tales is full of challenges and obstacles since these fairy tales are not just old stories; they are considered as culture-specific knowledge. In this concern, some fairy tales are known of their anti-feminist ideology like the Brothers Grimm fairy tales which put translators in a problematic issue about the way this anti-feminist ideology should be translated from English into Arabic.

Among the questions that this study seeks to answer are the following:

- How can the relation between language, gender, gender ideology and gender stereotype be defined?
- How does gender ideology affect the translator's product? What are the indicators of this influence within the translated text in comparison to the source text?
- How do translations made by female translators differ in character description?
- In what areas do translations made by male and female translators differ in the use of the social stereotype, ideology, and the disappearing of agent effect?

In order to answer the previously stated questions, it is hypothesised that:

The influence of the translator's gender ideology on the translated work is manifested mainly in the form of dissimilar usage of lexical terms (principally descriptive/narrative vocabulary variation between male and female translation of male/female authors and characters), style, emphasis and omissions of key features of the original work.

1. Gender

"Gender" unlike "Sex" is an artifact of culture" (Ellmann, 1994, p.21).

Fairy tales are not only innocent bed- time stories for children, yet this type of literature is ideologically oriented and is known to be used to pass gender ideologies. One of the gender ideologies embedded in fairy tales is gender stereotyping for the tale characters either male or female. In fact, literature is one means of gender stereotyping by drawing attention to who gets to be the hero and who needs rescuing. Besides, it is essential to properly define the concept of gender stereotyping from a general angle before analysing it in a specialised field like fairy tales since this term is a misleading one.

2. Difference between Sex and Gender

To begin with, the term gender has basically two interpretations; one of these interpretations is "sex" which refers to the biological sex a baby is assigned with at birth. However, according to the World Health Organization the term gender "refers to the socially constructed roles, behaviours, activities and attributes that a given society considers appropriate for men and women". As it can be noticed, the terms "sex" and "gender" are extremely distinct from each other in that, sex is basically related to biological or physiological differences between men and women whereas, the concept of gender is not related to biological difference but mainly to the attitudes, expectations, prejudices and particularities of men's and women's statues in different cultures and societies.

As mentioned before, the term gender is a culture- specific concept that differs from one society into another. In other words, what is regarded as acceptable in one culture as an individual's role is not regarded so in another culture or society.

3. Gender and Gender Stereotypes

Another key concept to shed light on in this piece of research is the notion of gender stereotyping. It is thus crucially important to define first the term stereotype to end up with a complete, proper definition. Stereotype can be described as "a radically reductive way of representing whole communities of people by identifying them with a few key characteristics" (Cranny – Francis et. al., 1993, p. 141). This perspective is a bias, and sweeping view of segregating complete societies on unreal basis like gender differences or gender roles.

Stereotypes therefore are frequent in any society and people follow them without noticing. These stereotypes are generally unfair judgments and prejudices where men and women have to blindly follow a certain, ready-made modal or to be simply judged inappropriate if they behave in contradiction to what is set by their societies. In fact, gender stereotypes are assumptions made about the characteristics of each gender, such as physical appearance, physical abilities, attitudes, interests or occupations (Kroska & Elman, n.d.).

Gender stereotypes on the other hand, are explained in terms of what men or women should look-like. For example, some features that characterize a female is typical form in that she is expected to be domestic, pretty, dependent, physically weak and passive. On the contrary, the male portrait is represented in a totally opposite way to that of the female; the male gender is known to be unemotional, physically strong, independent and active. In a nutshell, it is clearly noticeable that the male and female genders are not equally treated and that the image of each of them is governed with specific standards and orientations (Kroska & Elman, n.d.).

4. Brothers' Grimm Fairy Tales

According to Tatar (2004), Brother's Grimm fairy tales, first published in 1812 have a historical function within a socialization process which forms taste, morals, values, and habits and have exercised a deep influence on children and adults at least since then all over the world. These fairy tales are believed by feminist critics to contain sexist and racist attitudes and to serve socialization process which placed great emphasis on passivity, industry and self-sacrifice for girls and on activity, competition, accumulation and wealth for boys.

Regarding the voice of women in fairy tales, it is noted they are not generally allowed to speak up or give their opinion. In fact, in a patriarchal society, women are expected to be subservient. As a subversive power which leads women to a real and complete existence, i.e. as an instrument of affirmation of identity and personal will, the power of speech is not valued in female characters. Snow-White is sent into the forest and after being poisoned, she lies in silence in her glass coffin waiting for a brave prince to awaken and save her. Briar-Rose sleeps for a hundred years waiting for a prince who will rescue her. Based on a number of studies (Key, 1971; Weitzman et al. 1972; Lach & Peterson ,1990; Kortenhaus & Damarest, 1993) that discovered patterns of male dominance and female submission in fairy tales, researchers concluded that repeated exposure to gender stereotyping can have a detrimental effect on children's self-esteem, as well as on the perception of their own abilities and potential (Lach & Peterson, 1990; Kuykendal & Sturn, 2007). Since fairy tales can significantly impact the formation of gender identity, it is important to look at the message portrayed in them.

According to Bacchilega (1997, p. 35), "Snow-White rarely has a voice of her own, and when she does speak, she merely accepts things as they are", namely the role of a housemaid proposed by the dwarfs – "The dwarfs said, 'If you will take care of our house, cook, make the beds, wash, sew, and knit, and if you will keep everything neat and clean, you can stay with us and you shall want for nothing.' 'Yes,' said Snow-white, 'with all my heart,' and she stayed with them". In *Grimm's*' Tales, silence is almost exclusively female; the persistent denial of the female voice is noticed, as speech is only allowed to those

who dominate the world (Bacchilega, 1997). Śmiałowicz (2013) in her publication Fairy tales and asymmetrical gender relationships reproduction indicates the relationship between the patterns of "femininity" and "masculinity" shown in the cultural message and the problem of unequal treatment on the basis of gender.

To sum up briefly, in most fairy tales the female gender is regarded either a powerful, wicked witch, a powerless girl waiting for a charming prince to rescue her or an evil step-mother and daughters. Such judgment is misleading and have a negative impact on children, and makes the translator in front of a difficult task to accomplish.

5. Gender, Sex and Translation

Simone de Beauvoir's *"The Second Sex"* was what triggered the use of the word 'gender.' Her explicitly stating the difference between the gender and the biological sex a baby is assigned at birth generated a shift in the concept of gender and sexual differences. Gender and gender role having been a common focus to many thinkers, writers, poets and in culture in general, a new turn was to be expected concerning women's position in regard to these concepts, just like a new trait was to be added to translation studies (Rabeie A., Shafiee-Sabet, 2001).

The idea of relating the act of translation to the second position is often shown through the use of metaphors to describe it. Most of these metaphors associate translation to the female gender, which emphasised 'the parallel between women's oppression in language and culture and the devaluation of translation'. Similarly, the concept of fidelity in translation has also been raised and connected to women, stating that, just like women, translation cannot be beautiful and faithful at the same time. In addition, feminist translators usually use their translations as a means to respond to the source text, very often, when they are faced with such text that contradicts strongly their beliefs as feminist women, that offend them or that perpetuate women oppression and degradation. Moreover, translating oppressive, misogynistic and narcissistic male discourse is a task that is often hard to accomplish, very especially since feminist translators express no desire to submit to such a language, and condoning ideologically offensive and violent language that specifically targets women is by no means a feminist practice. In order to face this issue, feminist translators make the choice of changing the text subversively, in a way that would weaken the oppressive male language. This constituted an issue in translation, which ultimately led to the invention of new translation techniques. Von Flotow names three of them: supplementing, prefacing and footnoting, and "hijacking" (Leonardi, 2009).

6. Research Method

The process of translation is no longer kept impersonal, but is used to reveal the translator's identity, especially in the case of gender stereotype ones. Based on this, there is a clear relationship between two elements, making them appropriate variables to conduct this study. Prior to the analysis of the written materials, a preliminary work of data collection on the background, genders and gender ideologies of the translators that are studied is conducted as a first step, and this is done based on the translators' published works and areas of interest that can be relevant to the selection criteria. The selection of the translations that composes the corpus-based study is done according to the information found and to the source and target languages. The current study focuses on two translated versions of Brothers' Grimm fairy tales into Arabic to see how men and women translate gender stereotype in those fairy tales. Since the analysis is a cross-linguistic analysis, the focus is on materials written in English and Arabic, for the sake of accurate and general results. It contains comparisons and contrasts between passages, terms, grammatical and stylistic features, and translation practices applied. These differences are reviewed and classified according to prior knowledge on each translator's gender ideology in order to establish relevant connections between the variations and the gender ideology, so that conclusions can be drawn to test the hypotheses and address the research problem as a whole. This work relies chiefly on investigating a phenomenon that is already

part of the environment, and observing the diverse uses of language and style in translated works by different translators who hold different gender ideologies. This study will thus be descriptive and analytical at the same time and will follow qualitative research design.

As the present data is restricted to Brothers Grimm fairy tales and as there are many English versions published in this respect, the chosen version is an old one entitled "Grimm's complete fairy tales" which was published in the United States and digitised by the Internet Archive in 2009. The Arabic translations of these fairy tales are two different versions, one is translated by "Marwa Abd Elfatah Chehata", the book is entitled "ربانزل و قصص أخرى" published in 2012, and the other version is translated by "Dr. Nabil Al haffar" published in 2016, the title of this version is "حكايات الأخوين غريم"

The sample of chosen to work on is Snow-white and red rose. The selection of these tales was not taken at random; however, they have been chosen as the central characters in these tales (protagonist or antagonist) are of the female character.

7.1.Fairy Tale 01: Snow-white and Rose-red

-Translation One

The English Version	The Arabic Version
Snow-White and Rose-Red _They were as good and happy, as busy and cheerful as ever two children in the world were, only Snow-white was more quiet and gentle than Rose-red. Rose-red liked better to run about in the meadows and fields seeking flowers and catching butterflies; but Snow-white sat at home with her mother, and helped her with her house-work, or read to her when there was nothing to do. -Snow-white and Rose-red kept their mother's little cottage so neat that it was a pleasure to look inside it. - if they had stayed too late in the forest, and night came on, they laid themselves down near one another upon the moss, and slept until morning came, and their mother knew this and had no distress on their account. -A short time afterwards the mother sent her children into the forest to get fire-wood -"You stupid, prying goose!	**بياض الثلج و حمرة الورد** -كانتا طفلتين جميلتين ومرحتين ومشغولتين باللعب والمرح كأي طفلتين في العالم، غيرأن بياض الثلج كانت أكثر هدوءً ورقة من شقيقتها حمرة الورد. كانت حمرة الورد تفضل الركض في المروج والحقول لقطف الورود وملاحقة الفراشات، أما بياض الثلج فكانت تجلس في المنزل مع أمها تساعدها في الأعمال المنزلية، أو تقرأ لها أمها أثناء أوقات الفراغ. --حرصت بياض الثلج وحمرة الورد على نظافة بيتهما ونظامه حتى إنه كان جميلًا من الداخل. -وإذا ما مكثتا في الغابة حتى وقت متأخر، وحلَّ الليل، كانتا ترقدان إحداهما بجوار الأخرى فوق الحشائش حتى الصباح، وكانت أمهما تعلم ذلك، ولا تقلق عليهما. -بعد ذلك بفترة وجيزة أرسلت الأم ابنتيها إلى الغابة لجلب الحطب. -أيتها الساذجة الحمقاء!

- the silly, sleek, milk-faced things laugh Ugh I how odious you are" - You dragged at my brown coat so that it is all torn and full of holes, you helpless clumsy creatures. - take these two wicked girls, they are tender morsels for you, fat as young quails; for mercy's sake eat them"	-وأنتما أيتها الفتاتان السخيفتان تضحكان! كم أنتما بغيضتان. -لقد جذبتماني من معطفي البني حتى تمزق » !وأصبح مليئًا بالثقوب أيتها الخرقاوان! -خذ هاتين الفتاتين الشريرتين، فسيكون لحمهما سهل المضغ كالسمان الصغير، أرجوك التهمهما. Translated by Marwa Abd Al Fatah Chehata

Table 01: Snow-White and Rose-Red (The first translation)

"Grimm's complete fairy tales" (257)

littp://www.arcliive.org/details/grimmscompletefaOOgrim

-Translation 02

English version	Arabic version
Snow-White and Rose-Red -They were as good and happy, as busy and cheerful as ever two children in the world were, only Snow-white was more quiet and gentle than Rose-red. Rose-red liked better to run about in the meadows and fields seeking flowers and catching butterflies; but Snow-white sat at home with her mother, and helped her with her house-work, or read to her when there was nothing to do. - Snow-white and Rose-red kept their mother's little cottage so neat that it was a pleasure to look inside it. - if they had stayed too late in the forest, and night came on, they laid themselves down near one another upon the moss, and slept until morning came, and their mother knew this and had no distress on their account. - A short time afterwards the mother sent her children into the forest to get fire-wood. -"You stupid, prying goose!	**بيضاء الثلج و حمرة الورد** و كانتا طيبتين و تقيتين،مجتهدتين في شغل البيت ،لا تكلان و لا تملان ،كما يفترض بأي طفلتين نجيبتين في هده الدنيا أن تكونا ، بيد أن بياض الثلج كانت أكثر هدوءا و نعومة من حمرة الورد التي كانت تفضل الخروج للبحث عن الزهور و اصطياد عصافير الصيف,في حين كانت بياض الثلج تجد البقاء في البيت مع أمها لتساعدها في الشغل أو لتقرا لها إن لم يكن هناك ما يجب فعله . -حافظت البنتان على نظافة كوخ أمهما بصورة تفرح عين الناظر. -...و لم تتعرضا لأي حادث، فعندما تتأخران في الغابة و يفاجئهما الليل كانتا تستلقيان إلى جانب بعضهما على الحشائش و تنامان حتى انبلاج الصباح و كانت أمهما تعرف دلك فلا ينشغل بالها عليهم. -بعد مدة قصيرة أرسلت الأم ابنتيها إلى الغابة لجمع أغصان جافة. -يا لكي من إوزة غبية.

- "the silly, sleek, milk-faced things laugh, UghI how odious you are". -uncouth people, to cut a piece of my fine beard. Bad luck to you. -you dragged at my brown coat so that it is all torn and full of holes, you helpless clumsy creatures. - take these two wicked girls, they are tender morsels for you, fat as young quails; for mercy's sake eat them".	-أراكما تضحكان بوجهيكما الحليبيين الغبيين! تفو يا لشناعتكما. -بشر أجاف، يقصون لي قطعة من لحيتي الوقورة، جزاؤكما عند الشيطان! -ها قد مزقتما سترتي الرقيقة فتشققت و امتلأت بالثقوب.يا لكما من حثالة فظة قليلة الحيلة! -خد هاتين الكافرتين، سيكون لحمهما يانعا و طريا، التهمهما بالله عليك، و دعني. Translated by Dr.Nabil El Haffar

Table 02: Snow-White and Red-Rose (The second translation)

Grimm's complete fairy tales

littp://www.arcliive.org/details/grimmscompletefaOOgrim

7.1.1. About the Tale of Snow-white and Rose-red

Snow-White and Rose-Red is a tale that narrates the story of two orphan girls who were living with their poor, widow mother in a small cottage. The girls who were very fond of each other -though some behaviour differences that characterise each one of them- were as beautiful as their names indicate. The tale of the two sisters tells us about their ordinary, peaceful life with their mother and their adventures in the forest. In addition, the story portrays shift in events when the big, black bear appears and turns up to be a cursed prince by an evil dwarf. The story of Snow-white and her sister's events flow up with their meeting with the ungrateful dwarf who mistreats and insults them in every occasion. At the end, the tale closes up with the happy marriage of Snow-white to the prince -after bringing back his human nature- and her sister Rose-red to the prince's brother. Finally, the evil dwarf was severely punished to reveal one of the most significant themes in fairy tales which says "good is to be rewarded and evil is to be punished".

7.1.2. Portrayal of Snow-white and Rose-red

As mentioned earlier, Snow-white and her sister Rose-red are represented as two pretty and stunning girls who resemble white and red roses. In spite of the shared feature of beauty, Snow-white is shown as being quieter and gentler than her sister Rose-red. This is mainly because she helps her mother with housekeeping and stays home with her mother most of the time, whereas Rose-red is pictured as an adventurous girl who likes to run in fields and catch butterflies, and hated staying home doing the housework.

7.1.3. Analysis of Translations

The two translated versions of the fairy tale entitled "Snow-white and Rose-red" reveal the skills of each translator and the different stylistic characteristics followed by each one of them. Though both relied on literal translation, one kept the content and the form neglecting the features that characterise the Arabic language, while the other preserved both the content and the form respecting the rules that govern the target language and trying to let his creativity interfere in his translation.

7.1.3.1.Analysis of Translation One

- **Language and Style**

The first translated version is performed by "Marwa Abd El Fatah Chehata". At the level of language use, the translator has used direct simple words that reveal one of the basic features of fairy tales. However, the translator shows no signs of creativity or skilfulness in the Arabic language. The vocabulary used in her translation is less expressive than the one found in the English version. In other words, the language used in her version is not as sophisticated as the one of the English language; the main focus of the translator is on transmitting and preserving the message of the source text rather than the language. As a result, the translator's style is prosaic. For example, the unsophisticated style of the translator is shown in the following:

-كانتا طفلتين جميلتين ومرحتين ومشغولتين باللعب والمرح كأي طفلتين في العالم

This example conveys a meaning of comparison in the English language 'they were as good and happy as busy and cheerful'. However, the translated version has a different meaning than that of the source language.

- **Type of Translation**

The translation of Marwa Abd El Fatah Chehata is very literal; the translator played the role of a secret agent who does not interfere to have the translated product. This is portrayed in the unambiguity at the level of transmitting the ideas into Arabic; the translator used no creativity and copied the very simple style into Arabic. However, the translator has succeeded in translating the title to بياض الثلج و حمرة الورد\ as she balanced an adjective and a noun in each part of the title and this method is called exoticism which is a sub-type of literal translation.

The translator has as well emphasized on the same type of adjectives (ameliorative or pejorative) which are used in the source text; in other words, the author of the English version puts more emphasis on using pejorative adjectives than ameliorative ones to describe the central characters of the tale. For instance, the female characters 'Snow-white and Rose-red' are described as being beautiful, good, happy and gentle girls. The translator follows the same picture and portrays the two characters in the same manner. On the contrary, when the two girls met the ungrateful dwarf, this latter used bad words to describe them like: stupid, silly, odious, and wicked; the translator, in this case, did not interfere while translating these words. She use خرقاء، و شريرة,ساذجة، حمقاء، بغيضة as equivalents.

- **Representation of the Female Gender in the Arabic Translation**

The female gender is represented by Snow-white, her sister Rose-red and their mother. In the English version Snow-white and her sister Rose-red are represented as two beautiful, obedient girls who, beside their childish attitudes, do their job and share in house-keeping with their mother. Even if the portrayal of the two sisters is almost the same, it is obvious that the author favoured Snow-white because she likes staying home and reading. On the contrary, Rose-red prefers adventurous life. A good example of that is this extract from the English version 'They were as good and happy, as busy and cheerful as ever two children in the world were**,** only Snow-white was quieter and gentler than Rose-red. Rose-red liked better to run about in the meadows and fields seeking flowers and catching butterflies; but Snow-white sat at home with her mother, and helped her with her house-work, or read to her when there was nothing to do'. This example reveals that the preferred model is that the female hasto stay home and do the house work.

Another scene that shows the author's ideology is when the dwarf mistreats the two girls. The girls are shown to be naïve because the dwarf betrayed them three times. Furthermore, the mother is introduced

to the reader as an irresponsible, indifferent mother who never worries when her two little girls sleep in the forest at night. For instance, the author says 'if they had stayed too late in the forest, and night came on, they laid themselves down near one another upon the moss, and slept until morning came, and their mother knew this and had no distress on their account.'

In short, the translator's invisibility in the translated version has badly affected the target text because English and Arabic cultures are quite different and distant from one another. In fact, what is acceptable in one culture is not necessarily acceptable in another; for example, the Arabic translator has literally translated the ideological perspective without taking the target reader's age category (children) and their culture into account. Another example is that the translator does no effort in rendering the ideas into Arabic; the Arabic version emphasises on faithfulness in transmitting the meaning and content without paying attention to neither the reader nor to his culture.

7.1.3.2.Analysis of Translation Two

The second translation by Dr.Nabil El Haffar portrays great skilfulness and control of the Arabic language. Although the translator relied on literal translation to render the source message, he interferes with his style and competence. At the level of word choice, the translator has chosen deep and expressive words. In addition, the translator has adopted religious equivalents like 'تقيتين' as correspondent to 'good 'جزاؤكما عند الشيطان', as equivalent to 'bad luck to you', and بالله عليك as correspondent to 'for mercy's sake', and,الكافرتين as equivalent to 'wicked girls' in translating some source text words which seem to be inadequate when translated literally. Despite the fact that the translator has preserved the style and culture of the source text, he used adaptation in some instances. Yet, he neglected the estimated reader (children).

Furthermore, the translator failed to some extent in translating the title. He mistranslated the title as بيضاء الثّلج و حمرة الورد. The translator did not balance the two parts of the title; his mistranslation of the title may be due to misunderstanding its meaning. Besides, regarding the content, the original message is preserved.

- **Representation of the Female Gender in this Version**

In the second translated version, the translator gives priority the meaning of the source text by keeping its ideological orientation rather than showing his visibility in the target text in order to serve his reader and the target culture. When representing the female gender, the translator kept the same image of the source text, مجتهدتين في شغل البيت، لا تكلان و لا تملان، كما يفترض بأي طفلتين نجيبتين في هذه الدّنيا أن تكونا . This example shows that the translator considers that it is the duty and function of the female characters 'Snow-white and Rose-red' to do house-keeping and this idea is clearly expressed by the use of specific words like the: كما يفترض بأي طفلتين نجيبتين في هذه الدنيا أن تكونا .

In addition, the image of the indifferent, irresponsible mother is also portrayed and rendered as it is in this translation as: فعندما تتأخران في الغابة و يفاجئهما الليل كانتا تستلقيان إلى جانب بعضهما على الحشائش و تنامان حتى انبلاج الصباح و كانت أمهما تعرف ذلك فلا ينشغل بالها عليهم . in fact, the translator did pay attention to the target reader (children) and their conservative culture. In the end, the last scene which stereotypes the female characters 'Snow-white and Rose-red' has been considered in the translation as a sexual object whose sole and ultimate aim in this life is to get married to a prince. This is presented in the following example: عقد الأمير قرانه على بياض الثلج و أخوه على حمرة الورد .

In short, the first translated version of this tale as well as the second fail to render the aspect of stereotyping the female gender properly. Besides, both translators transmitted the message of the source text faithfully by adopting the literal translation method which distorts the meaning in the target text. Thus, the first translation represents the acceptance of gender stereotype and rendered it as it is which means that er gender ideology goes with that of the source text; however the second translation shows the use of

adaptation in some instances of the tale, and goes with the ideology of the translator's culture which sticks to the ancient role of women summarised in washing, cooking and doing the house-keeping.

8. Results and Discussion

This study confirms the significance of the gender ideology of the translator's choice of words and phrases in the translation of one example from Brothers Grimm Fairy tales. The translator, as the "re-creator" of the work, has his/her own intention in translating the text, so the translator's ideology does play a crucial role in revealing the translator's intentions. Ideology can, therefore, be one of the most effective factors in the process of translation. As a result, this study focusses on examining three categories: the first one is about positive description of female characters. The female translator keeps, and even increases the positive description, while the male translator does not emphasise on it at all, or even sometimes decreases its positivity. At the same time, negative descriptions of female characters are lessened by female translators, and highlighted and increased by male translators. However, in the case of male character descriptions, the male translator tends to enhance the positivity of it, while the female translator tones it down. Similarly, male character negative description is lessened by male translators. The second category is related to the social stereotypes and ideologies. The examples used in this study illustrate how the male translator mostly uses the social stereotypes in which women are defined as passive, weak and inferior to men, while the female translator portrays women as proactive in their actions and relationships. The female translator often translates the texts exactly as they are in the source, while the male one still displays his stereotypes about women and women's role. The last category involves the agent of a sentence. In the female translation, the emphasis of the original text is kept and the active role of the female character is underlined. However, the male translator usually highlights passively and understates the role of female characters. The ideology of this male translator could have an impact on his translation choices as a result of his gender.

The study shows that the translator followed a certain degree of mediation during translation, which appears clearly when he seems to dilute the degree of drama even though it is an essential issue in the source text, and when he gives no importance to the emotional meaning, choosing to only express a referential one. The study's results also portray the male translator's techniques not only as the result of stylistic options, but of his ideology as a man.

Men tend to write more and use impersonal turns more than women do. Women, however, seem to be more consistent in their use of typographic signs and tend to write longer sentences than men do. Those results also indicate that when asked to write a neutral topic, subjects expressed their subjectivity by making lexical and stylistic choices that may be a characteristic of the social group they belong to, in this case, their gender group.

Based on this study, other studies of other translations of stories from Brothers' Grimm fairy tales can be carried out in other key feminine features in the fairy tales.

Conclusion

Based on the information gathered from our literature review and the results, it may be said that this is a topic that has yet to be completely explored as it needs to be dealt with an exhaustive method. This topic is particularly interesting when studied in relation to translation to and from languages that are known to be male-oriented, such as Arabic in the current study. Studying and analysing how do gender ideology influence the translator and their English-Arabic translations seems to be important, as it has the potential to raise awareness and expose students and teachers to gender inequality and women issues in a more linguistic context.

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Appendix

Definition of Key Terms and Concepts

Gender- "refers to the attitudes, feelings, and behaviours that a given culture associates with a person's biological sex." (American Sociological Association)

Gender Ideology- "refers to attitudes regarding the appropriate roles, rights, and responsibilities of women and men in society."

Feminism- "combines the following two definitions: 1) in its narrowest sense, feminism is a complex set of political ideologies used by the women's movement to advance the cause of women's equality and put an end to sexist theory and the practice of social oppression; 2)in a broader and deeper sense, feminism is defined as a variety of interrelated frameworks used to observe, analyse and interpret the complex ways in which the social reality of gender inequality is constructed, enforced, and manifested from the largest institutional settings to the details of people's daily lives which includes feminist scholarship (Ali, Coate and Goro; Barsky; Johnson; Ritzer; Segal; Zalewski cited in Ngwainmbi)