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

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ARTICLE INFORMATION

Original Research Paper

Keywords:
A Room of One's Own
Critical discourse analysis
Feminist discourse
CDA Model

ABSTRACT

Recently the role of ideology and the impact of translator's point of view on the process of translation have significantly been considered in Translation Studies. In this regard, this study applied Critical Discourse Analysis (CDA) to analyze Virginia Woolf's A Room of One's Own and its three Persian translations translated after the Islamic Revolution in Iran in 1979. This research was conducted based on Farahzad's (2011) three-dimensional CDA model: Textual, para-textual, and semiotic levels. In this regard, the feminist book-length essay "A Room of One's Own" along with its three Persian translated versions (Mehrshadi, 2017; Noor Bakhsh, 2013; & Sajedi, 2005) were critically analyzed and examined at textual and para-textual levels in a qualitative approach in order to reveal the impacts of ideological orientations on the Persian translations of this feminist book. The result of the study indicated although the Persian translators tried to convey the author's feminist ideology, there were some differences at textual and para-textual levels, since socio-political background knowledge, religious beliefs, and cultural behaviors influenced the translations. The findings of this research seems to be important for students of *Translation Studies* and teachers in the area of pedagogy, since it can give them fruitful information about the critical-thinking, comparative study, and practical evaluation of translation as a target oriented production.

1. Introduction

Language is an inseparable part of our everyday lives. It is the main tool used to transmit messages, to communicate ideas, thoughts, and opinions. Language is production and translation is reproduction. The age of translation is very old. Pérez (2003, p. 1) has stated, "it is a truism that translation is as old as humankind".

Translation like language, deals with the all aspects of human life and plays a crucial role in conveying ideologies among different nations (Shahbazi & Rezaee, 2017). In other words, existence of different languages along with the importance of communication in human life caused translation to be a very effective factor in communicating, exchanging culture, knowledge, and ideology.

Translation was already regarded as a lateral device for learning new languages, or as an element in comparative literature, translation workshops and contrastive linguistics (Munday, 2012), but the study of translation as a scientific research began in the second half of the twenty century which was called *Translation Studies* by James S. Holmes (Holmes, 1994). Holmes offered the name of *Translation Studies* and gave three subcategories to it: descriptive, theoretical, and applied (Holmes, 1994, pp. 71, 73, 77). Since then, many aspects of *Translation Studies* (TS) such as political, hermeneutic, social, and cultural have continually scrutinized. It is clear that cultural and ideological differences can make mistranslations, deviations, and likely breakdowns.

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

In Fact, translations are produced in the particular socio-political contexts, for specific purposes and also for specific audiences. For example, a translator may want to translate a particular text and intend his/her translation to act as the sign of the protest against a particular socio-cultural context and provoke the target readers in order to demand their rights. This intension can influence the massage of the ST and the writer's aim. So, the writer's intention can be changed in the process of the translation by the translator's particular ideological orientations. In fact, any translation is affected by the translator's ideological decisions. It can be diagnosed by analyzing the strategies and lexical choices which were used during the process of translation. In this regard, this study was designed in order to analyze the three Persian translated versions of the English book, *A Room of One's Own* written by Virginia Woolf, which were translated after the Islamic Revolution of Iran. Thus, the research questions are designed in these ways:

1. What are the traces of ideology that affect the translations of *A Room of One's Own*?

2. To what extent the ideological loads of *A Room of One's Own* are manipulated and changed by the translators?

The main purpose of the present research was to show that the ideological orientations of Iranian translators can be considered very important and significant in the process of their translations, and socio-cultural context of the target readers can also be prominent and influential, since both of them can lead to manipulate the ideological loads of the original text (proto-text), in such a way that reproduce it as a desirable and readable product for the target   readers or rewrite it in order to provoke the target readers against the traditions and patriarch-religious system of their society. Critical discourse analysis (CDA) as a branch of applied linguistics, which tries "to read the traces and effects of power in language and discourse, in text and syntax" (Hodge & Kress, 1993, p. 153), has been applied in translation studies in recent years to discover the roots of bias translations and ideological manipulations of the proto-text (traditionally was called "the source text", Farahzad, 2009, p. 40) in the process of translation.

A Room of One's Own deals with the proclamation of women as writers. In this book, Virginia Woolf promotes economic independence for women and the right of them to take part of the intellectual world as equal as men. She shows in a very direct manner, her personal beliefs about the rights of women. She uses the rhetorical device of *The Stream of Consciousness*, showing a continuous mental process, until reaching some

conclusions about the topic (Woolf, 1995). This book is one of the most important works of Virginia Woolf, and the feminist ideology of the writer is undoubtedly highly marked. Virginia Woolf's works are ideological and their translations into other languages can be considered as the good resources and materials for CDA approaches in translation studies.

2. Review of the Related Literature

Fidelity plays a significant role in *Translation Studies*, which is defined and perceived in different ways by different scholars of translation. Ways of reaching to this goal were defined by Nida (1964) as *Formal equivalent*, or *Gloss Translation* and *Dynamic Equivalent/Equivalent Effect/Equivalent Response*. Formal equivalent is a reproduction of the form and content of the source language massage into the target language, in such a way that, the translation must be represented as literary and meaningfully as original. (Nida, 1964), while dynamic is not very concerned on matching the language massage of the translated text to the language massage of the source text, although it is a way that the connection between the receptor and target language massage must be the same as the relationship between the receptor and source language massage (Nida, 1964).

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

Contrarily, from the perspective of other scholars of *Translation Studies*, Fidelity to the source text does not play a key role in the process of translation. In fact, "translation is not made in a vacuum" (Bassnett & Lefevere, 2001, p. 14). "It takes place in concrete, definite situations that involves members of different cultures" (Snell-Hornby, 2001, p. 40). Itmar Even-Zohar (1970, as cited in Pei, 2010) with proposing his poly-system theory, which is adopted from the Russian Formalism of the 1920s, changed the focus of translation from the concept of fidelity to the study of the role of translator in the process of translation. It is a dynamic, functional, descriptive, and target-oriented approach in TS (Pei, 2010). Moreover, Venuti (2004) with suggesting "the invisibility" defined translation as a process of manipulation and target-oriented action. Venuti (1995) explain:

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

(p. 1)

According to Nord (2001, as cited in Pei, 2010), in the process of translation, linguistic structures, alone, cannot help the translator during the conversion of meaning from the source language to the target language. In fact, Nord (2001) believed that translation is a process, which is affected and constrained by the cultural values. Similarly, Vermeer (1970 as cited in Du, 2012) defined translation as an action, which is determined by the purpose or *Skopos* of communication; focusing on the point that, source text is not the determinant factor in the process of translation, and decision making relates to the *Skopos* for which the translation is meant (Jabir, 2006). Likewise, according to Toury (1995), translation is constructed based on a set of norms; the environmental stimuli of the target culture. Toury (1995) in his book entitled "Translation Studies and Beyond" foregrounded the significance of the target culture and declared that, the process of translation must be done based on the target culture, since translator must take decisions based on the significant and acceptable norms of the target culture. Undoubtedly the roles of culture and ideology are considered very prominent in Translation Studies. Fawcett (1998, pp. 106-107) stated that "an ideological approach to translation can be found in some of the earliest examples of translation known to us". Schäffner (2003) said that, translation deals with the ideology in such a way that, the choice of the source text and its use are based on the aims, interests, and objectives of the social agents. Furthermore, she stated that Critical Discourse Analysis and Translation Studies have a common ground, since both of them are concerned with "discourse", and, as a communicative interaction, it can be created in a particular socio-cultural context. It means that, the main intention of applying critical discourse analysis in Translation Studies lies behind the fact that, socio-cultural context provides a set of rules and laws for discourse makers and also for translators in which, their choices and decision makings are affected by the rules, and values of the particular context of the target language (Schäffner, 2004).   Likewise, Robinson (1997 as cited in Pérez, 2003, p. 7) believed that, "If you want to become a translator you must submit to the translator's submissive role, submit to being 'possessed' by what ideological norms inform you…". Moreover, Fairclough (1989) said that, the significant similarity between Critical Discourse Analysis and Translation studies is the fact that both of them deal with discourse as a social practice, in which this social interaction is connected to the social and ideological situations of the producer and also receiver of the discourse. Thus, in translation and critic of a discourse both contexts, which belong to the producer and receiver, are very important, and also their shared common context, since they may have different social, cultural, and ideological backgrounds.

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

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

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

Based on Van Dijk's (1993) view point, the process of (re)production of discourse shows itself as a (re)production of discourse-power relation, which can be presented in different modes, such as denial, mitigation, enactment, etc. He emphasized that, the role of critical discourse analysis is to reveal that, what formal properties of text or verbal interactions such as, grammatical structures, and discursive strategies are applied in the (re)production of *Dominance*. He explained that, condition of legitimacy or acceptability is an important criterion in analyzing a discourse. Moreover, *Social Power*, or *Dominance* has prerogative in accessing the social values, such as wealth, incomes, forces, knowledge, and education. In other words, it can prohibit and control any action and cognition. In fact, Van Dijke's (1993) CDA approach is constructed based on three prominent dimensions, like an equilateral triangle: 1-*Dominance*, 2-*Discourse*, and 3-*Social Cognition*. Moreover, Farahzad (2011) proposed a three dimensional critical discourse analysis model in *Translation Studies*. This model was derived from Fairclough's (1989) model of critical discourse analysis and constructed at three different levels: textual, para-textual and semiotic levels. At the textual level, lexical and grammatical choices, and translational strategies used by the translator are critically scrutinized in order to find the ideological implications, and para-textual-level consists of studying prefaces, endnotes, footnotes, and the like. At semiotic level, semiotic elements such as, graphics, illustrations, colors, fonts, and logos of the proto-text and meta-text, are analyzed in a comparative and contrastive way, since they can ideologically be significant.

2.1 Farahzad's (2011) Model

Farahzad (2011) CDA model was conducted on the basis of three levels: textual, para-textual, and semiotic levels. At textual level, the analyst tries to analyze the lexical and grammatical choices of translator in the process of translation in a comparative way with the correspondent text, and also translation strategies, those which are sensed to be ideologically influential in the process of translation such as, addition and omission strategies, must

be critically analyzed, since the may be used for a particular ideological aim. Based on Farahzad's (2011) model, textual level can be sub-categorized in these ways:

Lexical choices. Choices of words by the translator are not random. All the words choices by the translator are on the basis of a pattern that influences the reproduction of discourse. She gave an example about the translation of a cultural specific item (CSI) belonged to a proto-text, which was done by the translator in the process of subtitling. The translator substituted a different and inequivalent CSI, in the production of meta-text, with it in order to make the meta-text more readable and desirable for the target readers. Undoubtedly, the use of such manipulative strategy, can affect and change the content of proto-text. According to Farahzad (2011), a lexical item that bear a particular load of ideology may be translated in a completely different way, since translator's ideological orientations can affect his/her choices of words.

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

Passivization/Activization. When the translator, translates an active sentence into a passivized format, agent and action lose their notabilities. Farahzad (2011) believed that this manipulative strategy is ideologically significant, since it can be happened, due to the translator's ideological orientations.

Nominalization. In nominalization, event or action of a verb is transferred into a nominalized format, without any agent and tense. Hence, it is less powerful than a verb. In translation of proto-text into meta-text, if nominalization as a pattern is occurred frequently, the actions become insignificance and work as normal cases. Thus, it can be rooted in a particular ideology of translator.

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

Tense. Change of tense is an alternation in temper and state of affairs. For example, using the present perfect as a substitution of past tense in translation, can change the state of affairs in such a way that, something that done or happened in the past, has still happened, or done, or a particular feature or quality that, in the past, was attributed to something or somebody has still been attributed to something or somebody. Hence, it can be ideologically significant, since it may be derived from the translator's particular ideological tendency.

Coordination/Subordination. When coordination is replaced to the subordination in the process of translation, the value and meaning of the main clause is decreased. Hence, it has ideological implication(s), and also, if it is used as a pattern in a text.

Translation Strategies. Translation strategies includes a large spectrum, from "shifts" to addition, omission, foreignization, domestication, etc. CDA as a tool of investigation is employed in translated text to analyze such these strategies, in order to reveal their ideological implication(s). From CDA perspective, these strategies may bear a particular load of ideology. For instance, addition strategy that in comparison to what was written in proto-text can give a specific quality to agent, or participant.

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

Semiotic level. At this level, books (proto-text, and meta-text) are analyzed and compared with each other in terms of their cover page designs, their illustrations, layout, colors, size, font and the like, since such these semiotic features bear (a)particular(s) load(s) of ideology (Farahzad, 2011).

2.2 Related Studies

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

The findings showed too significant ideological distortions and manipulations in the Persian translated versions of Orwell's novel. Similarly, Azodi and Salmani (2014) studied the impacts of ideology on the translations of political news stories related to the Iran's nuclear program. The research was conducted based on Fairclough's (1989) critical discourse analysis model and Van Dijk's concept of ideology (2002). The news stories were selected from worldwide news agencies namely. *Reuters*, *Washington Post*, *New York Post*, and *Forbes*, and were compared with their Persian translations, which were translated in *Fars news agency*. They concluded that, translators applied the dominant ideology of Iran's community and manipulated the ideological loads of the original texts in the processes of the translations (Azodi & Salmani, 2014). Moreover, Li, Li, and Miao (2018) examined and compared the ideological implications of an English cover page design of Jung Chang's *Wild Swans* with the cover page designs of the Chinese and French translated versions. The study was conducted based on Kress and van Leeuwen's (2006) visual grammar. The research focused on the translator's ideological motivation for the selection of the cover page design. The content of this book is politically controversial. It has been acclaimed in the western community, but it has been forbidden in mainland china. The result of the study showed that orientalist ideology was conducted by the Chinese translator, for the selection of the cover page design, in order to increase the likeability and to reduce the anti- Mao motif of the book.

3. Method

This research adopted the comparative, descriptive, explanatory, and qualitative methods, and can be considered as a descriptive-explanatory and comparative study. In this regard, based on Farahzad's (2011) three-dimensional CDA model, the English book-length essay, *A Room of One's Own* written by Virginia Woolf (1995) along with its three Persian translated versions, which were translated after the Islamic Revolution of Iran in 1979, were critically analyzed at textual and para-textual levels. First, at the level of the textual analysis, data, which belonged to meta-texts, were critically compared and analyzed to their proto-text based on the Farahzad's (2011) textual essentials and considerations including, lexical and grammatical choices, and translational strategies. Second, the para-textual items, including translators' prefaces, and footnotes were critically analyzed. Third, tables were drawn in order to have more clear and concrete samples. Forth, discussions and conclusions were made by the researcher in order to achieve the answers of the research questions. It should be noted that, the researcher limited their studies at the textual and para-textual levels. In the translational manipulative strategies phase, the researchers also limited their studies to the consideration of more important and influential strategies

that can lead to the significant manipulations and changes of the ideological loads of the proto-text including, the omission and addition strategies. In addition, this research studied the Persian translated versions of Virginia Woolf's (1995) feminist book-length essay which were translated after the Islamic Revolution of Iran. It should be mentioned that, the gender of the translators was not considered as the limitation of this study.

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

In this research data were gathered from the corpus of the study. In order to compare the three Persian translated versions, which were translated by Mehrshadi (2017); Noor Bakhsh (2013); and Sajedi (2005), with their corresponding English text, the researchers studied the three translations separately, without considering the English book to achieve a mentality about the translators' applied language and their style of writing. Then, by adopting the three dimensional CDA model of Farahzad (2011), the content of all four books were examined and analyzed critically at textual and para-textual levels. At para-textual analysis, the translators' footnotes, and prefaces were taken into account. At textual analysis, the research was conducted based on Farahzad's (2011) essentials and considerations at textual level including, lexical choices, grammatical choices, and translational strategies.

4. Results

The results of the study are provided in the following, concerning textual and para-textual levels to comparatively examine the English book-length essay, *A Room of One's Own* and its three Persian translations.

4.1 Textual Analysis

Table 1. *Lexical choices*

Proto-text (1995)	M.T₁ Masoumeh Mehrshadi (2017)	M.T₂ Safoora Noor Bakhsh (2013)	M.T₃ Azadeh Sajedi (2005)
I have shirked the duty of coming to a conclusion upon these two questions-	من از زیر بار وظیفه ی نتیجه گیری این دو **مشکل** شانه خالی کرده ام.	من از زیر بار وظیفه ی نتیجه گیری در مورد این مسأله شانه خالی کرده ام-	من از زیر بار این وظیفه که در مورد این دو **پرسش** به نتیجه برسم،شانه خالی کردم-

Masoumeh Mehrshadi (2017) and Safoora Noor Bakhsh (2013), in translation of "questions", translate it to "مشکل" and "مسأله". They are not the equivalent of this word. The equivalent of "question", is "پرسش". In fact, on the basis of the previous sentence, as Woolf stated, she cannot draw a conclusion from the concept of "woman and fiction", because of the restrictions, and limitations of her society. Thus, the translators clearly restated her previous statement; the trouble of drawing a conclusion from the concept of "woman and fiction". On the other hand, it is undeniable that translators put more emphasis on the Woolf's statement with considering it as an unsolvable problem. Their intention to change rather than choosing equivalent can perhaps be due to their feminist attitudes. In fact, an Iranian woman prefers to pay more attention or spend her time to her family with childrearing and housekeeping rather than doing her favorable works, or focusing on her desires, such as writing fiction, poem, and the like. On the other hand, Azadeh Sajedi (2005), chooses the equivalent and translates it to "پرسش". Consequently, her choice conveys the ideological load of the sentence, without putting further emphasis.

Table 2. *Lexical choices*

Proto-text (1995)	M.T₁ Masoumeh Mehrshadi (2017)	M.T₂ Safoora Noor Bakhsh (2013)	M.T₃ Azadeh Sajedi (2005)
Meanwhile the <u>wineglasses</u> had flushed yellow and flushed crimson; had been emptied; had been filled.	در این میان **لیوان های نوشیدنی** زرد و قرمز، خالی و پر می شدندو بدین سان ، تا نیمه های ستون فقرات هم که جایگاه روح است، تقریبا روشن می شد.	در این بین **جامهای شراب** زرد و قرمز می شدند، خالی می شدند و پر می شدند. و بدین ترتیب تا نیمه های ستون فقرات هم که جایگاه روح است کمابیش روشن می شد.	در این فاصله **گیلاس ها** که از زردی و قرمزی در خشنده بودند خالی شده ودوباره پر شدند. وقتی ان روی لبهایمان بالا و پایین می شد در نیمه راه ستون فقرات را که جایگاه روح است ، پایین می اورد وبنابر این به تدریج نوری روشن شد.

As "Table 2." proves, in translation of "wineglasses", Mosoumeh Mehrshadi (2017) translates it to "لیوان های نوشیدنی", which means more general and neural. In fact, Woolf (1995), in her previous expression, emphasized on the question that, "why men drink wine and women drink water?". It is clear that, wineglass, in here, bears the load of feminist ideology, and "wine" was drunk by a tradition breaker, a woman (Woolf). Undoubtedly, translator's decision is affected by the ethical restrictions and religious taboos; wine is forbidden as a drink and wine glass is forbidden too. But, Safoora Noor Bakhsh (2013), and Azadeh Sajedi (2005) with using referential equivalent and foreignization strategy convey the feminist ideological load of the word and express the narrator's aim.

Table 3. *Grammatical choices*

Proto-text (1995)	M.T₁ Masoumeh Mehrshadi (2017)	M.T₂ Safoora Noor Bakhsh (2013)	M.T₃ Azadeh Sajedi (2005)
Women <u>**have served**</u> all these centuries as looking-glasses possessing the magic and delicious power of reflecting the figure of man at twice its natural size.	در طول همه ی این قرون زنان مثل آیینه هایی عمل کرده اند.	طی همه ی این قرن ها زنان چون آیینه هایی عمل کرده اند.	زنان در تمام این قرن ها مانند آیینه هایی **به کار گرفته** <u>**شدند.**</u>

Based on CDA approach, passivization/activization strategy can bold a particular aspect of an expression or sentence. As "Table 3." shows, in the translation of Azadeh Sajedi (2005), "Have served" is translated to "have been employed…". The function of this structure puts more emphasis on the impact of the patriarch system on the life of female sex. Applying passivization strategy can indicate to the feminist ideological orientations of the translator against the patriarch-religious society of Iran. On the other hand, Masoumeh Mehrshadi (2017) and Safoora Noor Bakhsh (2013) preserve the active structure of the statement, which shows "women" as "subject", and indicates to the point that, they (women) independently and intentionally, without any force from her opposite sex, serve themselves as a mirror; a thing that can portray anything except itself.

Table 4. *Grammatical choices*

Proto-text (1995)	M.T₁ Masoumeh Mehrshadi (2017)	M.T₂ Safoora Noor Bakhsh (2013)	M.T₂ Azadeh Sajedi (2005)
In 1919—which is a whole nine years ago she was given a vote?	در سال 1919- یعنی دقیقا نه سال پیش- به او حق رای داده شده	در1919- یعنی دقیقا نه سال پیش-به او حق رای داده شده.	در سال 1919- که در حدود نه سال پیش است- **او رای داد.**

Sajedi (2005) employed activization strategy and changes the passivized structure of the original sentence in her translation, and manipulates the ideological load of the expression. In fact, the passivized structure of the sentence indicates to the point that, the patriarch system of England was already enacted a law in order to allow the participation of females to the important decisions for their country. But, the translation of Sajedi (2005) bolds another aspect of the writer's expression, and decreases the feminist ideological load of it. Applying this manipulative strategy can influence the readers' interpretations and deflect their minds from the main point, "gender discriminations" which was imposed by the patriarch system of England. It seems that this strategy is unintentionally applied by the translator, due to her misunderstanding.

Table 5. *Grammatical choices*

Proto-text (1995)	M.T₁ Masoumeh Mehrshadi (2017)	M.T₂ Safoora Noor Bakhsh (2013)	M.T₃ Azadeh Sajedi (2005)
The most transient visitor to this planet, I thought, who picked up this paper **could not fail to be aware**, **even from this scattered testimony**, that England is under the rule of a patriarchy.	داشتم فکر می کردم حتی مسافر عبوری این سیاره هم اگر این روزنامه را بر می داشت **مسلما کم و بیش از این دلایل متوجه می شد** که انگلستان زیر سلطه ی نظام پدر سالاری است	فکر کردم اگر یک مسافر عبوری این سیاره هم این روزنامه را بر میداشت، **قطعا از همین شواهد پراکنده هم متوجه می شد** که انگلستان زیر سلطه ی یک نظام پدر سالار است.	فکر کردم مهمانان گذرای این رستوران که به این روزنامه نگاه می کنند حتما از این اذعان و گواه پراکنده نیز نمی توانند به این نتیجه نرسند که انگلستان تحت سلطه ی مرد سالاری است.

As this table proves, Masoumeh Mehrshadi (2017) and Safoora Noor Bakhsh (2013), change the negative structure of "…could not fail to be aware…" to positive structure, which intensifies the ideological load of the sentence. It seems that this manipulative strategy is used by these Persian translators, due to their feminist ideological orientations.

Table 6. *Grammatical choices*

Proto-text (1995)	M.T₁ Masoumeh Mehrshadi (2017)	M.T₂ Safoora Noor Bakhsh (2013)	M.T₃ Azadeh Sajedi (2005)
And I thought of that old gentleman, **who is dead now,…**	به یاد آن اقای پیر افتادم که حالا از دنیا رفته بود...	وبه یاد آن آقای پیر افتادم، که حالا از دنیا رفته...	و به فکر آن پیر مرد مودب بودم **که اکنون زنده نیست.**

Azadeh Sajedi (2005) translates "who is dead now" to "که اکنون زنده نیست.". Changing from positive to negative structure intensifies the load of feminist ideology of this sentence. In other words, this manipulation increases the offensive load of the meaning lied behind it. It seems that the feminist ideological orientations of the Iranian translator affect her translation.

Table 7. *Grammatical choices*

Proto-text (1995)	M.T₁ Masoumeh Mehrshadi (2017)	M.T₂ Safoora Noor Bakhsh (2013)	M.T₃ Azadeh Sajedi (2005)
Why **was** one sex so prosperous and the other so poor?	چرا یک جنسیت آنقدر متمول بود و دیگری آنقدر تهی دست؟	چرا یک جنسیت آنقدر غنی بود و دیگری آنقدر فقیر؟	چرا یک جنسیت اینقدر کامروا **است** و جنسیت دیگر آن قدر بیچاره؟

Azadeh Sajedi (2005) changes the tense of this above sentence, which indicates to simple past, to simple present, and recreates this sentence for the meta-audiences, who suffer from gender discriminations. Applying this manipulative strategy can indicate to her feminist attitude against the patriarch- religious society of Iran.

Table 8. *Grammatical choices*

Proto-text (1995)	M.T₁ Masoumeh Mehrshadi (2017)	M.T₂ Safoora Noor Bakhsh (2013)	M.T₃ Azadeh Sajedi (2005)
She **left** no plays or poems by which we can judge her.	او هیچ نمایشنامه و شعری از خود به جا **نگذاشته** که از این راه بتوانیم درباره اش قضاوت کنیم.	نمایشنامه و شعری از خود به جای نها **نگذاشته** که از طریق آنها درباره اش قضاوت کنیم.	او هیچ نمایشنامه یا شعری از خود **نمی گذارد** که ما بتوانیم در مورد او قضاوت کنیم.

Masoumeh Mehrshadi (2017) and Safoora Noor Bakhsh (2013), changes the tense of this above sentence, which relates to simple past, and translate it to present perfect, and generalize its load of ideology to present time. In addition, Azadeh Sajedi (2005) changes the tense of it from simple past to simple present. Applying such this manipulative strategy can prove that, the feminist ideological orientations of the Iranian translators influence their translations.

Table 9. *Grammatical choices*

Proto-text (1995)	M.T₁ Masoumeh Mehrshadi (2017)	M.T₂ Safoora Noor Bakhsh (2013)	M.T₃ Azadeh Sajedi (2005)
I must have opened it, for instantly there issued, like a guardian angel barring the way with a flutter of black gown instead of white wings, a deprecating, silvery, kindly gentleman, who regretted in a low voice as he waved me back that the ladies are only admitted to the library if accompanied by a fellow of the college or furnished with a letter of introduction.	شاید آن را باز کرده بودم ،چون بلافاصله مردی مهربان، با موهای سفید، و چهره ای متاسف مثل فرشته ی نگهبانی که به جای بال های سفید،با تکان دادن لباس سیاه خود مانع راه من می شد جلوی من ظاهر و همان طور که مرا به عقب هدایت می کرد با صدای اهسته عذر خواهی کرد و گفت که خانم ها فقط با اجازه یکی از اعضای دانشگاه یا معرفی نامه می توانند به کتابخانه وارد شوند.	حتما آن را باز کرده بودم ، زیرا بلافاصله آقایی مهربان، سفید مو و معترض –مثل فرشته ی نگهبانی که به جای بال های سفید، راه را با تکان دادن لباس سیاه خود سد می کند – جلوی من ظاهر شد و همانطور که مرا عقب می راند آهسته عذر خواهی می کرد و گفت که بانوان تنها در معیت یکی از اعضای دانشگاه یا اراءه ی معرفی نامه اجازه ی وروود به کتابخانه را دارد.	**باید آن را باز می کردم و در یک لحظه** یک آقای مودب و مهربان که چهره ی پوزش آمیزی داشت وصدایش نرم و واضح بود مانند فرشته ی محافظی که به جای بال های سپید ، عبای مشکی داشت راه را بر من سد کرد و در حالی که به من اشاره می زد برگردم با لحنی تاسف بار گفت خانم ها فقط در صورتی اجازه ورود دارند که همراه یکی از دانشجویان دانشکده باشند یا معرفی نامه داشته باشند.

Azadeh Sajedi (2005) changes the subordination to coordination, and manipulates the pragmatic meaning and ideological load of this expression. It seems that translator's misunderstanding causes this manipulation. In

fact, the author intended to stress on the unfair enacted laws and women's rights ignorance by the patriarch system of England. In other words, she, as a woman, had not any chance to go to libraries and use its books. Woolf (1995) stated that when she opened the door and took one step, she faced with bad reflections from her opposite sex, and he did not permit her to enter the library, because she was a woman! But, the translation of Azadeh Sajedi (2005) deviates the mind of the target reader from the concept of gender discriminations which is lied behind this expression.

Table 10. *Translational strategies*

Proto-text (1995)	M.T₁ Masoumeh Mehrshadi (2017)	M.T₂ Safoora Noor Bakhsh (2013)	M.T₃ Azadeh Sajdi (2005)
His expression suggested that he was laboring under some emotion that made him jab his pen on the paper	از چهره اش بر می آمد که تحت تاثیر احساسی است که او را وا دار می کرد مدادش را **مثل خنجر** بر کاغذ فرود آورد.	از چهره اش چنان بر می آمد که به شدت تحت تاثیر احساسی است که او را وا میداشت تا قلمش را **مانند خنجر** بر روی کاغذ فرود آورد،	قیافه اش حاکی از آن بود که تحت چنان احساسی سخت مشغول به کار است که او را مجبور می کند. قلمش را در کاغذ فرو کند.

Masoumeh Mehrshadi (2017) and Safoora Noor Bakhsh (2013), use addition strategy and intensify the ideological load of this expression. It seems that their feminist ideological tendencies influence their translations. In other words, their translations clearly show that his (male sex) pen acted as a dagger and destroyed the nature and character of female sex.

Table 11. *Translational strategies*

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

Azadeh Sajedi (2005) added the sentence, ".فکر میکنم او و یک زن بود" to the translation of this above expression, that increases the feminist ideological load of it. It seems that her feminist ideological orientations cause this manipulation. In fact, Sajedi (2005) with adding this sentence, stresses on the point that woman as a genius creature was extremely ignored and suppressed by her opposite sex.

Table 12. *Translational strategies*

Proto-text (1995)	M.T₁ Masoumeh Mehrshadi (2017)	M.T₂ Safoora Noor Bakhsh (2013)	M.T₃ Azadeh Sajedi (2005)
Why are **some** women poor?-	چرا زنان فقیرند؟	چرا زنان فقیرند ؟	چرا زن ها ضعیف هستند؟

In the translation of this sentence, each of these three Persian translators with applying omission strategy, translates "…some women…" to "زنان", and influences the feminist ideological load of it. In fact, the reproduction of this sentence in the translation of the Iranian translators indicates to the point that, all women encounter with poverty. Applying this manipulative strategy by the translators can be due to their feminist

ideological orientations against the patriarch-religious society of Iran.

Table 13. *Translational strategies*

Proto-text (1995)	M.T₁ Masoumeh Mehrshadi (2017)	M.T₂ Safoora Noor Bakhsh (2013)	M.T₃ Azadeh Sajedi (2005)
She pervades poetry from cover to cover; **she is all** but absent from history.	او که در تمام کتاب های شعر حضور دارد اما از تاریخ غایب است.	موجودی که در همه کتاب های شعر نقش عمده ای دارد ، اما از تاریخ بکلی غایب است.	او بر تمام شعر سایه افکنده است ،او همه چیز است اما در تاریخ غایب است.

Masoumeh Mehrshadi (2017) and Safoora Noor Bakhsh (2013) don't not translate this sentence, "She is all.". The omission of this sentence decreases the feminist ideological load of the writer's feminist expression. In fact, the author intended to put more emphasis on the important and undeniable role of women and also the confession of male sex about woman's proficiency and her perfection. But, the translation of them reduces the power of the writer's expression.

4.2 Para-textual Analysis

Regarding para-textual analysis, translators' footnotes, and prefaces were taken into account. As to comparison of the three translators' prefaces, it seems that, Noor Bakhsh (2013) tries to show her translation as a reproduction of the proto-text (original text), since she put more emphasis on the bad conditions of females in patriarch societies, such as forcing them to be housekeeper, preventing them from going to school, or facing with casual interruptions. On the other hand, Masoumeh Mehrshadi (2017), through her preface, bolds Virginia Woolf's mental disorder and bad conditions of her life such as, losing the members of her family and her friends during the world war I and II, being raped by her half-brother, and finishing her life with suiciding. Undoubtedly, such these negative aspects of the life of Virginia Woolf cannot be accepted by the religious-cultural societies, like Iran and can affected the readers' viewpoints, to the extent that they may refuse to accept her ideology or even they may call her as a fanatic writer. On the other hand, Azadeh Sajedi (2005) tended to portray the political aspect of this novel and introduce Woolf (1995) as a feminist political writer.

It should be noted that during the study of footnotes, each of these three translators did not add or explain significant points for a particular ideological tendency.

5. Discussion

As these extracted samples proved, some manipulations and changes were done by these three Iranian translators. In addition, some sorts of feminist positions were taken by them in the processes of their translations against the patriarch-religious system of Iran, in such a way that some parts of the proto-text that bared the feminist ideology were more powerfully translated into Persian, and through the usage of the manipulative strategies their feminist loads were increased in their translations. Moreover, some mistranslations were seen in the translation of Azadeh Sajedi (2005). Consequently, they led to manipulate and influence the loads of the feminist ideology embedded in some parts of the proto-text. Furthermore, the traces of ideology which affected the proto-text rooted in the political, social, cultural, and religious conditions of Iran after the *Islamic Revolution*. It should be noted that all the Farhazad's (2011) manipulative considerations were applied by each of these three Iranian translators except the usage of the nominalization strategy, and Safoora Noor Bakhsh (2013) also did not apply the subordination/coordination strategy in her translation.

6. Conclusion

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

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