



The Effect of Translator's Ideology on the Transmission of Cultural Terms in: "The Joyous Celebration" of "Jalal Al e Ahmad"

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Abstract

The translation of cultural concepts is a fundamental problematic area in translation study and practice. Many suggestions have been offered to overcome these difficulties and prevent cultural misconceptions. The present study analyzed the translation of cultural concepts in a Persian culture-bound text which was translated into English for academic purpose. Data was first classified based on Newmark's five "cultural categories" and later analyzed according to Vinay and Darbelnet's "shift model". Finally, it was concluded that 1) Newmark's cultural categories did not suffice for all Persian cultural terms, thus one division and one subdivision were suggested to compensate Newmark's cultural model. 2) The shift strategies "modulation" and "calque" had the highest and lowest frequency of usage respectively (opposing the declaration that "transposition" is the dominant shift observed). 3) Along with bizarre translations complete shifts in meaning was also detected. 4) The ideology of the translator had influenced the text selection and consequently the translation process and product. The results of this paper are likely to be beneficial for translation criticism and translation evaluation.

Key words: culture, concepts, ideology, cultural category, translation strategies, shifts, Persian, English

1. Introduction

1.1 *Literary Texts and Language Learning*

Literary texts have always been selected for language teaching as they contribute to a better understanding of language and culture. Literary texts have also been a focus of translation practice and study as well. The translation of such texts has been mainly done by "word- for- word" and "literal" translation strategies. (Munday : 2001: p. 7 – 8).

Scholars and translators believe that the form of literary texts itself, offers some information which the author had intended to transmit implicitly (indirectly). Therefore, translators turned to source- text – oriented methods to preserve the form; and although the form was maintained and the translation was closer to the source text, these efforts brought upon many defections especially in the comprehension of the translated text for the target readership. In other words, the translated text did not communicate the intended message of its author as effectively as it did to the source text readership and the meaning of the original text was sacrificed for the sake of faithfulness to its form.

As mentioned above, literary texts were used for language teaching, and today they still are. Teachers taught vocabulary and grammatical structures of a language through literary contexts. In the past, these texts were accompanied by a word – for – word, or literal translation. Yet, these two source- text- oriented methods only contributed to learning lexis and grammatical structures of a foreign language ; that is , there were many lexis and grammatical structures which could not be accurately transferred to the target language by word- for- word and literal translations (Munday : 2001: p. 19-24) . Literary texts offer a great deal of information about the



history and culture of the society in which the text has been created. They offer information about the author's time and condition as well. Also, literary texts offer additional information which are not all transmittable by a word-for-word or literal translation. These translation strategies make communication and comprehension of such texts complicated. Some concepts are culture and/or religious specific; in other words, the cultural or religious concepts of one language do not particularly exist in another. This leads to the occurrence of some gaps in translation practice. Still, languages are potential to transmit ideas; and this transmission may be done accurately faithful to the information of the source text or done with some changes in its meaning (Munday : 2001: 45-46 & Newmark: 1988).

1.2 Translation and Culture

There are many applications of the notion "culture" in translation studies; however, as Simon (1996: p. x) notifies, the term is not yet clearly defined. Neubert (1967 : as cited in Bassnet, 2002: p. 34) claims that there is a "missing link" between translation studies and culture - due to the fact that there is no clear definition of the co-relationship between these two subjects. In Neubert's (ibid) opinion, the "missing link" should be clarified in order to obtain a complete theory. Simon and Bassnet share the same opinion denoting that although culture is thought to be an obvious and clarified term but in times it can be quite problematic and vague. Simon (1996) calls for a vivid definition of "culture", as she cites "While "culture" is recognized as one of the most difficult and overdetermined[sic] concepts [...], it often appears in translation studies as if it had an obvious and unproblematic meaning" (p. 130). Following this statement, she also stresses that all translators should have a proper understanding of the source text culture. When culture blends into texts, it affects the meaning of some lexis and even the core meaning of the entire text (Cited in Simon, 1996, p. 130).

The culture of a society reveals the trends, patterns of behavior, thoughts and beliefs that exist among its members. Translation has played quite a significant role in communicating and exchanging social and cultural information. In Bassnet's terms, "...translation is not just the transfer of a text from one language into another, it is [...] a process of negotiation between texts and cultures..." (2002 : p. 6). In translation studies, many attempts have been devoted to the "interrelationship" that exists between "behavior" and "culture"; and today, since culture unveils the identity of a social group, focuses have driven to another interrelationship which exists between "culture" and "identity" (Holliday, et al. 2004: p. 66). A literary text which is created at the time of its author is influenced greatly by the condition and existing beliefs of that time. The culture and cultural concepts which authors are brought up upon, almost always influence the final product; and the culture if not always explicit (direct), is consistently felt throughout the text. Thus, the text reveals the author and his/her cultural beliefs and tendencies. The text (original text or its translation), also acts as a representative of the source language culture and the source society's identity.

1.3 Translation and the Transmissibility of Culture

In order to transmit cultural terms and concepts properly and accurately, a translator should first know the source and target languages thoroughly. Second, the translator should be accustomed to the cultural customs, religious beliefs and historical backgrounds of the two texts, and finally s/he needs to have a proper understanding of the subject matter and the dominant concepts in the text.

There are different views regarding the translation of cultural terms and concepts. As Seleskovitch (cited in Newmark, 1988, p.6) claims that everything is translatable but only under the condition that "... the two languages belong to the cultures that have reached a comparable degree of development"; on the other hand, Newmark (ibid) declares this "condition" (that Seleskovitch has mentioned) to be "false and misleading." (p:6). To Newmark, every concept and material is translatable in all languages and nothing is untranslatable. The only defection that he considers for translation is "... whilst translation is always possible, it may for various reasons not have the same impact as the original" (1988: p.6).

Chesterman (as cited in Benjamins 2007) notifies the "uniqueness" in translation (referring to Nord's "uniqueness" notion), as he states " "unique" means "present in the target language, but not present in a similar way in a given source language" " and he sees it parallel to the concept of "cultureme" which in Chesterman's words means "...a cultural phenomenon that is present in culture X but not present (in the same way) [sic] in culture Y " (cited in Benjamins, 2007:p.5). Chesterman concludes that while "cultureme" is in the opposite view of "universal" terms, the similar the "culturemes" of the two languages, the easier the translation will be. Moreover,, "...the degree of uniqueness depends inversely on the degree of similarity" (ibid) .

Benjamins (2007) regards the condition in which the values implied in the source culture are in "conflict" with those of the target culture; and he believes that the translator should not worry or hesitate to transmit new



cultural information into the target text. In such condition, the translator should assume that the target language is powerful enough to endure the new information, albeit the extent to which the new information should be transferred is not vividly clear (cited in Rubel, & Rosman, 2003, p. 6-7) . The cultural conflict of concepts may affect the source text selection and even the translation strategies employed. However, cases of deliberate semantic and conceptual changes may also be observed.

1.4 The Effect of Translator's Ideology on Translation

To Bassnet (2002) a translator may be a "liberator" which means "... someone who frees the text from the fixed signs of its original shape making it no longer subordinate to the source text but visibly endeavouring to bridge the space between source author and text and the eventual target language readership." (p.6). Although translation is a means of transferring information and easing communication, it may aim at other purposes and thus result in translations which are different in sense from their source texts. To Mokhtari (1386/ 2008: 67) most translators select those texts from source languages which contain concepts that are in favor of their own culture and ideology, and as Lefevere (1992) states, this selection can be based on the prejudice of the translator's society of the source language society and culture - either to be in favor or against it (cited in Mokhtari, *ibid*).

This study investigated the translation of cultural terms in a Persian culture-bound short story into their English counterparts. The attempt was to expose an example of the consistent influence of translators' ideology on the selection of text, the process of translation, and the product itself. Despite all efforts to transmit the concepts of the original texts (especially central ones) accurately into the target language, still there are traces of deliberate omissions and/or slight semantic changes of some concepts – especially cultural and/or religious bond ones. Ideology plays a determining role in the text selection, and translation process; and eventually its influence is apparent in the final product.

1.5 Jalal- Al e Ahmad's "The Joyous Celebration"

Some pieces of literature are selected to be taught for academic purposes; especially if the courses contain cultural, international, or historical matters. "The Joyous Celebration", a short story by Jalal Al e Ahmad, is one of such literary texts whose translation and original text have been both used for academic purposes in Iran and abroad.

In his story, Al e Ahmad (1388/ 2010) attempted to reconstruct Iran's social condition at his time. "The Joyous Celebration" reveals the harsh condition that most Iranians had when Reza Shah forced the population to imitate western countries in costume and behavior. Those who refused to obey were punished severely.

The story is narrated by a teenage boy who is the son of a strict religious family. His father, known as "Haji Agha" (Note 1) receives an invitation to a reception. The letter invited Haji Agha and his wife but their attendance was under one condition: Haji Agha's wife had to attend the reception without a scarf. This made Haji Agha furious. To solve this issue, a meeting was held at Haji Agha's house with some head officials. Whatever their debate, we realize at the end that despite Haji Agha's strictness in his beliefs, he decides to go to the reception but since he was reluctant to have his wife appear in public without a scarf, he accepts the suggestion to attend the celebration with another woman as his wife. This story also holds an irony, questioning those who verbally believe in something but in action, they do the opposite.

2. Significance of Study and Statement of Problem

In a successful translation cultural terms, concepts, idioms, and expressions are transmitted as thoroughly and accurately as possible. In other words all implicit meanings should be expressed. Due to the importance of this fact, the current study aimed at investigating the strategies and ways that explicit or implicit cultural terms and concepts in a source text are translated into a target text. More specifically, this study deals with the following questions:

- 1) What kinds of cultural terms existed in the original and how were they transmitted? And whether Newmark's "Cultural Category" model suffices for Persian cultural terms as well?
- 2) How many shifts have been applied on the cultural terms according to Vinay and Darbelnet's "shift model"?
- 3) Are the existing translation models and prescriptive strategies applicable for all instances of the translation of cultural terms (especially between English and Persian)?
- 4) How accurate and faithful were the basic cultural concepts (embedded in the main setting of the story) transmitted for the academic purpose?



The results of this study approve to be beneficial for translation evaluation and translation criticism, and also this study highlights the salient link that exists between translation and cultural studies.

3. Methodology and Theoretical Framework

For the purpose of this study, "The Joyous Celebration" by Jalal Al-e Ahmad (1388/2010) and its translation (1980) was selected from which the cultural terms were extracted and then analyzed. "Jalal Al e Ahmad" was a famous Persian writer whose texts contain numerous examples of cultural terms and concepts. Also " Al e Ahmad" used a more colloquial language (closer to speech) in his fictions and thus his works have a broad readership. Cultural concepts and terms are therefore quite easy to detect in his works. For the purpose of this study, all cultural terms were extracted from the source and target texts in units of lexis, phrase, and clause.

The procedures and methods applied on the extracted data were examined and in cases that the source language terms did not have a proper equivalent or lacked a translation at all, alternatives were suggested. Data was classified in Newmark's (1988: 95) five "Cultural Categories" and later analyzed according to Vinay and Darbelnet's (1977, cited in Munday 2001: 56) "Shift Approach" modal.

Newmark's (1988: 95) five cultural categories are as follows: (1) Ecology (i.e. " Flora, fauna, winds, plains, hills") (2) Material culture (i.e. "artefacts [sic] such as : food, clothes, houses and towns, transport") (3) Social culture (i.e. "work and leisure")(4) Organizations, customs, activities, procedures, concepts (i.e. "political and administrative, religious, artistic") (5) Gestures and habits . Each of these main divisions contains a few subcategories.

In Vinay and Darbelnet's (1977, cited in Munday, 2001: 56) shift model there are two general translation strategies:

A) "**Direct Translation**" with three sub-strategies:

A-1) Borrowing: "the ST [source text] word is transferred directly to the TL [target language]". These are to "fill a semantic gap" and to "add local color" (ex. Persian MO'AZEN into English: *muezzin*) (Munday, 2001, p.56).

A-2) Calque: it is almost like borrowing with the difference that it transfers "the SL[source language] expression or structures" by a "literal translation" (ibid). (ex. Persian : HOJAT AL ISLAM into English: *the light of Islam*).

A-3) Literal translation: a "'word- for –word' translation". (ibid, p.57). (ex. Persian: AYAT OL ALLAH into English: the proof of God).

B) "**Oblique Translation**" with four sub-strategies:

B-1) Transposition: a grammatical change which is done "without changing the sense" (ibid). (ex. Persian: KOMISERI into English: *police station*).

B-2) Modulation: a shift which "changes the semantic and point of view of the SL" (ibid). (ex. Persian: SANGAK into English: *bread*).

B-3) Equivalence: is when the two languages have the same concept but are "described" by "different stylistic or structural means". It is used for idioms and proverbs mostly (ibid, p. 58). (ex. Persian: MALACH MALACH into English: *eating noisily*).

B-4) Adaptation: changes the "cultural reference when a situation in the source culture does not exist in the target culture" (ibid). (ex. Persian: GHALAM NEY into English: pencil)

The unit of translation is, as Vinay and Darbelnet (1977) mention for their model, " 'the smallest segment of utterance whose signs are linked in such a way that they should not be translated individually.'" (cited in Munday, 2001, p. 59). Thus, although there may be a number of translation strategies applied for a certain example, but this study has merely stated the dominant strategy employed.

4. Data Analysis and Discussion

After studying the source and target texts carefully, interesting results were obtained based on the extracted data. Only those lexis and combinations were extracted which bore a cultural or cultural- religious background. The counterparts were compared and the shifts which had been adopted by the translator , were detected – although cases were found in which a number of shifts had taken place , yet only the dominant shift was considered for each example. The data extracted were grouped under Newmark's(1988) Cultural Categories and sub-categories, and later their shift was investigated based on Vinay and Darbelnet's (1977) suggested shift model.



In this study, 104 cultural data (relevant to the study) was detected and later matched with their English counterpart in the target text. Then, the data was placed in Newmark's five *cultural categories* to see whether the suggested cultural model is sufficient for Persian as well or not.

4.1 To answer the first question of the research:

4.1.1 In some communities (like Iran), there are many kinship terms that are used for addressing each member of a family and relatives whereas in some other languages kinship terms are fewer (like English). For instance, the English word "cousin" has at least 8 counterparts in Persian. The titles which refer to kinship and family can to some extent be placed under *social organization* of Newmark's cultural categories. Yet, its subcategories ("political", "religious", and "artistic" terms, organizations, posts, titles, etc) was not adequate for this instance; therefore another subcategory was suggested complimentary to Newmark's model: "**Kinship and Family Terms**".

An example from the text which can be placed under this subcategory is:

Persian: JAARY جاری

English: Sister (in translated text)

The word "sister" is not an accurate equivalent for the word JARRI in Persian as the two notions are quite different. The word "JAARI" is a title employed by a bride addressing the other bride of the family (the wives of two brothers). The woman is addressed as "sister-in-law" by the wife of her husband's brother, in the original story.

Other examples of kinship terms in Persian outside the short story:

Persian: BA JENAGH

English: no specific counterpart in English

Persian: DAAEI

English: Uncle

Persian: AMOO

English: Uncle

The first example does not seem to have a counterpart in English. The grooms of a family whose wives are sisters to each other, are called BAJENAGH to one another.

DAEI is the brother of one's mother (suggested equivalent: maternal uncle), and AMOO is the brother of one's father (suggested equivalent: paternal uncle), this is while in English the term *uncle* is (generally) used for both cases.

4.1.2 There are some compounds which are also culture specific but cannot be placed in the above mentioned categories. Mokhtari (1375/ 1997) places these under the title: "the semantic universals of slang" which consists of "reduplication", "echoism or onomatopoeia", "generalization", "specification", "elevation", "degeneration", "synecdoche or metonymy", "nickname", and "eponym or antonomasia [sic]". (p. 196). Hence, in order to fill this gap, a category was suggested in addition and complimentary to Newmark's (1988) five cultural categories: "**Slang and Colloquial Expressions**".

Extracted examples from the above mentioned short story and its translation are:

Ex. 1.

ST: و فضله ی کفترها، گله به گله سفیدی می زد:

VA FAZLEH KAFTARHA, GOLEH BEH GOLEH SEFIDI MIZAD

TT: With white patches of pigeon droppings **here and there**

(Note 2)

Ex. 2.

ST: تک و توک بلند شدند:

TAKO TOOK BOLAND SHODAND

TT: they rose **one by one**



The basic concept of the original text has been changed in the translation. While the Persian sentence expresses that few people have stood up in order to say their prayers, the translation states that *all* of them have stood up, orderly and one by one. A proper translation would have been: *a few stood up to say their prayers* (or) *one or two stood up to say their prayers*.

Ex. 3.

ST: ملج ملج

MALACH MALACH

TT: eating nosily

In Persian, the sound of eating is expressed by the phrase: 'MALACH MALACH', while in English, the sound is 'munching and crunching'. In this example, the sound which is expressed in the source text is not explicitly stated in the translation. A better translation can be: 'munching and crunching', or even 'mangling'.

Ex. 4.

ST: ننه، قريون شكلت:

NANEH, GHORBOONE SHEKLET

TT: Dear

In this example, the whole phrase is substituted by only one word which does transmit the general idea, yet, the Persian phrase contains an additional connotative meaning which is not expressed by the substituted word *dear*. The implicit connotative meaning is a sense of pleading, a kind request, and even a favor which normally an elder woman asks a youngster to do.

Ex. 5.

ST: زنيکه لجاره!

ZANIKEH LAJARE!

TT: You loud mouth!

The basic connotation of the Persian oath which has been stated implicitly, is expressed explicitly in the English translation, however, the target readership will notice bizarreness in the flow of the reading. A preferable translation would be: You bitch! / You shrew! / You hellcat!

Ex. 6.

ST: پدر سگ زندیق

PEDAR SAGE ZANDIGH

TT: that son- of- a- bitch, that atheist

Ex. 7.

ST: پدر سوخته ی ملحد:

PEDAR SOOKHTEH MOLHED

TT: [that son- of- a- bitch,] that apostate!

Ex. 8.

ST: آخر من که نمی توانستم با شلوار کوتاه برم مدرسه! ... مردم چه می گفتند،!؟

AKHAR MAN KE NEMITAVANESTAM BA SHALVARE KOOTAH BERAM MADRESE! ... MARDOM CHE MIGOFTAND...?

TT : How could I walk around in shorts?

As the Persian text explicitly states that the boy only wears short to school, and implicitly mentions 1) this was an obligation for school boys and 2) on his way to school people may see him and think less of him; a better translation would be: how could I go to school in shorts? What would others think of me?

4.2 The extracted data and the translation was analyzed descriptively according to Vinay and Darbelnet's *shift model* to detect the dominant shifts employed on the cultural terms and concepts by the translator. The overall sum of the shifts is shown in the following box:



Borrowing : 19	Calque : 3	Literal Translation : 11
Modulation: 40	Transposition : 34	Equivalence: 14
Adaptation: 17	Omission: 5	

According to the collected data, the following results were attained:

4.2.1 Modulation (the shift in point of view), with the total number of 40 was the most frequent strategy used and *calque* with a number of 3 was the least. In most *modulations*, substitutions merely represented the whole or the general concept of the specific concept or term of the original text. *Transposition* (grammatical shift) was the next strategy that was highly adopted and for the most part, nouns were replaced by phrases or phrases were replaced by nouns. Throughout this short story, the most dominant shift strategy adopted for the translation of cultural terms was *Modulation*, this is while Viney and Darbelnet rated *Transposition* as the most highly applied shift in translations.

Ex. Modulation: SANGAK into English: *bread*

Ex. Calque: HOJAT AL ISLAM into English: *the light of Islam*

Ex. Transposition: AAJAAN into English: *police station*

4.2.2 Adaptation is a common strategy used in situations when a cultural concept was hard to transmit or clarify for the target reader. Consequently, the application of this strategy has changed the intention of the author and the connotative and conceptual meaning of some terms as well.

Ex. Adaptation: GHALAM NEY (a reed that is cut in a certain way for calligraphy) into English: *pencil*

4.3. To answer the third question of this study, it appears that Newmark's cultural categories does not suffice for all Persian cultural items and concepts, therefore it is suggested that a more promising model be proposed.

4.4 To evaluate the translation as a whole and also answer the last question of this study:

4.4.1 There were a number of cultural expressions and clichés which were not properly translated. Slang, exclamation expressions, and words were also poorly substituted. This was either due to a poor understanding of the original text and its implicit sociocultural concepts, or was deliberately done in favor of the target culture's ideology. Both reasons greatly influence the translation. Some of such translation errors observed in the studied text are stated below:

Ex. 1.

ST: در بنده منزل

DAR BANDE MANZEL

TT: in my house

In Iran, guests are treated humbly and hospitably. In other words, they welcome their guests warmly; however, sometimes this treatment may be exaggerated and intensified. In the translation, humbleness (as a dominant connotative meaning) is not transmitted.

Ex. 2.

ST: رختم را کندم و تپیدم زیر کرسی:

RAKHTAM RA KANDAM VA TAPIDAM ZIRE KORSI

TT: I took my clothes off and sneaked under the korsi

The English version is basically a literal translation of the Persian, and although it seems quite a correct and close translation, it does not express the same sense to the native TT readership. Therefore it was better to state: I *changed* my clothes and crept under the korsi. In Persian the phrase: " to take ones clothes off" has two implications: 1) to change clothes 2) to get naked; in English however, it just has one implication : to get naked. Thus, a literal translation would lead to a misinterpretation in the reader.

Ex.3.

ST: مادرم توی مطبخ می پلکید:

MADARAM TOOYE MATBAKH MIPALEKID



TT: mother was running around in the kitchen

A better translation would be: mother was busy in the kitchen. MIPALEKID, has a connotation of being somewhere and wasting time, or moving around a certain place aimlessly; however, in this short story the implication is different and states that his mother was keeping herself busy by doing chores which seemed a waste of time.

Ex. 4.

ST: شلی

SHOLI

TT: softy

Softy is not an appropriate translation for SHOLI, in fact it is not its equivalent at all. Someone who is soft, in the English context, is basically someone who is kind, sensitive, and in times naïve; while SHOLI is actually a term used for someone who is clumsy. Therefore, clumsy is the best equivalent here.

Ex. 5.

ST: یارو

YAROO

TT: mullah

Mullah is a title given to some religious heads. In western countries it seems that this term has found a negative connotation.. This substitution may have been in favor of the negative connotation of the word in the western countries, however, the correct equivalent for the term YAROO would have been *a guy*.

Ex. 6.

ST: به! تو کجا شو دیدی؟

BAH! TO KOJASHO DIDI?

TT: what do you know about it?

What we have as a substitution in the TT has a completely different connotation from that of the ST. The translation has a kind of defending tone in it, as if the speaker wants to guard against the listener using a sarcastic question; on the contrary however, the ST sentence is preparing the listener for a surprise making the listener to be ready to observe something unexpected and incredible. The ST also carries an exclamation tone. The suggested translations for this sentence are: You haven't seen anything yet! Or a slang: (you aint seen nothin' yet!)

4.4.2 Consistency is a constructive factor in writing, and translation is itself another form of writing thus it should be employed all through the text. This will also contribute to the flow of reading. Throughout the translation there were many changes, for instance the words "place" and "shop" were used inconsistently although they basically referred to the same concept. For words like: کبابی (KABABI) چلوی (CHOLOEI), آشپزخانه (ASHI) which are places where dishes are prepared, the translator has used "shop" or "place"; however, these two both refer to a similar concept and by continuously changing these terms, the translator has failed to perform consistency in this case.

5. Conclusion

This study aimed at investigating the effects of the translator's ideology on the transmission of cultural terms. After extracting the cultural terms and concepts of a Persian short story and matching them with their counterpart in the translated English version of the text, data was classified based on Newmark's *cultural categories*, and later according to Vinay and Darbelnet's *shift model* the shift strategies which were applied on them, were analyzed.

Newmark's cultural categories and sub- categories, did not suffice for all cultural examples of Persian to English translated terms. Therefore, in order to fill the gap, one new division (Kinship Terms) and one sub-division (Slang and Colloquial Expressions) was suggested complimentary to the given model.

Another evidence of the effect of ideology in translation is the translation strategies which the translator had adopted. The number of shift strategies applied in this translation (modulation: 40, equivalence 14, and adaptation 17) suggests that the text has been selected and translated in favor of the translator's and the target



culture's ideology. In the original text, the *hardship* that most Iranians had endured as they were forced to imitate the West in behavior and clothing pattern is salient, whereas in the translation it is not emphasized and the implication is as if all Iranians were in favor of the change and merely few radical religious Iranians were conservative and reluctant to undergo this *modernization*. The translator seems to be unwilling to transmit the cultural implications and the cultural setting accurately.

Another challenge in transmitting cultural and religious connotations is the investigation of the way that translators deliberately express an *explicit* cultural concept of the source text *implicitly* in the target text; and even an implicit concept, explicitly. In some cases, the translators emphasize certain cultural or religious concepts which may result in deliberate changes of meaning; this can also be suggested for further research.

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Notes:

Note 1. The word "Haji" is used to address the men who have travelled to Mecca for doing the Islamic "Haj". Also the title "Hajieh" is used to address the women who travel to Mecca for the same purpose.

Note 2. ST and TT stand for 'source text' and 'target text' respectively.