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2015-02-13
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University of the Witwatersrand

Ideology in Translation

CS Lewis': The Lion, the Witch and the Wardrobe

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A research report submitted to the

Faculty of Humanities,

University of the Witwatersrand, Johannesburg,

in partial fulfilment of the requirements for the degree of

Master of Arts in Translation

Johannesburg, 2014

Abstract

The aim of this research project is to analyse how the English and French translations of the novel by CS Lewis, *The Lion, the Witch and the Wardrobe (1951)* compare in terms of ideology and to examine the representation of said ideology within the French target text. The research project examines the notion as set forth in a statement by Sandor Hervey that the French target text failed to adequately represent the English source text on an ideological level. The research project set out to determine whether this statement was accurate or not.

The research project makes use of the processes of CDA (Critical Discourse Analysis) in order to determine whether ideological representation occurs at the same level or differently, in both source and target texts. CDA is used to identify different linguistic elements of the text which contained ideology. The replication of these same linguistic elements within the target text would therefore prove that the ideology of the source text was in fact represented in the target text.

Declaration

I, Nathan Barnes, declare that this research is my own unaided work. It is submitted in partial fulfilment of the requirements for the degree of Master of Arts in Translation. It has not been submitted for any other degree or examination in any other university.

Signature:__N Barnes_____

Date:_2014-03-14_____

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Chapter 1 – Introduction

1.1 Aim

The aim of this research project is to evaluate *The Lion, the Witch and the Wardrobe* by CS Lewis (published in 1950) on an ideological and religious level and also to examine issues related to the representation of ideologies in the translation of the English work into French. Both original and translation are evaluated in order to determine the precise nature of the transfer of ideology from the source text to the target text.

1.2 Research Objectives

Ideological themes are examined in both the source and the target work. The research stems from a quote by Sandor Hervey that the French translation of *The Lion the Witch and the Wardrobe* does not succeed on an ideological level because the French translator did not accept the obligation to reflect the Christian ideology of the source text in the target text (Hervey, 1997: 63). I aim to prove or disprove the notion that while the French translation succeeded on a narratological level, it failed on an ideological level. It is intended that the research should either enhance Hervey's claim or disprove it, using Critical Discourse Analysis (hereafter referred to as CDA) to examine and compare the source and target texts for their ideological content. Applying CDA to the text helps to identify how language reveals the underlying ideology and how the translator changed or retained this ideological content to show if the translator replicated or reflected the source text ideology in the target text. The sub-issues which stem from this research statement are as follows: the identification of ideologies within texts at source and target text level through the use of CDA and the ideology contained in CS Lewis's *The Lion, the Witch and the Wardrobe* in particular. The second issue that stemmed from this research statement was what constituted a successful reflection of the source text ideology in the target text. Lastly, it was necessary to compare the two texts in order to determine if the translator of *The Lion, the Witch and the Wardrobe* successfully reflected the source text ideology.

1.3 Background to the Novel

The Lion the Witch and the Wardrobe is one of a series of stories entitled *The Chronicles of Narnia,* which was written from 1950 to 1956. The author was an atheist-turned-Christian who also wrote many works on the subject of his religion. His work was not only limited to Christian children's fiction but he was also a literary critic and Christian apologist as well as a radio broadcaster and writer of essays on the Christian faith.

The Lion, the Witch and the Wardrobe was first published in 1950 by Geoffrey Bles. It is the first novel published in the series. The French target text that was evaluated was translated by Anne-Marie Dalmais, illustrated by Pauline Baynes and published in 2001. Pauline Baynes was also the illustrator of the source text and the same illustrations were later used in the target text. The series is read and enjoyed by readers from many walks of life, children and adults alike and is considered a staple of children's literature. *The Lion, the Witch and the Wardrobe* was included in the All-TIME top 100 Novels list from 1923-2005 by TIME magazine (entertainment.time.com). It has also been adapted for film and television. "*The Lion, the Witch, and the Wardrobe* was an adaptation of the eponymous novel which formed the first of four Narnia miniseries produced by the BBC. It was later edited into a feature-length film and released on DVD" (http://narnia.wikia.com). The book was also made into a full length feature film which was released in 2005. It was produced by Walden Media and was considered a great success at the box office according to narniaweb.com (http://www.narniaweb.com). There is also a videogame of the same name, based on the story from the movie which was released by Buena Vista games in 2005. However for the purposes of this research project it was the written text which was the focus of this research.

CS Lewis's books about fantasy worlds appeal to children because they allow them to construct ideas and places that they could not dream of in reality. However it also has an ideological ambit. The following quotation is by Naomi Wood, speaking on the topic of religious issues represented within children's literature:

> Ever since the Puritans codified the doctrine that children, no less than adults, need to read the Bible and understand what it says, religion and religious issues have been part of children's literature. Indeed, it could be argued that children's literature as we know it here in the West grew out of the Puritan revolution. The effort to influence children's worldviews and psyches, to teach them what is considered essential to their well-being in this world or in the hereafter through appeals to their love of narrative and drama, has always characterized much if not all children's literature.
>
> (Wood, 1999: 1)

These books “contain deep allegories of the Gospel and Biblical truths about man’s relationship with God that are widely recognized as being spiritually profitable not only to children, but also to adult readers” (Clark & Desnitsky, 2009: 61). Children may perceive the novel on a narrative level and not on an ideological level. However, the simpler ideological aspects of the story may be understood by them. The term *crossover literature* means that the literature can be read and understood on different levels by both children and adults.

> In literature and film, ‘crossover’ mainly occurs in the genres of magic fantasy, epic fantasy, science fiction, gothic, history and historical legend. Dystopias also used to cross over in the past, especially from adults to children. Twentieth-century dystopias like Salinger’s *Catcher in the Rye*, Golding’s *Lord of the Flies*, Huxley’s *Brave New World* and Orwell’s *1984* have become very popular among children as well (Falconer 560-61). But without a doubt, crossover most often occurs in the fantasy genre, especially from child to adult audiences. Falconer draws the distinction between magic fantasy (for example, the Harry Potter books and Lewis’s *Chronicles of Narnia*) and epic fantasy (Tolkien’s *The Lord of the Rings*).
>
> (Vlieger, 2011: 5)

CS Lewis often refers to conventional adult wisdom and then subverts the common advice he gives, which tends to appeal to children. This is according to Rowan Williams, a close confidant of CS Lewis, in a book called *The Lion’s World* (2013:36). By doing so, CS Lewis plays on the relationship between children and adults. Adults may enjoy the deeper subtext and have varying interpretations of their own about the series and the meaning of the various symbols within the text. One common interpretation is that the Chronicles of Narnia constitute a Christian allegory with the main character Aslan representing Jesus Christ. What is interesting to note about the text is the way in which symbolic imagery contains and reflects ideological content. This can be observed in the following excerpt:

> "Aslan a man!" said Mr Beaver sternly. "Certainly not. I tell you he is the King of the wood and the son of the great Emperor-beyond-the-Sea. Don't you know who is the King of Beasts? Aslan is a lion - the Lion, the great Lion." (34)

In the Bible, Jesus is symbolised by the Lion of Judah because of his lineage and power. He also refers to himself as the King of the Jews in the New Testament of the Bible. The kingly symbolism was adapted by Aslan in the novel. Aslan also means Lion in Turkish (cslewis.drzeus.net). It is known that CS Lewis was a Christian and therefore these interpretations of the symbolic imagery indicate that Christian ideology was inherent in his writing. Ideological content is not portrayed explicitly but is rather inherent in the language and symbolism.

1.4 Rationale for the Research

By focusing on texts as both ideological and narratological structures, I demonstrate that translated texts can be read on different levels. In addition, reading and identifying texts on the different levels on which they operate enables the reader to see how texts function. For example, in the case of *The Lion, the Witch and the Wardrobe*, one might choose to conduct an ideological reading based on uncovering or demystifying the ideology contained within the text or with a specific purpose in order to understand the theology and theological ideas reflected in the work. On a narratological level, texts can be read in order to examine their surface meaning, and symbolic imagery can reflect their ideological content. Symbolic imagery is represented by linguistic elements within a text, but reflects underlying ideological content so it can also fall under the ideological side of the analysis of the text. I intended to focus on the translation of the ideological level of the text as this was what Hervey's statement referred to. The research is relevant because of how it fits into the modern research trend of examining translated texts in the light of power relations and the inequalities created within texts by dominant and hegemonic discourses.

> The deficiency of old linguistics-based approaches – which 'are mainly descriptive studies focusing on textual forms' (Calzada-Pérez, 2003: 8) – in accounting for social values in translation and other aspects of language use resulted in developing a new trend of research called Critical Discourse Analysis (CDA) 'whose primary aim is to expose the ideological forces that underlie communicative exchanges [like translating]' (Calzada-Pérez, 2003: 2).
>
> (Karoubi, 2013:1)

The Lion, the Witch and the Wardrobe is a text which, when analysed, was found to contain symbols which can be linked to Christian religion. Because of the dominant nature of the Christian religion in the world, it is often viewed as a hegemonic ideology within literature due to the exclusion of alternative ideologies therefore creating inequality between different discourses. In the work by CS Lewis, this manifests through the display of mainly Christian ideology which is dominant, as Christianity is the ideology of the writer. In terms of reading the texts on both narratological and ideological levels, the issue of power relations within the source and target text is linked to what extent the source or target text reader shares the ideological viewpoint of the author and also whether the translator shares the author's ideological viewpoint. Examining how power relations function in texts, and are different between the source and target text is relevant because it shows the impact of translation on power structures or relations within texts.

1.5 Chapter Outline

This outline of chapters gives a detailed account of the contents of each chapter.

Chapter 1 deals with the introductory paragraphs and the aim and objectives for the research project. It examines the relevance of the research project and its usefulness for the reader of the research.

Chapter 2 deals with the key definitions in the project. It elucidates the key terminology and the main concepts which make up the basis for the project. It examines CDA as a means for analysing the linguistic structures of text and introduces the key concepts for this process.

Chapter 3 introduces the theoretical framework which forms the basis of the research techniques used to analyse the text in the research project. It also examines the way in which the theoretical framework and the research methodology and model are used to analyse the proposed text, *The Lion, the Witch and the Wardrobe* in the project. It examines the processes which will be followed when the textual segments are analysed.

Chapter 4 is the analysis of certain textual segments from the novel, using the proposed research model and method given in the previous chapter.

Chapter 5 gives the conclusion to the research project, reiterating the aims and objectives given at the start of the research project and summarising the content of each chapter. It presents the overall findings of the research project and sums up the research topic discussed.

Chapter 2 – Literature Review

2.1 Definition of Key Concepts in the Research Project

2.1.1 Definition of Ideology, Religion and Related Definitions

Ideology and religion are often used interchangeably when talking about belief systems; the way authors produce texts and the way in which readers interpret them. It is helpful to be able to distinguish between the two as they are not strictly the same concept and they can often be confused. In the context of CS Lewis' novel, both terms are used within this research project. Firstly ideology is defined, and then the definition of religion is given. "Ideology is the larger abstract phenomena [sic] which can encompass all political discourses and the discourses related to translation. Ideology can be political, sociocultural and religious" (Panda, 2013: 2). Ideology is a broad and culturally entrenched field of belief systems within communities. It encompasses all areas of belief according to this definition. "Ideology for its part refers to 'that part of culture which is actively concerned with the establishment and defence of patterns of belief and value'" (Bocock & Thompson, 1985: 4). Ideology contains varying belief systems such as religion and is instrumental in legitimating these belief systems. Ideology can often be concealed within texts through language structures. Ideology concerns systems of belief and ideas which are common to individuals and to communities:

> Ideological analysis of language and discourse is a widely practised scholarly and critical endeavour in the humanities and social sciences. The presupposition of such analyses is that ideologies of speakers or writers may be 'uncovered' by close reading, understanding or systematic analysis, if language users explicitly or unwittingly 'express' their ideologies through language and communication.
>
> (van Dijk, 1995: 7)

Thompson (1990: 7, 151) sees ideology as involving discourse and symbolic forms, sustaining relations and legitimating relations that involve asymmetrical relations of power and domination. Notions of power within ideologies are based on the premise that some ideologies or beliefs are more dominant or relevant to certain groups than others. Whatever values are more important to the group subscribing to the ideology will be those which are dominant in the literature of the particular group. Systems of beliefs, i.e. attitudes, ways of thinking and ideas, are referred to by van Dijk as models.

> Models are mental representations of events, actions, or situations people are engaged in, or which they read about. The set of these models represents the beliefs (knowledge and opinions) people have about their everyday lives and defines what we usually call people's experiences.
>
> (van Dijk, 1995: 19)

Authors reflect these models in their writing based on which kind of belief system is most significant for the type of text they are producing. In the case of CS Lewis, religious or Christian belief systems, or models are dominant within *The Lion, the Witch and the Wardrobe.* Religious belief systems within communities give rise to ideologies when they are dominant and are contained and produced within texts. The definition of religion according to Bocock and Thompson is given below:

> Geertz defines religion as: a system of symbols which acts to establish powerful, pervasive and long lasting moods and motivations in men by formulating conceptions of a general order of existence and clothing these conceptions with such an aura of factuality that the moods and motivations seem uniquely realistic
>
> (Bocock & Thompson, 1985: 4)

Religion is reflected in text through the means of ideology. Linguistic structures which engender ideology reflect religious beliefs, as texts are influenced by the author's belief system. Thus ideologies are broader, entrenched fields of belief which are fuelled by individual and community and culturally based belief systems such as religion. Van Dijk also proposes different kinds of belief systems.

> Beliefs may be personal vs. social, specific vs. general, concrete vs. abstract, simple vs. complex, rather fleeting or more permanent, about ourselves or about others, about the physical or the social world, and so on. Similarly, we distinguish between knowledge and opinions, or between knowledge and attitudes, depending on whether the beliefs have an evaluative element or not.
>
> (van Dijk, 1995:11)

Different kinds of belief systems are engendered in different ways within texts. They may be easy or difficult for readers and analysts to identify. These are known as either explicit (easily detectable) or implicit (hidden) ideologies. Ideology is reflected through symbols. Because symbols are arbitrary, they often contain ideological meanings in the culture in which they exist. This may not be the case for the culture into which they are going to be translated. Because of this, difficulties relating to interpretation of these symbols could arise from source to target text.

If a particular ideological system is given preference or dominant status, it is to the detriment of other alternative ideologies. According to Thompson (1990:60) ideological domination is said to be achieved through five different means: legitimation, dissimulation, unification, fragmentation and reification. These five aspects are briefly examined below.

Legitimation occurs when equal power relationships are claimed to have been universalised. These kinds of ideologies are often not questioned and are seen as normal. Dissimulation occurs when inequalities within texts are hidden, glossed over or assumed to be natural. Unification collectivises members of a society who share similar beliefs and sets up oppositions between differing ideologies. Fragmentation divides potential ideologies which are seen as threatening to the dominant ideology and therefore removes the perceived threat. Reification promotes certain ideologies as natural and decontextualizes them, presenting them as inevitable or natural. Those in positions of power usually determine which ideologies are dominant and which are considered alternative. In *The Lion, the Witch and the Wardrobe*, reification promotes the ideology of Christianity as natural, by setting up the symbolism of good versus evil. Christianity is linked with Aslan, who is good, while the White Witch, or the Other, is evil.

Discourse is the "idea that language is structured according to certain patterns that people's utterances follow when they take part in different domains of social life" (Jørgensen & Phillips, 2002:1). The important aspect of this notion of discourse to take into consideration is that language is a series of structures which contain ideological meanings within the structures. Discourse can also be defined according to Jørgensen & Phillips (2002:1) as "a particular way of talking about and understanding the world (or an aspect of the world)".

Discourse is reflected in texts through the way in which people express their view of the world. In writing this is conducted through the use of textual structures. Discourse is a stretch of text that contains ideology and therefore contains the power of whatever ideology is engendered within it. Power relations within texts are determined by the dominant ideology of the author as they imprint their worldview either intentionally or unintentionally onto the text through the use of linguistic devices and structures. These structures are analysed through the process of CDA in order to determine and to give justification for how they reflect ideology and engender it.

2.2 What is Critical Discourse Analysis?

The purpose of using Critical Discourse Analysis (CDA) is to highlight ideological content which is present in the target text and how this differs from the source text. In other words, this refers to whether or not the target text translator reflected the ideological content of the

source text in the target text. CDA is often used as a research tool in media studies but can also be related to literature and the identification of ideology inherent in symbols within literature.

CDA equips the reader and the analyst with the tools necessary to identify and demystify texts in which discourse is engendered. Discourse concerns the representation of particular aspects of society and social life, in a way which is impacted by the ideology of the writer. "Critical Discourse Analysis arguably has its origins in 'critical linguistics' which appeared in the late 1970s in the work of Roger Fowler, Robert Hodge, Gunter Kress and Tony Trew at the University of East Anglia in the UK" (Machin & Mayr, 2012: 2). It is both a linguistic and critical way of analysing texts. More generally, CDA "treats social structures as well as social events as parts of social reality" (Fairclough, 1995: 1). The way in which social practices are represented always carries with it the ideology of the person who is writing or producing the text. Certain ideologies within a particular society are ordered in a particular way. "One aspect of this ordering is dominance: some ways of making meaning are dominant or mainstream in a particular order of discourse, others are marginal or oppositional, or 'alternative'" (Fairclough, 2001: 231-242). The dominance of such ideas is known as hegemony. Such hegemony leads to unequal power relations within texts and between different ideologies.

According to Fairclough, the way in which these dominant ideologies is engendered is through social practices, writing and producing, and social agents, the media and authors; those who produce texts containing discourse. When linking this to translation it is clear that the translator's ideological perspective has an impact on his or her translation decisions during the translation process, when textual restructuring and reordering occurs. This may also contribute to the way different ideologies are transferred which also assumes the idea that translations are actually rewritings of the source text.

CDA is concerned with the way in which social practices are represented by linguistic symbolism and how this reflects the ideological positioning of those producers of the texts. This is more fully examined in the following quote:

> Critical Discourse Analysis (CDA) stems from a critical theory of language which sees the use of language as a form of social practice. All social practices are tied to specific historical contexts and are the means by which existing social relations are reproduced or contested and different interests are served. It is the questions pertaining to interests - How is the text positioned or positioning? Whose interests are served by this positioning? Whose interests are negated? What are the consequences of this positioning? - that relate discourse to relations of power. Where analysis seeks to understand how discourse is implicated in relations of power, it is called *critical* discourse analysis.
>
> (Janks, 1997: 1)

The primary notions here are of ideological position which is represented by ideologies within discourses, according to the dominant ideology of the author. A more detailed explanation of CDA appears in the next chapter.

2.3 The Translation of Ideology

During translation, linguistic structure, and therefore ideology, may be changed, manipulated or lost due to the translator's lack of knowledge in how to adequately transfer the ideology in the target text language from the source text language. The translator may also fail to recognise the ideology inherent in the source text and thus not represent it in the target text. If the ideological symbol is not familiar to the target audience, this can also inhibit the translator's ability to adequately transfer the source text ideology to the target text. Another issue which may inhibit or affect the translator's decision-making during the translation process is that of style. According to Munday (2008: 3) style is "the patterning of choices made by a particular author within the resources and limitations of the language and literary genre in which he [sic] is working". The translator is constrained by the above-mentioned factors; by cultural knowledge, stylistic issues and linguistic limitations. Puurtinen had the following to say on grammatical forms, translation strategies and ideologies:

> Particular linguistic structures, such as vocabulary, finite and nonfinite constructions, active and passive forms, and grammatical metaphors, can be seen as conscious or unconscious strategies which realise ideological meanings. In translation, ideologically motivated linguistic structures of a source text may be manipulated either unintentionally because of insufficient language and/or translation skills or lacking knowledge of the relationship between language and ideology, or intentionally owing to translation norms, requirements of the translation commission or the translator's own attitudes towards the source text subject.
>
> (Puurtinen, 2003: 53-62)

Furthermore, during translation, the translator's ideological positioning determines exactly whose ideological interests are served during the translation process. In the case of *The Lion, the Witch and the Wardrobe*, it is the translator's ideological positioning which is tested when it comes to religious ideology.

One of the challenges facing a translator of texts which contain religious ideology is the transference of that ideology into the target culture. As seen in the quotation below, the task of translating ideology is a difficult one. It calls into question the decision that the translator has to make during the translation process, to successfully reflect the source text ideology in

the target culture or to risk ideological distortion by adapting the text to the target culture. The adaptation may lead to distortion within the target text.

> In developing a strategy for translating a given ST under given circumstances, translators invariably face a major ideological choice: should their primary task be to represent, as closely as possible, the ideology of the ST, and (in so far as this can be determined) the ideology held by the author of the ST? Or should the TT be substantially adapted to the ideological needs of the target culture, even at the cost of gross ideational distortion of the ST?
>
> (Hervey, 1997: 60)

The issue here is one of representation of ideology by the translator of the source text. Translators translate using different strategies based on their processing of the source text. The translator as a text reader brings their own assumptions, worldview and ideas to the translation of a text. The ideological needs of the target culture refer to the necessity for them to understand the source text values. Texts adapted to the ideology of the target culture are more likely to be understood and the translator should consider this aspect when conducting a target audience-oriented translation. The challenge facing the translator is how to reflect source text ideology in such a way that the target audience can understand the source text culture.

> Translation is essentially a representation of a text, from one language into another. In transferring language however, a translator also transfers ideas that are relevant to the source culture, into the target culture by means of the target language. The translator could opt for equivalence, or opt to make the target text more source culture based. Consciously or subconsciously, text users bring their own assumptions, predispositions and general world view to bear on their processing of text at all levels. Individual lexical choices, cohesive relations, syntactic organisation and theme/rheme progression, text structure and text type are all involved. The translator, as both receiver and producer of text, has the double duty of perceiving the meaning potential of particular choices within the cultural and linguistic community of the source text and relaying that same potential by suitable linguistic means, to a target readership.
>
> (Mason, 1994: 23-34)

The object of translation is to implement the translation strategy that fits both with what the translator aims to achieve by translating the work, and with the needs of the target audience. The strategy that a translator uses to translate a text is also determined largely by the nature of the text to be translated and its intended function. In this case, the French translator needed to be aware that she was translating ideological content for both younger and more adult readers. “From the point of view of CDA, translation is seen as a process of mediation between source and target text worldviews, a process that is inevitably influenced by the

power differentials among participants" (Baker & Saldanha, 2009: 150). The power differentials between dominant and alternative ideologies affect the translator, and therefore the translation itself.

2.4 The Viewpoint of Sandor Hervey

Sandor Hervey discussed the problem of French to English translation in his article *Ideology and Strategy* (1997). Firstly his statement and how it appears in the broader context of French translation is examined and thereafter his linguistic reasons for making the statement that he did about the French translation of the English target text. The comments in the article are analysed and Hervey's reasoning explained.

Hervey's statement, examined in the context of translation in France as a country and away from the linguistic analysis of CDA, gives insight into how he felt ideological reasons were behind what he perceived to be the French target text translator's lack of success in replicating the source text ideology. In 1905, in France a policy of secularism was adopted. This was known as *laïcité*. It separates the church and public life into two groups and public life is strictly secular (berkelycentre.georgtown.edu). This division between the church and State has perhaps led to a lessening in the sensitivity of translation of religious issues over time. In addition, ideological interference by the State may impact on the translator's decision making during the translation process.

Hervey starts out his article with the definitions of what he felt ideology means, and his definition of children's literature. He felt that French target text translator never adequately adjusted the source text expectations to suit the target text requirements. When the expectations placed on the source text readers were more adult, the content was not transferred in such a way in the target text. This viewpoint was the basis for his comments on the French target text translation of the *Chronicles of Narnia,* and more specifically, *The Lion the Witch and the Wardrobe.*

Hervey states that, in general, in translation, there should be no reason to change the target text from the source text unless there are ideological issues which need to be reflected in the target text. Hervey stated that a translation strategy should be based on the "obligation to reflect the ideology of the ST". In the case of *The Chronicles of Narnia, The Lion, the Witch and the Wardrobe;* the British and French cultural backgrounds are similar; however there were in fact many ideological factors within the source text which he felt were not adequately translated in the target text although Hervey felt that the target text reflected the source text on a narratological level. Because the novel *The Lion, the Witch and the Wardrobe* contained ideological elements, Hervey stated that it was necessary to analyse the text on different levels, both ideological and narratological which he duly did, and drew conclusions based on what he felt were discrepancies between the English and the French target text.

His statement was that the French target text was fundamentally unsound because the translator failed to represent the source text ideology in the target text, and it went against his idea that the main idea of translation was to reflect the ideology of the ST. He provided evidence for the statement in the form of some textual analysis from the text:

> The very title *L'armoire magique* is revealing in this respect: its truncated banality (worthy of the title of a Tintin comic) signals emphasis on the "ripping yarn" aspect of the ST to the detriment of the allegorical and religious aspect. (A strategy respecting the ideology of the ST could easily have engendered other, more intriguing, titles that are also literally more exact: *Le lion, la sorcière et l'armoire,* for instance. instance.) The choice of title is symptomatic of a "commercial" strategy underlying *L'armoir magique,* a strategy that fails to engage with the nature of the ST as a Christian allegory.
>
> (Hervey, 1997: 63)

Hervey stated that the target text failed to fully reflect or engage with the Christian ideology in the source text for several reasons. For example, titles within the target text were not capitalised as they were in the English source text leading to a loss of the effect of the source text imagery in the target text. On more than one occasion Hervey felt that the French target text failed to represent the English source text on an ideological level because the French text seemed to render “a multi-layered and sophisticated ST” as a “relatively banal TT”. This was because of the French translator’s linguistic choices. According to Hervey, the French translator used language which did not fully express the English source text imagery and he therefore felt that the parts of the text that dealt with source text ideology did not reflect that ideology properly. Hervey demonstrated that it was not the limitations of the French language but more the fault of the translator that the target text did not reflect the source text. He presented examples which in his opinion were better translations than the ones that were in the current target text. For example instead of *serait vaincue* he suggested *fonctionner en sens contraire*. *Serait vaincue* is a translation of the source text *would start working backwards.* It does not back translate to a similar phrase which reflects the essence of the source text. It back translates to *would be conquered* which suggests an altogether different notion from that suggested by the source text. The French translation sheds the notion of time and therefore the idea that death can be reversed. To say death is conquered is a very flat and unimaginative notion of what the actual idea CS Lewis was referring to in the source text, entails. Hervey tries to address this issue when he suggests a different translation: *fonctionner en sens contraire* which translates as: *to work in opposite direction.* This implies that time is multi-dimensional and can work backwards, suggesting the transition of death to life which far better reflects the source text ideology. These are just some of the ways in which Hervey felt the French target text did not accept the obligation to reflect the source text ideology

although it succeeded on a narratological level. Because Hervey felt that the text succeeded on a narratological level, no reason was found to analyse this side of the text as there were no discrepancies between the source and target text on this level. Only the ideological side of the text was therefore analysed using the processes of CDA.

2.5 The Significance of Ideology and Symbolism in the Source Text

Symbols are images or words containing ideological subtext or value. The actual definition of a sign or a symbol is however highly subjective. In other words, symbols reflect the themes that the writer or user of the symbols wishes to reflect. The one thing that all definitions can agree on is that signs and symbols represent other concepts in the real world. They can have both a literal meaning and another overriding meaning, called a symbolic meaning. They are arbitrary in nature and are often reflective of the culture that they are used in. Those that use the symbols in the culture agree on what the definition of them should be and that is why they are known as arbitrary (Signs, Symbols, Meaning and Interpretation).

Reading and analysing the linguistic structures such as words or phrases, in a text, reveals ideological content hidden beneath the surface. Ideologies can be easily traceable, or they can be concealed within texts or textual symbols and therefore need to be demystified or revealed to the reader or analyst. It is the task of the analyst to reveal those ideologies which are hidden or embedded within the text in the form of symbolic imagery.

What will now be examined are some symbols which occur in The Lion, the Witch and the Wardrobe. There are many examples of the representation of religious ideology through symbols in The Lion, the Witch and the Wardrobe. Firstly there is the representation of Jesus Christ by Aslan the Lion. Jesus Christ is also referred to as the "Lion of Judah" in the Bible, so this link is apparent, given CS Lewis's religious background. Both Jesus and Aslan symbolise a saviour figure, whose mission is to deliver and protect people, Aslan is a protector of the children and Narnia in the novel and Christ protects his people in the Bible and delivers them from evil. Given below are more examples of how Christian ideas are portrayed through symbolism in the source text.

The resurrection spoken of in the Bible is represented in the novel. Aslan is killed by the White Witch instead of the traitor Edmund and so the boy's life is spared as Aslan dies in his place. What happens next mirrors the resurrection spoken of in the Bible as at dawn on the next day, Aslan is revived in much the same way that Jesus Christ rose from the dead, as recorded in the Bible. The table on which Aslan is sacrificed represents the gravestone and the

empty tomb where Christ was laid. As Aslan wakes up and is revived, the table cracks, mirroring the events that occurred at the resurrection of Jesus Christ. The White Witch, a representation of Satan and evil, is then defeated in a battle which parallels the defeat of evil which occurred at the resurrection of Christ.

When the children first enter the world of Narnia, the friendly Faun who meets Lucy, Mr Tumnus, refers to them as "sons of Adam" and "daughters of Eve". In a way, this parallels the first account of creation, when man and woman were formed, the man called Adam and the woman called Eve. These people become the source of all human life that God created in the same way that the entry of the children into Narnia starts the "prophecy" which will lead to the demise of the White Witch and the restoration of Narnia after what is known in the story as the 100 year winter under the rule of the White Witch.

Another interesting ideological point which appears in the story is that of morality. The issue is brought up repeatedly of locking oneself in a wardrobe. It is represented as a moral issue and the dangers of not taking advice are given. This is also seen in the encounter that Edmund has with the White Witch and the eating of her food. During the time Lewis wrote The Lion, the Witch and the Wardrobe it was a different society from that which we experience today. The dangers of children accepting sweets from strangers were well documented. In the story, Edmund encounters the strange lady, or the White Witch, when he first enters the world. His attitude has already been shown to the reader in a negative light by his quarrels with the rest of the children. This sets the tone for what will happen next in the story. Because he is already half-opposed to those he should be friends with, he readily accepts the gifts the Witch so freely bestows. What he does not realise is that the Witch's food has powerful enchanting effects, causing him to desire more and more of it, and to quote the line of the story: "Probably the Queen knew quite well what he was thinking; for she knew, though Edmund did not, that this was enchanted Turkish Delight and that anyone who had once tasted it would want more and more of it, and would even, if they were allowed, go on eating it till they killed themselves." (14). Again the dangers of disobeying the moral lesson are shown later in the story, as Edmund realises that the White Witch is not the person she appears to be. His lesson is a harsh one, as he ends up being very badly treated by the White Witch and eventually has a change of heart. The consequences of his disobedience though, are long lasting as Aslan has to make the ultimate sacrifice to save him, and all of Narnia.

Ideology is interwoven into the plot of the story by the use of these symbols; the White Witch to symbolise evil, Edmund to represent the rebellious and undisciplined child who will not take instruction and Aslan as the wise and powerful, mature and adult figure who rectifies all wrongs at great cost to himself. Also symbolised are good versus evil, rebellion versus repentance and sacrifice versus selfishness because the White Witch wants to take over all Narnia for her own selfish ends. Edmund's selfishness at the beginning of the story means Aslan has to sacrifice his life for him and Narnia. The consequences of Edmund's disobedience are shown to have extreme consequences and are therefore a warning to the younger child reader.

These are some of the ways in which symbolism is demonstrated, both through Biblical parallels and textual symbols, for example, the use of cultural objects such as Turkish delight. Also contributing to symbolism and ideological concerns is the moral tone of some of the sections in the book, which is explained above in the section about Edmund's first meeting with the White Witch and the episode with the Turkish Delight.

Chapter 3 – Theoretical Framework and Research Methodology

3.1 Introduction to the Theoretical Framework

The theoretical framework aims to present a detailed foundation for the research methodology. Because the nature of the research is ideologically oriented, I chose a research approach framework which would aid in identifying ideological concepts in both the English ST and the French TT and which would determine how the source text ideology was represented within the target text. The framework for the research is Critical Discourse Analysis or CDA, which was used to facilitate a comparative study of the two texts, the *Lion the Witch and the Wardrobe* and *Le Lion, la Sorcière Blanche et l'Armoire magique* in the French target text. The linguistic aspects of CDA are presented below.

3.1.1 Linguistic Aspects of Critical Discourse Analysis (CDA)

CDA allows a reader or analyst to locate and demystify ideological structures. It also allows the reader and researcher to have a better understanding of how hegemonic groups engender discourses within texts. According to van Dijk (1995:136), these discourses are legitimated, defended or naturalised, concealing ideology within texts. According to Fowler (1986: 29) legitimation entails the following: "Remember that meanings which an individual has available to him were not invented by him but were already encoded in the language he acquired as a child. It is the language of his society, not his individual code which he speaks" (Fowler, 1986: 29). Ideologies are legitimised by being made to seem universal when in fact they are the product of societies and cultures. Ideologies are inherent in language and languages are inherent in societies.

CDA establishes the identification of dominant ideologies within a text. The way it accomplishes this is by examining certain linguistic or syntactic aspects of a text. These aspects include transitivity, modality, nominalisation, permutation initialisation, innuendo, and utterance context and metaphor. For the purposes of this theoretical framework, transitivity, modality, nominalisation are examined. Within the example given and in the research methodology, other linguistic aspects linked to ideology are examined if they are relevant to the source and target text. These aspects include figurative language such as metaphor and symbolism within the text. Examining linguistic aspects of the source and target

text points to a focus on identifying ideology in language as words contain ideological meaning and are empowered by the writer. Focusing on the translation of transitivity would examine and elicit the information that was foregrounded in the source text and compare it to the information that was foregrounded in the target text. Transitivity is further examined in the sections below. The examination of modality allows me to see how the emotional and subjective meanings in the source text were retained or changed in the target text. The examination of nominalisation will allow me to determine whether agency is impeded in the source text and whether this is reflected in the target text. Looking at aspects such as metaphor, similes and figures of speech, figurative language and symbolism gives me an idea of what ideological meaning is contained within these elements within the source text and how this differs from the target text.

3.1.2 Transitivity in Discourse

Transitivity is the examination of verbs and "is the foundation of representation: it is the way the clause is used to analyse events and situations as being of certain types" (Fowler 1991: 71). It is the way in which circumstances can be viewed from different ideological standpoints. There are two kinds of verbs, actional and non-actional. Actional verbs can be divided into transactives which examine how agents cause things to happen along with a recipient of the action, and non-transactives which only involve one actor. Non-actional verbs refer to phrases where objects cannot be acted upon directly by the verb. They are verbs with subjects that can be experienced or they can be passive constructions. Examples of non-actional verbs are words like *to remember* and *to see*. In phrases where the construction is passive, the agent is not clearly defined i.e. *it could be seen that* or *it was remembered*.

> Transitivity involves a number of components, only one of which is the presence of an object of the verb. These components are all concerned with the effectiveness with which an action takes place, e.g., the punctuality and telicity of the verb, the conscious activity of the agent, and the referentiality and degree of affectedness of the object. These components co-vary with one another in language after language, which suggests that Transitivity is a central property of language use. The grammatical and semantic prominence of Transitivity is shown to derive from its characteristic discourse function: high Transitivity is correlated with foregrounding, and low Transitivity with backgrounding.
>
> (Hopper, 1980: 251)

The more transitivity occurs within a text or translated text, the more one can assume that either foregrounding or backgrounding has occurred. Foregrounding is the highlighting of certain portions of text in order to draw the reader's attention to the importance of the phrase or features of the text. Foregrounding is also known as prominence. "It is a general name for the phenomenon of linguistic highlighting" (Halliday, 1973: 105). It is the ordering of sequential events or material along the storyline of a narrative within clauses. Backgrounding is everything that is non-narrative material. In other words, foregrounded verbs are what the narrative is dependent on to give it its structural ordering.

The boldfaced verbs in the text fragment below convey **foregrounded** information while the italicized clauses convey *background*.

> *Once there were four children* whose names were Peter, Susan, Edmund and Lucy. This story is about something that **happened** to them when *they were sent away* from London during the war because of the air-raids. They were **sent** to the house of an old Professor who *lived* in the heart of the country, ten miles from the nearest railway station and two miles from the nearest post office. (1)

The clauses in bold indicate narrative events that took place and give information necessary to the understanding of sequential events in the paragraph. The clauses in italics indicate information that was subsidiary to the main information in the paragraph. For example, the fact that something happened to the children was in the primary position, the fact that they were sent away from London is secondary in the clause. The information in the primary position was foregrounded and therefore seen as more important than the information that was backgrounded. In this way, the narrator could control which information was seen as important in the text. Because there are only two transitive verbs in this text it shows a lack of transitivity and therefore a lack of foregrounded information.

3.1.3 Modality in Discourse

The next aspect is that of modality. Modality gives a sense of subjectivity or emotional attachment to a stretch of discourse. "Modality refers to different ways of expressing attitudes towards a person, a situation, or an event, giving opinions about what is judged to be true, likely or desirable" (Nordlund, 2003: 10). Abundance of modality within texts or translation indicates a strong subjective opinion towards the topic or subject at hand. As the name suggests, modality indicates the mood of an agent towards the person, situation or event. "Lexical items of modality inform the participant of discourse not only about the attitude of the author to the subject matter in question (phrases such as I believe, think, assume), but they also give information about commitment, assertion, tentativeness" (McCarthy 1991: 85). Items that contain ideology and reflect it in a modal fashion portray the

attitude of the author to the subject matter or discourse inherent in the text. Modality within language or linguistics can be broken down into different subgroups. The following table reflects these subgroups:

	High Modality	**Medium Modality**	**Low Modality**
Modal Verbs **[auxiliaries]**	*must, ought to, need, has to, had to*	*will, would, should, is to, was to, supposed to*	*can, may, could, might*
Modal Adverbs	*certainly, definitely, always, never, Absolutely, surely, in fact*	*probably, usually, generally, likely*	*possibly, perhaps, maybe, sometimes*
Modal Adjectives	*certain, definite, absolute, necessary, obligatory*	*probable, usual*	*Possible*
Modal Nouns	*certainty, necessity, requirement, obligation*	*Probability*	*Possibility*
Modal Clauses and Phrases **[interpersonal metaphors]**	*I believe [that] …* *It is obvious [that] …* *Everyone knows [that] …* *Researchers agree [that] …*	*I think [that] …* *In my opinion …* *It's likely [that] …* *It isn't likely [that] …*	*I guess [that] …*

(Source: macedonliteracy.wikispaces.com)

There are different degrees of modality depending on the strength of the author's emotional attachment or assertation. The higher the modality, the deeper or stronger the assertation becomes. Low modality expresses more of a possibility while high modality expresses a state of obligation. Modality within text can be identified by finding the words which express modality and seeing whether they relate to high, medium or low modality and under which order of speech they fall, i.e. noun, verb, and adjective, or if they are expressed through a modal clause. The following is an example from the text. The modal verbs have been highlighted and their effect explained in brackets.

> You **mustn't** *(admonition from the author to the reader not to believe that Edmund has become truly bad even though he has sided with the White Witch, high modality indicates that it's very important not to think this way)* think that even now Edmund was quite so bad that he actually wanted his brother and sisters to be turned into stone. He did want Turkish Delight and to be a Prince (and later a King) and to pay Peter out for calling him a beast. As for what the Witch would do with the others, he didn't want her to be particularly nice to them - certainly not to put them on the same level as himself; but he **managed to believe** (*the strong modal clause highlights Edmund's personal or subjective feelings on the White Witch; because it is strong it suggests that he has convinced himself that the Witch is kind and generous*), or to pretend he believed, that she **wouldn't** *(the author uses this medium modal verb to show that there is no certainty that the White Witch may not harm the children thereby casting doubt on her intentions as seen from Edmund's perspective; the possibility that she is good exists only in Edmund's mind, while everyone reading the story can see that she is evil)* do anything very bad to them, "Because," he said to himself, "all these people who say nasty things about her are her enemies and **probably** *(this is a medium modal adverb indicating Edmund's uncertainty in attitude as to the Witch's intentions)* half of it isn't true. She was jolly nice to me, anyway, much nicer than they are. **I expect** (*strong modal clause suggests that he truly believes that what he is saying is the truth reflecting his attitude and conviction)* she is the rightful Queen really. Anyway, she'll be better than that awful Aslan!" (39)

The lack of modality within this section of the text indicates that there is a lack of emotional or subjective reasoning towards the narrative of events within the text. The modal verbs that are in the text reflect the attitude of the character toward the situation within the narrative.

3.1.4 Nominalisation in Discourse

Nominalisation is the process of removing agency within utterances by removing the actor or agent from the sentence. By doing so, the writer turns actions or events into nouns or naming words. The agency is therefore lost in the text. Fowler claims that nominalisation permits habits of concealment, "particularly in the areas of power-relations and writers' attitudes" (Fowler, 1991, 80). Nominalisation can also occur in the case of active and passive voice within texts.

> Often, nominalizations (and “adjectivizations”) reduce the clarity of a sentence because they produce wordiness and, more importantly, embed action in a noun instead letting the action of a sentence reside in the verb. Since most readers find sentences most clear when they have the subject as the “doer” or agent of action and the verb as conveying the sense of action itself, heavy use of nominalizations can impede clarity.
>
> (Williams, 1994: 4)

By impeding clarity it is possible for the author to obscure meaning by removing agent and therefore accountability for the action resulting in an ideological use of nominalisation to remove responsibility for the action from the agent. Nominalisation can be identified within texts by identifying verbs and adjectives that have been converted into nouns. Some examples of this in the English text are highlighted in bold in the following text and the effect is explained in brackets.

> “Prepare the victim," said the Witch. And the dwarf undid Edmund's collar and folded back his shirt at the neck. Then he took Edmund's hair and pulled his head back so that he had to raise his chin. After that Edmund heard a strange noise - whizz whizz - whizz. For a moment he couldn't think what it was. Then he realized. It was the sound of a knife being sharpened.
>
> At that very moment he heard loud shouts from every direction - **a drumming** *(nominalisation of the verb “to drum”)* of hoofs and **a beating** *(nominalisation of the verb “to beat”)* of wings - a scream from the Witch - confusion all round him. And then he found he was being untied. Strong arms were round him and he heard big, kind voices saying things like -
>
> "Let him lie down - give him some wine - drink this - steady now - you'll be all right in a minute." (58)

The effect of using nominalisation of the words in brackets is to separate the action from the actor. In this example, the author used nominalisation to hide the identity of the characters that were coming to save Edmund, in only describing their actions. Had he used the verbal forms, i.e. a horse’s hooves drumming or a bird’s wings beating – it would have given face to the actor in this sentence and detracted from the somewhat disconnected nature of the clause. The disconnection caused by the nominalisation impedes clarity within this text segment and adds to the sense of confusion within the story.

3.1.5 Metaphor

Metaphor is a literary device which can engender ideology through figurative language. “Symbols in general and cultural symbols in particular may be based on well-entrenched metaphors in a culture” (Kovecsces, 1987: 65). Metaphors reflect cultural items and imagery based on linguistic symbols. It can be used as an ideological device to conceal certain discourses in the form of language to the target culture, is unknown. In terms of translation, metaphor is difficult to translate because of the varying nature of cultural items. It is difficult to reflect the source text ideology in the target text when dealing with metaphor. Some of the ways metaphor can be translated or handled within a translation situation are via paraphrase (changing a metaphor into the sense), substitution (changing metaphor to metaphor) or deletion of the metaphor entirely according to Christina Schäffner (2004: 1253–1269). The translation of metaphor depends on whether the target text translator has decided to opt for a target text oriented or a source text oriented translation. One of the examples of metaphor within the novel is found within the chapter when Edmund meets the White Witch and is tempted by her with promises of Turkish delight.

> *At last the **Turkish Delight** was all finished and Edmund was looking very hard at the empty box and wishing that she would ask him whether he would like some more. Probably the Queen knew quite well what he was thinking; for she knew, though Edmund did not, that this was enchanted Turkish Delight and that anyone who had once tasted it would want more and more of it, and would even, if they were allowed, go on eating it till they killed themselves. (15)*

> *"It is a lovely place, my house," said the Queen. "I am sure you would like it. There are whole rooms full of Turkish Delight, and what's more, I have no children of my own. I want a nice boy whom I could bring up as a **Prince** and who would be King of Narnia when I am gone. While he was Prince he would wear a gold crown and eat Turkish Delight all day long; and you are much the cleverest and handsomest young man I've ever met. I think I would like to make you the Prince - someday, when you bring the others to visit me." (16)*

The Turkish delight is a metaphor for the lust of the flesh which is mentioned in the Bible. The White Witch also appeals to his pride of life which is another metaphor mentioned in the Bible, by offering him a position as a prince although she does not intend to carry this out. The pride of life refers to the sinful act of desiring power and status and the riches that it carries with it. The Turkish delight can also be seen as a metaphor for drugs and the consequences which follow. CS Lewis may have been moralising, trying to warn children who may read this story about the dangers of accepting sweets from strangers. The entire temptation episode itself could be seen as a parallel to the Biblical episode where the devil tempts Jesus in the Bible with three temptations (the lust of the flesh and the pride of life), both of which can be seen reflected in the novel with Edmund’s episode.

3.1.6 The CDA Question Framework

Fairclough further divides the critical analysis of language into 3 separate parts: vocabulary, grammar and textual structures. Only the first 2 parts are examined below as textual structures have been omitted because they play no part in the linguistic analysis of the novel. The following questions were put forward by Fairclough in order to facilitate the linguistic analysis of texts however only the questions which were related to the linguistic analysis were are listed below. Within the questions are issues related to transitivity, modality and nominalisation amongst other linguistic elements such as metaphor. Other figures of speech are not included within the question framework as set forth by Fairclough but were added to the adapted list of questions below under the topic of metaphor. The topic or question and what part of the linguistic and textual analysis it relates to is included.

The first question deals with vocabulary.

1. What metaphors are used? (This refers to the analysis of the metaphorical language used within the segments). Figurative language was also analysed under this question.

The next set of questions examines grammar.

2. Is agency unclear? What kinds of nominalisations are employed (verbs changed to nouns)? (This question was linked to the analysis of nominalisation and issues of unclear or obscured agency within the textual segments)
3. Modality is examined through the analysis of modal verbs present in the text. What expressive values do grammatical features have? In other words how does the text express attitudes present in the author's writing through the use of modal verbs?
4. What patterns of transitivity are found? Transitive verbs were identified and the ideological effect that they represented and produced within the text was explained.

(Fairclough, 1989: 109-139)

These questions provide a research model which will allow a successful linguistic analysis based on the principles of CDA. The questions were used to cover the aspects of linguistic analysis within the CDA model namely transitivity, nominalisation and modality. The other aspects of linguistic and non-linguistic analysis (such as symbolism, metaphor and figurative language) were also examined.

3.2 Research Model

In terms of CDA and the way in which ideology is represented in the two texts, a model was used which would be able to adequately identify and account for ideological structures in the source and target texts within the framework of the questions put forward by Fairclough. The model aimed to integrate the aforementioned questions related to nominalisation, transitivity, modality, metaphor and figurative language within the three stage model (of which only the first stage is used) which is described below.

I wished to base the research model on a 3 stage model of CDA, which also integrates elements (of transitivity, modality, nominalisation and metaphor) from Fowler's *Language in the News: Discourse and Ideology in the Press* (1991). Fairclough (1989) distinguished between three stages of CDA. These are "description of text, interpretation of the relationship between text and interaction, and explanation of the relationship between interaction and social context" (Fairclough, 1989: 109).

Each of the stages needs to be examined in a different way; the descriptive stage by textual analysis; the interpretative stage by processing analysis and the explanatory stage by social analysis. I would only focus on the first stage, the description of the text, as it was the only stage which incorporated the linguistic analysis of the text. Textual and linguistic analysis and the questions pertaining to language asked by Fairclough mentioned earlier in the chapter, fall under this stage of the CDA model. By using this model and paying attention to the descriptive element of it, it facilitated the focus "on the signifiers that make up the text, the specific linguistic selections, their juxtapositioning, their sequencing, their layout and so on" (Janks, 2005:1).

The research model is a descriptive model, which means that it is describing the linguistic elements in the textual segments within the framework of the questions put forward by Fairclough in the previous section. The analysis itself is not only purely descriptive however, as it also attempts to explain how the data reflects the author's ideological processes and how these are linked between the source and target text in order to determine the precise nature of the way the source text ideology was reflected within the target text. The way that it was

made into a critical, as well as descriptive model, was through the implementation of the linguistic framework questions as put forward by Fairclough. The descriptive analysis stage of the three stage model was split into two groups according to the question framework mentioned earlier; grammar and vocabulary. Under grammar there was transitivity, modality and nominalisation. Under vocabulary there was metaphor, which also included figurative language.

Fowler examined transitivity as a means of representing ideologies, emotional and discourse elements which are engendered within the text and encoded within language. The transitive verb question listed in the previous section stated that the processes and effects associated with the ideology and emotional and verb processes reflected by the transitive verbs identified within the textual segments were examined in the analysis. Transitive verbs used for foregrounding certain information and backgrounding other information, were also identified.

Fowler felt that nominalisation in particular was a very powerful ideological tool permitting "habits of concealment, particularly in the areas of power-relations and writers' attitudes" (Fowler, 1991: 72). Nominalisation had a role to play in linguistic structures, in the removal of agency from the utterance and thereby accountability for the verb within the phrase or sentence.

The modal question listed earlier looked at the issue of how modal verbs expressed the author or speaker's opinion on the subject. High instances of modality would indicate a high level of subjective opinion on the subject at hand and could betray the author's true feeling on the topic within the narrative framework.

Metaphor and figurative language identified within the textual segments indicated some kind of symbolic meaning which the author used to express an ideology based on what the metaphor represented. This was also the case for figurative language.

What remains is to outline exactly how the segments are analysed, the segments chosen, and the motivation for choosing the said segments. This is dealt with in the research methodology which follows.

3.3 Research Methodology

3.3.1 Introduction to the Methodology

The methodology outlines how the integrated model of critical discourse analysis is implemented when analysing the novel for issues pertaining to ideology and discourse and comparing how these source text ideologies are reflected in the target text according to the statement by Sandor Hervey. It also identifies the segments chosen for analysis and the reason for choosing the segments. The segments for analysis chosen by Hervey himself are also included in order to determine more fully whether his statement was in fact true.

3.3.2 Motivation for the Segments

Five segments have been chosen for analysis to provide sufficient textual information in order to draw a conclusion about the nature of Hervey's statement.

Segment 1 (source 69, target 133):

Segment one is Hervey's segment as taken from the article *Ideology and Power* (year). It references the period directly after the resurrection of Aslan. The reason that this segment was chosen was firstly because it relates to Hervey's own work, and I wanted to analyse the same segments that he did and draw my own conclusions. The segment is loaded with different ideological structures, hidden within the linguistic structure which offers the opportunity for analysis and interpretation.

Segment 2 (source 19-20, target 40):

Segment 2 is taken from the part of the novel where the professor is talking to the children. They have gone to seek counsel from him about Lucy's strange behaviour and he starts lecturing them on logic. The reason this segment was chosen is because of the link between the figurative language, the actual symbolism linked to the author's own life and his relation to Christian ideology. All three are particularly noticeable in this section of the text.

Segment 3 (source 16, target 31):

The third segment is the one where Edmund met the White Witch and spoke to her for the first time. I chose this segment because there is an abundance of modality and other textual features in it that offers the opportunity for productive analysis.

Segment 4 (source 33, target 65):

The fourth segment is the part of the story where the children are talking to the beavers and Edmund has just disappeared. They are also discussing Aslan and how they might be able to rescue Edmund but the beavers counsel them to wait for Aslan. The reason I chose this segment was because it contains ideological notions of Christianity, amongst other linguistic elements which reflect ideology that I wished to highlight.

Segment 5 (source 58, target 115, 116):

The fifth segment is the one where Aslan is talking to the White Witch about Edmund who has been accused of being a traitor. I selected this segment because it includes important Christian parallels to Biblical references that I wished to highlight amongst other linguistic elements which also highlight ideologies and discourse.

3.3.3 The Process of the Analysis

The linguistic analysis or the description stage of the model takes place according to the three aspects set out in the section on transitivity, modality, nominalisation and other linguistic aspects such as metaphor and other figures of speech.

The source and target text segments are set out, with the English source text first and the French target text underneath it. Each segment has line numbers so as to facilitate reference when conducting the interpretation of data.
The linguistic elements in each segment are identified and tabulated with the English and the French sections of the text compared side by side in columns.

I conduct a back translation of the French target text in order to facilitate the analysis of whether the ideology is reflected in the target text or not.

The table drawn up contained the main elements from the linguistic analytical questions from the earlier framework as set out by Fairclough and including Fowler, and the sections

discussed within the theoretical framework. Within these questions, there are smaller sub-sections of transitivity, modality, nominalisation and other figures of speech which are addressed. I have created five different categories which help to facilitate linguistic analysis.

Transitive verbs and other transitive elements: This aspect focuses on transitivity within the segment and issues of foregrounding and information placed in the primary position by the use of foregrounding and the way they are reflected in the source text. Fowler in particular examines the way in which changing the position of the direct object and the subject can lead to a foregrounding effect on the clause by making the agent passive and by making the direct object more active. For example:

> PC SHOT BOY FROM 9 INCHES
>
> Vs
>
> Robber's son, five, killed in his bed
>
> (Fowler, 1991: 71, 72)

In this case the agent of the action is removed thereby removing accountability. This is examined in more detail in the research analysis.

Metaphor: This aspect focuses on metaphors within the text that engender ideology and the way these are reflected in the source text.

Nominalisation: This aspect focuses on issues of verb to noun change and how this reduces clarity within the context of the utterance by removing the actor of the utterance. Also if there are any issues where the agent of the act is hidden in some way, or unclear, it is mentioned in this segment. Fowler's inclusion is identified in the way that nominalisation reflects the author's attitude to the subject matter if it is present in the text.
Modality: This aspect focuses on the modal verbs and other parts of speech reflecting modality. Modality is an ideological means to reflect emotion and subjective reasoning within a text so this aspect is brought up in the interpretation of the data.

Figurative language: If there is any symbolism reflected in the segment it is discussed. Issues reflected by the language which do not fit into any of the above categories are included in this section.

The linguistic elements are placed in the table in rows. I give the data for each aspect in the table, in both the English source and the French target text and also for the back translation. I elected to only include the questions from the framework in table that are able to be

analysed for translation purposes, i.e. those questions which relate specifically to linguistic structures.

I then conduct an interpretation of the data underneath the table. The purpose of this is to highlight the possible ideological differences between the source English and the French target texts by comparing the linguistic data to see whether the linguistic data from the source text matches the linguistic data from the target text and whether this leads to a change in ideology. The following section gives a breakdown of the way the data is interpreted in a step by step fashion.

For transitivity the translation of the elements was firstly discussed briefly followed by an examination of the ideology that was reflected by foregrounding and backgrounding in the text. I examined how the ideology was reflected in the source text. I then gave textual evidence for my claims. I examined Fowler's method of analysing the position of the subject and direct object in the clause, as a means of removing accountability from the actor and also as a means of foregrounding certain parts of the narrative above others.

For metaphor, I examined the translation of the source and target text elements. I examined how ideology was represented through the use of metaphor and metaphorical symbolism in the text. I examined the source and target text segments in order to determine whether or not the ideology was reflected in the target text. I gave evidence from the text to support my claims.

For nominalisation, the translation of the two elements was given. I examined what ideology was satisfied by the obscuring of agency and the removal of the agent from the narrative. I examined the source and target text in order to determine whether the source text nominalisation was reflected within the target text. I gave textual evidence for the claims.

For modality, the two elements of the translation were given. I examined how ideology was reflected in the author or speakers' emotional attitude to the text as reflected through modal verbs. I examined how this was reflected in the target text. Textual evidence was given for the claims.

Other issues present within the narrative relating to symbolism or not specifically related to any of the other linguistic elements listed above were included in the last section including the Christian ideological issues presented by the text that related to CS Lewis life, directly or indirectly and how these were handled in the target text, if they were handled differently.

Having conducted an analysis of all the segments, I was able to draw conclusions as to the validity of Hervey's statement.

Chapter 4 – Research Analysis

Segment 1 (selected by Hervey)

English source text (Referenced on page 64-67 of Hervey's article)

"It means," said Aslan, "that though the Witch knew the Deep Magic, there is a magic
deeper still which she did not know: Her knowledge goes back only to the dawn of time.
But if she could have looked a little further back, into the stillness and the darkness
before Time dawned, she would have read there a different incantation. She would have
known that when a willing victim who had committed no treachery was killed in a
traitor's stead, the Table would crack and Death itself would start working backwards.
And now -" (69)

French target text

Voilà ce que cela veut dire, expliqua Aslan. La Sorcière connaissait la puissante magie.
Mais il existe une magie plus puissante encore, qu'elle ne connait pas. Le savoir de la
Sorcière remonte seulement à la nuit des temps. Mais si elle avait pu voir un peu plus loin,
dans le silence et l'obscurité qui précédèrent la nuit des temps, elle aurait lu là une
incantation différente. Et elle aurait su que si une victime consentante, qui n'avait pas
commis de trahison, était tuée à la place d'un traitre, la Table se briserait et la Mort elle-
même serait vaincue. (133)

Linguistic Elements	English	French	Back Translation
1.Transitive verbs	Knew (1), know (2) read (4),	Connaissait (1), connait (2) lu (4)	Knew (1), know (2), read (4) (past tense)
2. Metaphor?	None	None	None
3. Nominalisation? Unclear agency?	None	None	None
4. Modality? (verbs, etc)	Could (3), would x2 (4), would crack (6), would start working backwards (6)	Avait pu (3), aurait lu (4) aurait su (5), se briserait (6), serait vaincue (7)	Could have (3), would have read (4), would have known (5), would crack (6), would be vanquished (7)
5. Figurative Language	Dawn of Time (2) Deep Magic (1)	La nuit des temps (3) puissante magie (1)	The darkness of time (3), powerful magic (1)

Analysis

Connaissait has been translated as *Knew* in the English source text which back translates literally. The lack of transitivity within the segment indicates that less of text has been foregrounded due to the focus on Aslan's speech and the lesser focus on the narrative of events. There is a difference in the form of the tense here, changing the past simple transitive verb into an imperfect and thereby implying the action is not yet completed. However this does not change the fact that the verb is still transitive and therefore reflected in both texts.

Connait is the French present simple form of *know* in English. The ideological implications are discussed above. It is reflected identically in the French target text so transitivity is retained.

Aurait lu which refers to the French past conditional tense compares to the English source text *read* which is written again, in the past simple tense referring to a completed action. The ideological implications are discussed above. The transitivity is retained as the transitive verb is the same in the source text as it is in the target text.

Modality is reflected in the English source text by the medium modal verb *would* four times, and the low modal verb *could* just once. There is a fairly high occurrence of modality in this segment which reflects a possible impinging of the author's own attitude on the text and a possible emotional or subjective leaning either on the part of the speaker or the author. In this case because the narrative structure follows a speech act for much of the segment, it would seem logical that the narrative would contain emotional or subjective structures as it is being told from a particular point of view that is present in the French target text, the viewpoint of Aslan, but also the view of the author CS Lewis.

The French modal verb phrase *avait pu* is a past conditional form of the English low modal verb *could have*. The French auxiliary *avait* does not change the low modal form of the verb which is in the source text. Because the verb is a low modal form, it reflects on the limited ability of the agent to carry out a certain objective within the narrative. In the context of the utterance, the Witch's limited ability to see back beyond the dawn of time is reflected and therefore her weakness is apparent. One could take this aspect further and compare CS Lewis's portrayal of the incredibly all-powerful Aslan, a masculine figure to the feminine figure who is limited in power. The low modal form is reflected in the target text as it is in the source text so there is no change in modality here. The reason it is reflected in the target text is because the target text contains the translation of the auxiliary modal verb as it appears in the English source text, i.e. *could <u>have</u>* in English compared to *<u>avait</u> pu* in French. The translation is quite literal.

Would have read is translated as *aurait lu. Would have known* is translated as *aurait su.* The auxiliary verbs at the beginning of the French past tense verbs *lu* and *su* give them their sense of modality as is the case in the English source text with *have* as an auxiliary verb. The modal verb is a medium modal verb indicating a fairly strong possibility of occurrence. The English source text and the back translation almost match which shows that these two modal verbs were translated quite literally. The mood is therefore retained in the source and target texts because of this.

Would crack in the English source text is translated as *se briserait* in the French target text. This back translates to the reflexive *would crack.* The effect of the modal verb in this case is to provide the explanation of a hypothetical situation. Unlike the previous verbs there is no auxiliary needed for the French translation but there is one for the English source text. The mood however is retained; it is a medium modal verb in both the source and the target texts.

Would start working backwards is translated as *serait vaincue* which back translates to *would be vanquished*. The semantic meaning changes because *working backwards* does not mean the same thing as *vanquished.* This shift in the semantic meaning changes the sentence in the French target text to a simple act of overcoming death, rather than reflecting the idea that time could work backwards as mentioned in the English source text. The idea of resurrection is a Biblical concept and the French target text therefore does not retain this concept. The modal verb is *would* and *serait* which back translates to *would be.* It is a medium modal auxiliary verb in the English which is also reflected in the French translation as shown by the back translation. The overall medium modal effect is retained in the target text although the semantic meaning is altered.

There are two instances of figurative language: *the dawn of time* and *Deep Magic.* They are translated as *la nuit des temps* and *puissante magie.* They back translate respectively to *the beginning of time* and *powerful magic*. As Hervey suggests in his analysis, the words Deep Magic are not capitalised within the French target text. This leads to a loss of their importance, as in the English language, important names, proper nouns and ideas are spelt with capital letters. It reads as more of a description of the magic rather than an important title, which takes away from some of the importance associated with *Deep Magic*. The effect in the source text is therefore not retained in the target text as far as *Deep Magic* is concerned. Neither is the effect of the source text retained in the target text when looking at *la nuit des temps* because it back translates to *the darkness of time* as opposed to *dawn of time* as reflected in the English source text. Although the English source text uses *dawn of time* instead of *darkness of time*, the former is a better association for the connotation. They are two different meanings and the imagery of time dawning upon the earth as opposed to simply starting is very different. One phrase contains imagery of dawn, and morning and all the related concepts that go with it. The other is a concept which suggests that time is obscure and vague, a period before time began as opposed to when time started. In the French target text, the effect is therefore lost and not retained.

<u>Segment 2</u>

<u>English source text</u>

1) "Logic!" said the Professor half to himself. "Why don't they teach logic at these
2) schools? There are only three possibilities. Either your sister is telling lies, or she is
3) mad, or she is telling the truth. You know she doesn't tell lies and it is obvious that
4) she is not mad. For the moment then and unless any further evidence turns up, we
5) must assume that she is telling the truth." (19-20)

French target text

1) La logique ! dit le professeur, en partie pour lui-même. Pourquoi n'enseignent-ils pas la
2) logique dans ces écoles ? Il n'y a que trois possibilités. Soit votre soeur ment, soit elle est
3) folle, soit elle dit la vérité. Vous savez qu'elle ne ment pas, et il est évident qu'elle n'est
4) pas folle. Donc, pour le moment, et jusqu'à preuve du contraire, nous devons admettre
5) qu'elle dit la vérité. (40)

Linguistic Elements	**English**	**French**	**Back Translation**
1.Transitive verbs	Teach, Tell (appears repeatedly, in line 2, twice in line 3 and once in line 5): telling lies and telling the truth.	Enseignent-ils, Ment (2), dit, ment (3), dit (5)	They teach, Your sister lies (2), tells, lie (3), tells (5)
2. Metaphor?	None	None	None
3. Nominalisation? Unclear agency?	Who are "they" (1)		
4. Modality? (verbs, etc)	Must assume (5), possibilities (2) (modal noun)	Nous devons admettre (4), possibilités (2)	We must assume, possibilities
5. Figurative Language and other ideological issues not fitting into the linguistic framework.	How is this segment linked to CS Lewis' life and beliefs?	Explained within the analysis	

Analysis

The transitive verb *teach* is translated as *enseignent* in the French target text. *Teach* in this context implies educational study or work from a school or university. In the context of the utterance the professor wonders why children are so devoid of understanding of the basic principles of philosophy (in his opinion). He feels that they should be taught more about

these weighty issues in school. In terms of foregrounding, the transitive verb draws attention to the main utterance of the segment, the fact that children lack logical thinking skills because they are not being taught properly. The transitive verb is replicated in the target text thus ensuring that transitivity is retained. The reason it is reflected is because the transitive verb in the French target text is translated literally from the English and there is no change.

The transitive verb *tell* is translated differently at different points within the segment. There is a difference between telling the truth, which is one phrase and lying which is translated differently. *Tell,* as in *telling lies,* is translated without reference to the French verb *dire* which means *to say* or *to tell.* Instead it is translated as the verb *mentir* which means *to lie* in French. The verb *mentir* or *lie* is not a transitive verb and that means transitivity has not been retained in the target text from the source text in this case.

The other verb used with the phrase *tell the truth* has been translated as *dit la vérité*. This is a more literal translation of the English source text and retains the transitive verb in the target text. Because transitive verbs are often used to draw attention to narrative events and to foreground primary narrative events, the verb *tell* draws attention to Lucy's honesty and integrity which is the primary focus of the segment. The reason that her honesty and integrity has been foregrounded is because it is the focus of the 3 point trilemma hypothesis, as put forward by the professor. This trilemma hypothesis will be addressed in greater detail later on in the discussion. The main idea is that her honesty and sanity have been questioned by her brothers and sisters and put into the focus of the narrative events by the use of foregrounding using transitive verbs.

The next issue within the text deals with that of the agency of certain actors within the narrative or the issue of nominalisation. In the English source text the professor wondered why "*they*" don't teach logic in schools anymore. This is translated as *enseignent-ils*. There is no discrepancy between the translation of the pronoun or phrase but the agency is missing from the utterance. The reader is never informed as to who "they" are. From the context of the segment however, it seems as if the professor is talking about the educational system in Britain at the particular time the story was written. The effect is replicated in the French text, as *enseignent-ils* back translates to a literal English translation.

The issue of modality is important to take into consideration when examining this segment in the text. Modality is associated with emotion and subjective reasoning within texts. There is not an abundance of modal parts of speech within this textual segment indicating a lack of emotion, although there is an abundance of speech acts in the narrative structure as the professor is talking to the children for most of the segment. The reason for the lack of emotional speech is that CS Lewis wants his character to be viewed as a rational, thinking being as opposed to an emotional and opinionated one.

The modal verb *must* in the English source text is translated as *devons* within the French target text. It is a very strong modal verb indicating the professor's (and the author's) assertation that he feels very strongly about the hypothesis, and the need to draw a conclusion from it. The same degree of strength in the modal verb from the source text is kept in the target text indicating a retention of the effect of modality in the target text.

The modal noun *possibilities* was translated in the French source text as *possibilités*. It is a medium modal noun, reflecting the potential that exists in the three options that the professor gives for his hypothesis. This is a literal translation of the noun, and the effect of the medium modal verb was retained in the target text.

The entire segment itself is an expression of larger ideological concern for CS Lewis. This is based on what is known as a trilemma, formulated by CS Lewis. It goes as follows:

The most famous trilemma -- often referred to simply as "the trilemma" -- is a form of apologetics meant to prove the divinity of Jesus. It is summarized as "Liar, Lunatic, or Lord." The argument states that Jesus claimed to be the Son of God. Therefore, one of three things must be true:

> Liar: Jesus was not the son of God, and he knew it, but he said so anyway.
>
> Lunatic: Jesus was not the son of God, but he mistakenly believed that he was.
>
> Lord: Jesus was the son of God, and thus spoke the truth.
>
> (www.thenarniaacademy.org)

This is a long held viewpoint of CS Lewis, an argument which he brought forth in other works of his. It is an argument which is used to explain the ideas that CS Lewis believed based on what he read in the Bible. It mainly concerns the claims of Christ and their basis in reality. Nevertheless, this is an example of a personal ideological belief system cleverly woven into the textual framework of this story. The trilemma can also be found mentioned in Mark Hopkins' book *Evidences of Christianity: lectures before the Lowell Institute*, which was published in January 1844. Apart from Hopkins work, the idea was also popular amongst many other Christian scholars at that time making its origin somewhat uncertain.

Segment 3

English source text

1) "It is a lovely place, my house," said the Queen. "I am sure you would like it. There are
2) whole rooms full of Turkish Delight, and what's more, I have no children of my own. I
3) want a nice boy whom I could bring up as a Prince and who would be King of Narnia when
4) I am gone. While he was Prince he would wear a gold crown and eat Turkish Delight all
5) day long; and you are much the cleverest and handsomest young man I've ever met. I
6) think I would like to make you the Prince - someday, when you bring the others to visit
7) me." (16)

French target text

1) C'est un endroit ravissant, ma maison, poursuivit la reine. Je suis certaine que vous
2) l'aimerez. Il y a des pièces entières remplies de loukoums, et, surtout, je n'ai pas d'enfants.
3) Je veux un gentil petit garçon, que je pourrai élever comme un prince et qui deviendra le
4) roi de Narnia, quand j'aurai disparu. Tant qu'il sera prince, il portera une couronne en or
5) et mangera des loukoums toute la journée; et vous êtes de loin le jeune homme le plus
6) intelligent et le plus beau que j'aie jamais rencontré. Je pense que je pourrai faire de vous
7) ce prince… un jour, quand vous m'amènerez les autres en visite… (31)

Linguistic Elements	**English**	**French**	**Back Translation**
1.Transitive verbs	Wear (4), eat (4), met (5), bring (6)	Portera (4), mangera (5), j'aie jamais rencontré (6), m'amenerez (7)	Would wear (4), would eat (4), I have ever met (5), will bring to me (6,7)
2. Metaphor?	None	None	None
3. Nominalisation?	None	None	None
4. Modality? (verbs, etc)	*you would like it (1), whom I could (3), would be king (3), he would wear (4), I would like (6), I am sure (1)*	Que vous l'aimerez (2), pourrai élever (3), deviendra le roi (3), il portera (4) je pourrai faire (6), je suis certaine (1)	That you would like (1), could raise (3), would become the king (3), he would wear (4), I could make (6), I am certain (1)
5. Figurative Language	Broader ideological/Christian implication?	None	None
Unclear agency?			

Analysis

Wear is translated as *portera* in the French target text. It is an extension of the conditional form of *would,* further addressed in the section of modality. The French is a future simple form while the English is the conditional form. The French is therefore more certain than the English *would*. The object of the transitive verb is the golden crown but the subject of the utterance is Edmund although he is not mentioned by name in the utterance. By drawing attention to the object of the sentence through the use of a transitive verb, the author highlights what Edmund could gain if he accedes to the Witch's commands reflecting Edmund's own desire for gain above all else at this point in the story. The transitive verb is kept the same in the French target text as it is a literal translation. The certainty of the verb *portera* has however been altered to a more certain form than in the English source text.

The witch's assertations are much stronger in the French target text than they are in the English source text and transitivity is altered to a stronger form because of this, although it is still retained.

Eat is translated as *mangera* in the French target text. The form of the transitive verb in the French target text is an extension of the French conditional for *manger* which means *to eat* in English. Once again, highlighting the fact that there is something to gain for Edmund is accomplished by highlighting the action by the use of a transitive verb. The transitive verb is reflected in the target text as it has been translated literally from the English target text although the verb form of the English transitive is not inflected as it is in French. The transitive itself remains the same. The simple future form of the verb *mangera* is a much stronger construction than the English *would eat*. The witch's assertations are strengthened by the use of a stronger transitive verb form and the transitivity is retained.

Met is translated as *rencontré* in the French target text. This back translates to *met* in English so it is a literal translation. The foregrounding highlights the Witch's real intention which is to flatter Edmund. It is however only introduced at the end of the segment after she has seduced Edmund with thoughts of lust and gain. She then introduces the next part of her plan, to get Edmund to bring the rest of his brothers and sister to her so that she can dispose of them. The focus then shifts to the transitive verb *bring* which is *to bring* or *amènerez* in the French target text. The transitivity is retained in the target text because *amènerez* is a literal translation of *will bring* in the French target text.

You would like it (line 1) is a medium modal verb phrase which indicates possibility. It is translated in the French target text as *que vous l'aimerez*. It back translates to *that you would like*. The modal verb is *would.* The modal verb has been literally translated. Because abundance of modality within a text indicates a high level of subjectivity and emotion, the medium modal verb in this case indicates the Witch's desire as to how Edmund should be feeling towards her proposition. She is trying to entice him into joining her side, and so makes use of the transitive verbs to paint a hypothetical situation which will entice Edmund. She attempts to change his attitude within the context of the narrative by giving him these possible (and ultimately false) hopes.

The same ideology is painted by the other modal verb phrases within this segment. All the modal verb phrases point to a situation created with the idea of enticing or tempting

Edmund. The situation is the product of the Witch's imagination and thus the reason for the large number of modal verb phrases within this segment. They are medium or modal verb phrases as the Witch is not giving Edmund a direct order, but trying to convince him to act in a particular way, which is to turn against his brothers and sisters and she shows him the

rewards of meeting the conditions she sets out, i.e. that he will be rewarded if he does as she says and if he obeys her conditions.

The other modal verb phrases mentioned above, which implement this ideology are *would be king, would wear,* and *I would like to make* (Edmund a prince). The translation of the modal verb phrases in the French source text is as follows*, deviendra la roi*, *il portera*, and *je pourrai faire* respectively. They back translate as: *will become the king, he will wear, I will be able to make* in the same order. The first two verbs reflect the source text ideology when matched with the original English source text as they are literally translated and the transitivity from the source text is retained in the target text. The last of the three, *je pourrai faire* is translated differently when compared to the English source text. It back translates to *will be able to make* as opposed to *would make* in the original English. The reason for this difference changes the modal verb from a medium modal verb to a simple future tense, thereby increasing or making certain of the possibility of the event occurring with the French target text. The modality is therefore not retained or reflected in this case because the modality has been removed from the French target text.

The last modal verb phrase is *I am sure* which translates into French as *je suis certaine*. The Witch is trying to entice Edmund by using a strong modal verb phrase, if he will perform certain tasks for her which she makes seem more appealing with the promise of false rewards. The modal verb is reflected in the target text as it is in the source text because the phrase has been literally translated. The reason for this is that back translated, the phrase *je suis certaine* translates to *I am certain* which is almost exactly that same as the English source text and thus the effect is retained.

There are other ideological implications which did not fit into the other linguistic sections and which merit discussion. There is an ideological and moral aspect to the idea of Edmund talking to a strange woman and being enticed by her. The moral aspect of the segment is the warning CS Lewis puts forth to young children, not to talk to strangers or to be enticed by them or to accept gifts of food from them as Edmund did in this case. The consequences are only shown later on in the story as Edmund discovers that the White Witch does not have his best interests at heart although he tried to convince himself that she did.
The notion of Christian temptation can be seen in the way that the Witch attempts to seduce Edmund, particularly with the different kinds of sins traditionally associated with the Christian religion. She seduces him with the love of status and power and promises of becoming a prince (pride of life), and with promises of Turkish delight (lust of the flesh). Both of these temptations are what the Biblical story of Jesus in the desert talks about, when Jesus encountered Satan and was tempted. Jesus was tempted with the same temptations that Edmund faced, so the reader can draw a parallel between the Biblical story and the temptations Edmund faced. The last issue is that of masculinity and femininity within this segment. Aslan, as a male, is portrayed as being very powerful. The Witch as a female is also powerful but is secondary to Aslan. She is also portrayed as the ultimate evil

while Aslan is the ultimate good. The linking of femininity with evil and masculinity with good has the effect of portraying the feminine model in a position of authority as a negative thing. It would also imply that if a woman were to be in some position of authority, as the White Witch is, that she would be likely to misuse or abuse her power and so the idea of women in positions of authority is given a negative connotation.

Segment 4

English source text

1)"Who is Aslan?" asked Susan. "Aslan?" said Mr Beaver. "Why, don't you know? He's the
2) King. He's the Lord of the whole wood, but not often here, you 3) understand. Never in
3) my time or my father's time. But the word has reached 4) us that he has come back. He is
4) in Narnia at this moment. He'll settle the White Queen all right. It is he, not you, that will
5) save Mr Tumnus." (33)

French target text

1) - Qui est Aslan ? demanda Susan.

2) - Aslan ? dit M. Castor. Comment, vous ne le savez pas ? C'est le roi. C'est le seigneur de
la
3) forêt tout entière, mais il n'est pas souvent là. Vous comprenez. Il n'a jamais été là de
4) mon temps, ni de celui de mon père. Mais nous avons été avertis qu'il était revenu. Il est
5) à Narnia, en ce moment. Il va régler l'affaire de la Reine Blanche. C'est lui, non pas vous,
6) qui va sauver monsieur Tumnus. (65)

Linguistic Elements	**English**	**French**	**Back Translation**
1.Transitive verbs	Know (1), settle (4), save (5)	Savez (1), régler l'affaire (5), sauver (6)	(you) know (1), to settle the business (5), to save (6)
2. Metaphor?	None	None	None
3. Nominalisation? Unclear agency?	Word has reached us	Nous avons été avertis	We've been notified (3)
4. Modality? (verbs, etc)	None	None	None
5. Figurative Language	Settling the White Witch. Discussion of the notion of salvation as an ideological and Christian discourse.		

Analysis

Know is translated as *savez* which back translates to *you know* in English. The transitive verb however, is not linked to a direct object in this clause. It is part of the larger phrase *to not know* which in this case links to the primary clause referring to the identity of Aslan and the children's ignorance of him. The primary focus on the clause is the fact that the children do not know Aslan and this is reflected in that way that this ignorance is foregrounded by the position of the transitive verb. The transitive negative verb is translated literally in the French target text and the transitivity is therefore reflected in the target text. The reason for this is that the transitive verb is in the same position as in the English source text. The French contains a direct object, however while the English source text lacks this although the object is implied by the link with the primary clause.

Settle is translated as *régler l'affair*e in the French target text. It back translates to *settle the business* in English. It is a transitive verb as it can take a direct object, which in this case refers to the White Witch. It is in the primary position in the clause and the direct object is in the secondary position. The focus is therefore on the fact that the White Witch will be

"settled" by Aslan rather than the White Witch herself. In other words, the goal of Aslan's coming is foregrounded rather than the enemy herself. He is coming to put everything right with Narnia, and the author wants the reader to be aware of this, thus the foregrounding of the transitive verb. The transitive verb is translated slightly differently in the target text as the French translation reads as more of an expression although the modal verb is still present. Because the transitive verb is still present in the French target text, the transitivity is retained.

Save is translated as *sauver* in the French target text. It is a transitive verb having Mr Tumnus, who has been captured by the White Witch as the direct object. The actor of the transitive verb is however Aslan, and he is placed in the primary position, becoming the focus of the utterance instead of Mr Tumnus. Aslan is the main focus of the utterance because he is the one who saves, the creator of the Narnian universe and the saviour of all those who are in trouble, while the frailty of humans is shown in comparison. In the French target text, the transitive verb is retained as it is a literal translation (the verb *sauver* back translates an infinitive *to save*). Although the form is different the transitivity is retained as the verb is still the same.

Word has reached us has been translated as *nous avons été avertis*. Nominalisation removes agency from an utterance. There is no indication in this utterance as to who the agent of the action is, or who is bringing the news to the Beavers. Instead of saying "we have been notified" or something similar, the agency is unclear or hidden. This is transferred over to the French target text. The nominalisation translated in the French text back translates to *we have been notified* which has the same semantic meaning as the original English source text although the way it is written is different. The back translation also showed that the French translation contains no direct agent although some form of actor is implied. Because the structure of the clauses is the same, the French target text does reflect the source ideology in this case.

There are a number of other ideological elements within the segment for discussion, which do not fit directly into the linguistic elements above. The first one of these is the figurative use of the phrase *settling the White Witch.* From the context of the utterance it is implied that once Aslan returns, he will set all Narnia to rights. Exactly how this will be accomplished

is not revealed but what is known from the context of the chapter is that the children are the catalyst for his return and eventual defeat of the White Witch. As seen in the last segment, the notion of Aslan as the male figure is portrayed by CS Lewis in a positive light and therefore the triumph of an ultimate good, male figure, over an ultimate bad female figure is given. The other issue is that of salvation. Aslan is seen as the figure who is the saviour of those who are in trouble, in this segment Mr Tumnus and later Edmund. The male figure can be seen as a parallel with Jesus Christ in the Bible.

Segment 5

1) "You have a traitor there, Aslan," said the Witch. Of course everyone present knew that
2) she meant Edmund. But Edmund had got past thinking about himself after all he'd been
3) through and after the talk he'd had that morning. He just went on looking at Aslan. It
4) didn't seem to matter what the Witch said.

5) "Well," said Aslan. "His offence was not against you." (58)

1) - Vous avez un traître ici, Aslan, déclara la sorcière.
2) Bien entendu, chaque personne présente sut qu'elle désignait Edmund. Mais celui-ci avait
3) cessé de penser à lui-même, après tout ce qu'il avait enduré et surtout après la
4) conversation qu'il avait eue ce matin. Il continua tout simplement à regarder Aslan et ne
5) parut pas s'émouvoir des paroles de la sorcière.

6) - Eh bien, observa Aslan, ce n'est pas vous qu'il a offensée. (115, 116)

Linguistic Elements	**English**	**French**	**Back Translation**
1.Transitive verbs	Knew(1), meant (2), thinking, looking	Sut, désignait, penser, regarder	Knew, pointed to, to think, to look at
2. Metaphor?	None	None	None
3. Nominalisation? Unclear agency?	The talk he'd had that morning	Conversation qu'il avait eue ce matin	Conversation that he had had that morning
4. Modality? (verbs, etc)	None	None	None
5. Figurative Language	Edmund's traitorous actions and Aslan's (eventual) sacrifice compared to the Christian/Biblical narrative		

Analysis

Knew is translated as *sut* in the French target text. The direct object is *everyone present* and the subject of the utterance is Edmund. The focus is on Edmund throughout this segment even though he is in the secondary position because the direct object is in the primary position. Edmund and his actions are the main focus of the segment. The past simple tense of the English source text is retained in the target text as the French translation is also in the past simple tense. It back translates to *knew* in English as well so it is clear that transitivity is retained in this case. *Meant* is translated as *désignait* in the French target text. Edmund is the direct object of the transitive verb and the Witch is the actor or agent referring to his traitorous act by speaking about him. The transitive verb back translates to *pointed to* in English. It is a

different translation but this is still a transitive verb so the transitivity is retained in the target text. *Thinking* is translated as *penser.* It is a direct translation of the English source text but the form of the verb in the French source text has changed from a present continuous tense to an infinitive. This is because the phrase has been altered with the inclusion of another verb in the French target text which is *cessé* which is also not a transitive verb. The phrase did however retain the transitivity from the English source text. The last verb; *looking* translated as *regarder* followed the same pattern. The entire phrase in the French target text is *il continua tout simplement à regarder*. It back translated to *to look* but the transitivity was retained in the French target text.

In terms of nominalisation, there is one example of it in the segment. It is *the talk he'd had that morning* which is translated as *la conversation qu'il avait eue ce matin*. The agency is removed from the utterance as it is not directly stated who Edmund spoke to in the morning. It is only identifiable by the context. Because the focus is on Edmund, Aslan is removed as the object of agency as he was the source of the conversation mentioned in the segment. As it is a literal translation, the nominalisation effect is reflected in the French target text.

In the story, Edmund commits a traitorous act when he betrays his brothers and sisters and decides to join the White Witch. He therefore, under the law of Deep Magic, is the property of the White Witch and has to die in order for the law to be fulfilled. In the Bible, Jesus gives himself as the sacrifice for the sins of people (all the wrong things that people do), by dying on the cross. Edmund can be seen as parallel of sinful mankind which Aslan is the parallel of a Christ figure, dying to save people from their wrongdoing.

Chapter 5 – Conclusion

The aim of this research project was to determine through a process using elements of Critical Discourse Analysis, the examination of linguistic elements within the source and target texts, and other ideological issues related to *The Lion, the Witch and the Wardrobe*, and whether the French translator reflected the ideological content of the source text in the target text. Different ideological issues within the different textual segments were identified by means of Critical Discourse Analysis based on an integrated model by Fairclough and Fowler, examining modality, nominalisation and transitivity as well as other ideological issues related to the text. The hypothesis was that the more ideological source text content that was reflected in the target text, the more successful it would be, as this was the basis of the statement put forward by Hervey. Therefore the more ideological content present in the French target text the more unlikely it would be for Sandor Hervey's comment to be correct, and vice-versa. If there was little ideological content reflected in the French target text, it would have proved Hervey's comment correct. Also, the nature of the ideological content would have to be similar in order for Hervey's assertation to be disproved. The following gives a brief summary of what each chapter included in the research project and summarises the content of each chapter.

The first chapter summed up the overall idea and ambit of the research project. It examined the aim of the research and the reasons for carrying out this research project. It introduced the background to the novel, *The Lion, the Witch and the Wardrobe* and also gave context on the novel. The first chapter also summarised the chapters contained within the research project.

Chapter two introduced key definitions and examined the literature related to the project in more detail. It examined the definition of ideology and CDA both of which were crucial in the research analysis. Chapter two also examined translation as a discipline related to ideology and how ideology impacts on translators' choices. Lastly the chapter examined the statement by Sandor Hervey in order to clarify exactly what he said in the statement that he made, related to the research issue.

Chapter three dealt with the theoretical framework and the methodology along with a research model based on a three stage model put forward by Fairclough and integrated with Fowler's ideas, which was used to analyse the data provided by the novel. Chapter three examined the different aspects of the linguistic analysis which would be identified in the textual segments, i.e. transitivity, nominalisation, modality and metaphor and figurative language. It also gave the questions as formulated by Fairclough, which would serve as a guideline for the research analysis. The chapter then moved on to the research model,

giving a background and context for the methodology of the research methodology. Lastly, it examined exactly how the research would take place.

Chapter four was the analysis of the linguistic data identified in the textual segments.

Chapter five is the conclusion and closing arguments for the research as well as summing up what has been discussed and discovered during the course of this research project.

What will now be presented are the conclusions gleaned through the analysis of the linguistic data identified and presented in the textual segments.

Hervey had a theory that a translation strategy should be based on the obligation to reflect the source text ideology in the target text. When he compared the English source text and the French target text in the *Chronicles of Narnia: The Lion, the Witch and the Wardrobe* he came to the conclusion, that by comparing certain parts of the text, the French translator did not accept the obligation to reflect the source text ideology in the target text as many ideological aspects were translated in such a way that they lost their ideological effect or ideological significance in the target text.

I went through each of the chosen segments, and each of the linguistic aspects of each segment and drew conclusions as to whether or not the target text reflected the source text content. At the end of the conclusions that were drawn, I would then be able to make a broader statement, about the correctness of Hervey's statement, and would therefore be able to define a satisfactory answer for the research question.

I examined each segment separately and by examining each of the individual linguistic translations within each segment, was able to determine whether or not the segment truly reflected the source text ideology in the target text.

In the first segment, three out of the three transitive elements identified within the source text were reflected in the target text. Five out of the five modal elements identified in the source text were reflected in the target text. The two figurative language elements identified in the source text were not retained in the target text. There was a change in semantic meaning from the English source text to the French target text which led to an ideological shift as well. Therefore out of the eleven linguistic elements identified in the source text, eight were reflected in the target text.

In the second segment, two out of the three transitive elements in the segment were retained. Both the issues of modality were retained and the one issue of nominalisation was

retained in the French target text. Overall five out of the six linguistic elements identified within the framework reflected the ideology of the source text in the target text.

In the third segment, four out of the four transitive elements identified in the source text were reflected in the target text. Five out of the six modal elements identified in the source text were reflected in the target text. In total, out of the ten elements identified in the source text, nine were reflected in the target text.

In the fourth segment three out of the three transitive elements identified in the source text were reflected in the target text. The one element of nominalisation identified in the source text was reflected in the target text. All of the linguistic elements identified in the source text were therefore identified in the target text. The source text ideology could therefore be said to have been retained in the target text.

In the fifth segment four out of the four transitive elements identified in the source text were reflected in the target text. The one element of nominalisation identified in the source text was reflected in the target text. This indicates a strong reflection of the source text in the target text.

Out of the thirty-six analysed linguistic segments, thirty-one reflected the source text ideology in the target text. This very strongly favours the idea that the French target text translator did in fact choose to reflect the source text ideology in the target text. Enough of the novel was analysed to make a sound judgement that the target text author acted faithfully when representing the source text ideology in the target text because they reflected the linguistic structures which make up the representation of ideology, according to the processes of CDA.

This concludes the examination of the individuals segments and the examination of the way in which the English source text ideology is reflected in the French target text.

I came to the conclusion that, while Hervey focused on the way in which the French target text did not fully encompass the source text imagery, and did not display the same amount of ideological depth in the language that was displayed in the source text, he did not focus on the deeper linguistic structures which reflect ideology. The research examined linguistic elements as analysed by the process of CDA, using the model integrating both Fowler and Fairclough and discovered that the French target text translator did in fact accept the obligation to reflect the source text ideology in the target text, not always through the replication of source text imagery but through the replication of linguistic and textual structures and by adhering to those structures. I also proved that linguistic analysis can take place on different levels, both ideological and textual. I proved that by using the processes of CDA, it is possible to analyse and determine the strength of ideological representation within target texts and to examine how target texts accept the obligation to reflect the source text ideology.

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