A Study of translation Strategies of Culture-Specific Items in English-Persian Translations of Three Novels By D.H. Lawrence

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Abstract: The cultural implications for translation may take several forms ranging from lexical content and syntax to ideologies and ways of life in a given culture. The translator also has to decide on the importance given to certain cultural aspects and to what extent it is necessary or desirable to translate them into the target language (TL). The aims of the source text (ST) will also have implications for translation as well as the intended readership for both the ST and the target text (TT). Considering the cultural implications for a translated text implies recognizing all of these problems and taking into account several possibilities before deciding on the solution which appears the most appropriate in each specific case. Accordingly, the present study was an attempt, in the first place, to examine the effect of cultural censorship and manipulation on transferring the sense of D.H Lawrence's works. For the second objective of the study, the researcher tried to find out about the applied strategies in the process of translating cultural text and to see which of them is the most and the least used and finally, to assess whether the applied strategies are applicable to transfer of cultural sense of D.H Lawrence's works or are not. To this end, three D.H. Lawrence's works, virgin and gypsy, the fox and love among the haystacks and their Persian translations were selected in order to compare originals with their translations and identify any changes, addition, and deletion in translated texts and their effect on the message and cultural sense of the text. Pederson's theory (2005) was taken as the theoretical framework of this study to find out what strategies have been employed by the translators. The circulation number of the three novels studied here and popularity of D.H. Lawrence in Iran showed that translations of his books were accepted by Persian readers. There were many cultural elements in his novels, thus it can be concluded applying omission strategy would not lead to less number of readers or confusing them.

Introduction

In studying the language of a society of better to say country, it is not a good idea to focus just on the language and the process of communication. Indeed there are other structures that help us better in understanding a country more than language. One of these structures can be regarded as culture. In this way knowing about the culture of a society takes us beyond our purpose. We know that a nation's culture flourishes by interacting with other cultures. Cultural variety opens our eyes to human rights, but cultural variety can only be recognized through discussions. Generally, Language is an expression of culture and individuality of its speakers. It influences the way the speakers perceive the world. So focusing on the issue of translation from one language to another, the culture of both languages in the process of translation is influential.

Many researchers have been done in translation studies over the last fifty years, but the field of translation studies cannot be considered as a homogeneous discipline because it has no unified theory and general agreement on its central concepts. Instead there are lots of approaches for particular perspectives. As Herman (1996) asserted "at early stage for example, fidelity was replaced by equivalence as a theoretical approach to translation". which from its beginning focused on languages, cultures and cross cultural awareness. As a result, translation is defined as a" norm governed activity whose position and function are determined by the target culture" (Toury, 1995). Translators employ some strategies to censor sensitive part of the texts and these strategies are cited as censorship norms. However, the mostly used strategies often do not convey the main message of the source texts.

The first definition is presented by Catford (1965). He states that translation is the replacement of textual material in one language by equivalent textual material in another language. In this definition, the most important thing is equivalent textual material. Yet, it is still vague in terms of the type of equivalence. Culture is not taken into account. Nida and Taber (1969) explain the process of translating as, translating consists of reproducing in the receptor language the closest natural equivalent of the source language message, first in terms of meaning and secondly in terms of style. Translation, involving the

transposition of thoughts expressed in one language by one social group into the appropriate expression of another group, entails a process of cultural de-coding, re-coding and en-coding. As cultures are increasingly brought into greater contact with one another, it is the cultural aspect of the text that we should take into account.

"Translation involves the rendering of a source language (SL) text into the target language (TL) so as to ensure that (1) the surface meaning of the two will be approximately similar and (2) the structure of the SL will be preserved as closely as possible, but not so closely that the TL structure will be seriously distorted (McGuire, 1980). Translation typically has been used to transfer written or spoken SL texts to equivalent written or spoken TL texts. In general, the purpose of translation is to reproduce various kinds of texts including religious, literary, scientific, and cultural in other language and thus making them available to target readers. In the history of translation, notions such as accuracy or correctness have played an important role in evaluating the quality of translation. Translators obviously do not deal with translating individual words deprived of context, but deal with the whole text culturally embedded and shared by members of the target community.

Culture consists of patterns, explicit and implicit of and for behavior acquired and transmitted by symbols, constituting the distinctive achievement of human groups, including their embodiment in artefacts; the essential core of culture consists of traditional (i.e., historically derived and selected) ideas and especially their attached values. Culture systems may, on the one hand, be considered as products of action, on the other hand, as conditioning elements of future action (Salehi, 2012).

Culture is the product of interacting human minds, and hence a science of culture will be a science of the most complex phenomenon on Earth. It will also be a science that must be built on interdisciplinary foundations including genetics, neuroscience, individual development, ecology and evolutionary biology, psychology and anthropology. In other words, a complete explanation of culture, if such a thing is ever possible, is going to comprise a synthesis of all human science. Such a synthesis poses significant conceptual and methodological problems, but also difficulties of another kind for those contributing to this science. Scholars from different disciplines are going to have to be tolerant of one another, open to ideas from other areas of knowledge (Plotkin, 2001). So there are two tendencies in culture-studying considerations. When a particular approach is applied; and what can possibly be the proper field of study for a general science of culture. This means that culture is

not an existing object of study that needs scientific analysis.

Toury (1995) stated that "Translational activity is governed by a set of norms that have a cultural framework in which the translator operates". These norms may result in censorship and manipulation by translators since translation makes the source culture visible within the target culture. Censorship generally carries negative meaning because it is supposed to be the governmental oppression of freedom of thought. Studying translation in the shadow of censorship means to exclude the reader of target culture and also to prevent the real connection with the real world. Censorship is an issue has been debated for many years in translation by a large number of scholars. Due to the adaptation or cultural factors, censorship plays a key role in manipulating both the size and sense of original texts. The cultural implications for translation may take several forms ranging from lexical content and syntax to ideologies and ways of life in a given culture. Moreover, the translator has to decide on the importance given to certain cultural aspects and to what extent it is necessary or desirable to translate them into the target language (TL) (Munday, 2002).

Censorship is common in various domains such as music, media, politics, and books because of cultural differences between two nations. Censorship and manipulation are usually employed by translators, especially in translating cultural texts. Undoubtedly, language and culture are interconnected and translator as a mediator between different languages plays a conspicuous role in the globally cultural exchanges especially when two cultures differ vastly. It is very likely that many concepts and words occur in one culture but not in another. Newmark (1998) stressed on the existing gap between source and target languages that could result in an inappropriate translation and tried to bridge them through creating the equivalence effect in the target text. Consequently, the writer of this research seeks to investigate on a few issues of censorship, to explore the effects of cultural censorship and manipulation on the quality of translated target texts and the applied strategies in the process of translation.

Considering the cultural implications of a translated text implies recognition of all of these problems and taking into account several possibilities before deciding about the solution which appears the most appropriate in each specific case. A translator trying to produce an acceptable translation for the target culture has to manipulate the source text without considering the reader's cognitive and emotional state. It means that a good translation has an immediate effect on its reader; so, studying translation in the shadow of censorship means to exclude the reader from the choice made in the source language.

Moreover, censorship is used as a tool in order to keep a nation's culture intact from outside influence. Peter Newmark (1991) argued that "translator should correct source material in the name of moral facts". Any commentary on D.H. Lawrence's work, whether it is made through reading one of his short stories or novels, will reveal healthy and new way of establishing male and female relationship. Due to this fact, any kinds of manipulation or censorship will ruin the sense of original texts (Carbonell, 1996).

Language and culture may be seen as being closely related entities, therefore, both aspects must be considered for translation. Due to this fact, literary translators are usually expected to produce an acceptable text in a new language that creatively conveys the meaning and force of the original one (Jacqumond, 1992). Considering the translation of cultural words and notions, Newmark proposed two opposing methods: transference and componential analysis. According to Newmark, transference gives "local color", keeps cultural names and concepts. Although he emphasized on culture which may seem meaningful to ordinary readers, he claimed this method may cause problems for general readership and limits the comprehension of certain aspects. The importance of the translation process in communication leads to propose componential analysis which he describes as being "the most accurate translation procedure, which excludes the culture and high-lights the message".

A good translation should fulfill the same purpose in the new language as the original did in the source language. Acceptability is a broad concept, and will sometimes prompt innocent minor adjustments, such as the non-literal translation of swear-words. These kinds of words or phrases may be acceptable in source culture but not for the target culture. Moreover, published translations can obscure or conceal unacceptable features of an original text, change characters' names to avoid unwanted phonic associations, or even suppress whole sections of the text to create new text with new meaning. Many critics called these words 'culturally sensitive notions'which refer to those equivalent terms in the target language that are not easily mentioned, and are perceived as being taboo or offensive. For example, names and functions of human reproduction organs are perceived as taboo in Persian, therefore, translators try to manipulate the original text to be somehow acceptable to the targeted readers which mostly result in censorship of the source text.

In this research three works of D.H Lawrence were depicted as samples in order to investigate the effect of cultural censorship and manipulation on translation. moreover, the emphasis was put on finding the mostly employed strategies by the translators in

translation of cultural texts. To mention some of the studies have been performed on cultural censorship and manipulation on translation, Akers's (2009) study, D.H. Lawrence, modernism, and cultural taboos, Jennifer Varney's (2008) research: taboo and the translator: the case study of Lady's Chatterley's lovers by D.h. Lawrence are a few. Therefore, in this study the researcher tried to investigate three novels of D.H. Lawrence with their available translations in order to compare originals with their translations and identify any changes, addition, and deletion in translated texts and their effect on the message and cultural sense of the text.

Methodology

The present research is of descriptive nature. The objective of this research is to investigate the cultural effect of censorship and manipulation on translation cultural texts and taboo words in Persian and strategies that have been employed by translators. In order to fulfill the objectives of the present research three novels of D.H. Lawrence and their available translations were chosen as samples. Pederson's theory (2005) was taken as a basis and the frame work of this study. Subsequently, determination of the most and the least frequent strategies will be identified. The corpora of this research are parallel, because according to Williams and Chesterman's definition this kind of corpus contains "translated texts and their originals" (2002). D.H Lawrence, English, novelist, critic and poet (1885-1930) wrote many novels and short stories. In order to fulfill the purpose of this investigation, three novels of Lawrence were selected as the source texts for the purpose of analysis namely:

(a) Virgin and gypsy was written in 1930(edited by Micheal Herbert, published by Cambridge University Press, 2006) and translated into Persian by Kaveh Mirabbasi in 1383(Tehran, Nashre Loh-e Fekr).

(b) The Fox was written in 1923(edited by Dieter Mehl, published by Cambridge University Press, in 1992) and translated into Persian by Kaveh Mirabbasi in 1382(Tehran, baghe No).

(c) Love among the haystacks was written in1930(edited by John Worthen, published by Cambridge University Press, in 1987) and translated into Persian by Mahmoud Kianoush in 1354 (Javidan publisher).

In the present research that is of a qualitative nature, has no human participant. These three novels almost have the same subject –matter, and also contain cultural elements that are somehow unreadable for certain readers. It would be worthwhile to mention that just one of these novels has been translated before the Islamic Revolution in Iran. The apparatus and material of this research are comprised of three major categories of source texts, target texts and means of comparison. The source texts are selected from one of

English writer's literary works, Lawrence, who is praised for his novels and short stories that explore human nature through frank discussions of sex, psychology, religion and his devotion to illuminating human passion and his original perspective on the problems posed by human relationship.

Theoretical Framework

Pedersen's (2005) theory of cultural translation was taken as a basis and the framework of this study to find out what strategies have been employed by the translators. Culture-bound terms are of two main types, namely intra linguistic and extra linguistic culture-bound references. The strategies to render extra linguistic culture-bound elements as Pedersen (2005) proposed include two categories, namely SL oriented and TL oriented. Source language oriented strategy consists of three subcategories: retention; specification; direct translation. The present research that is of a quantitatively enforced qualitative nature, the method adopted in this research is basically a product-oriented and descriptive approach concerning the examination of different strategies in translation of three novels of D.H. Lawrence from English to Persian. Since this study is qualitative, there was no statistical analysis and will reach the result by measuring the frequencies and percentages of the strategies to identify which one is the most or the least prevalent.

In order to collect the necessary data, the following procedures were taken: first, reading the source texts carefully and finding the cultural elements that were somehow forbidden for Iranian readers and also considered as taboo. It would be worthwhile to mention that for this investigation the whole parts of each three books by Lawrence and also sentences and phrases were selected randomly. The second step was writing the cultural notions alongside their corresponding Persian translations, comparing them according to the Pederson (2005) translation theory; the researcher classified these cases based on different strategies that translators have been employed.

As a result, four major addition, deletion, substitution and direct translation strategies were adopted in order to find the applied strategies in translation of D.H. Lawrence's three mentioned novels.

Findings and results

Through analyzing and categorizing 10 percent of whole pages of each novel, I managed to find out the frequency of each cultural element in D.H.Lawrence's novels and more importantly the frequency of addition, deletion substitution and direct translation. The Persian translations studied for this study are Kaveh Mirabbasi in 2004, Kaveh Mirabbasi in 2003, and Mahmoud Kianoush in 1975. The Cultural elements of each novel and their Persian

translation were identified and were gathered in tables; the translation strategy and translation procedure of each item were also determined and demonstrated in the same table. The analysis of the items as hypothesized in the first chapter showed that omission is the most frequent translation strategy in D.H. Lawrence's novels.

Translators of these three novels had a tough time dealing with cultural elements. In more than two hundred pages analyzed for this study there were about three hundred cases of cultural elements, in another word one and a half cultural elements per page. It was obvious that translators were aware of these items, as in most of the cases the original English word of each cultural element was given in footnotes, and some of the footnotes accompanied by short information to help the reader understand writer's message. Translation is dependent on the text type and the readership. These two affects the procedure chosen or applied by the translator. The texts studied here are outstanding novels by one of the greatest contemporary writers in the world. D.H. Lawrence has own writing and narrative style, thus the responsibility of translators was grave; they were expected to preserve both meaning and style. As the books were published for general readers, it was important to preserve the message of the writer in TT; it meant that in order to help the reader understand the novels, sometimes translators were allowed to neglect SL culture and save the meaning. Consequently, for this study, in order to identify the most frequent translation procedures applied by Persian translators of D.H. Lawrence, the novels and their Persian translation were fully studied based on the taxonomies described and defined in the chapter three of this study.

Strategies Used for Translating Cultural Elements

Vinay and Darbelnet in their cultural theory of translation, believe that there could be different translation procedures for rendring a word from SL to TL (Munday, 2001): Borrowing, Calque (loan shift), Literal Translation, Transposition (Shift), Equivalence, Adaptation and Modulation. In Mona Baker's (1998) theory, seven different procedures could be seen for translation of culture-bound elements which are summarized as translation by: A more general word (subordinate), A more natural/less expressive word, Cultural substitution, Using a loan word or a loan word plus explanation, Paraphrase using unrelated words, Omission and Illustration.

After analyzing the three novels mentioned above, I found out that each novel had about twenty to seventy cases of cultural elements in its first 10 percentages of pages. These elements were translated differently applying different strategies. The cultural elements, their translation and usage percentage of

each procedure were shown by using Tables and   Charts.

Table 1: omission strategy

No.	Original text	Translation	Name of the book	chapter
1	She had lost her soul and sex life	بــود داده دسـت از را روحش او "She had lost her soul"	The Virgin and gypsy	1
2	I should fall violently in love	شـوم عاشـق کـه بایسـتی "I should fall in love"	The fox	1
3	Tall young creatures with fresh and sensitive body	Omitted entirely	The Virgin and gypsy	1
4	I never slept a night without Patr's arm around	ام نخوابیـــده تنهــا وقـت هیـچ من "I never slept alone"	The Virgin and gypsy	2
5	She had long, long-striding, fine legs	Omitted entirely	Love among the haystack	1

Table 2: addition strategy

No.	Original text	Translation	Name of the book	chapter
1	Don't mention her in this connection	نیاوریـــد را پتیـــاره آن اسم رابطـه ایـن در اصلا "Don't mention that shrew in this connection"	The Virgin and gypsy	1
2	In his will for her, when that other scoundrel but hush	روزی یبـرا ,بـود نینداختـــه قلـم از او را اش نامه وصـیت در هیـس اما بـدجنس پتیـــاره آن کـه "In his will for her, when that other scoundrel Wicked shrew but hush"	The Virgin and gypsy	1
3	He wore a sort of shooting-jacket, double breasted, coming only to the hips	کشـــباف از سـیاهی و سـبز دکمـه چهار شـــکاری تنــه نیـم رسـید می کمـرش تـا فقـط کـه بـود پوشـــیده. "He wore a sort of Four Prey bust Button shooting-jacket, double breasted, coming only to the hips"	The Virgin and gypsy	4
4	Whereas she – who - was Cynthia	بـود ســـینیتا اسمش کـه خوشـــگلی زنـگ آنکـه حال. "Whereas that beautiful– who was Cynthia"	The Virgin and gypsy	1
5	A young sponge going off with a woman older than himself	هم روی خودش از تـر مسن زنـی بـا کـه صـفت انگـل جوانـی یکشـــد بـالا را پـولش تـا .ریـزد می. "A young sponge going off with a woman older than himself to defalcate her."	Love among the haystack	4

Table 3: substitution strategy

No.	Original text	Translation	Name of the book	chapter
1	She was one of those physically vulgar, clever old bodies	بـود مکـار کفتارهـــای پیـر آن از. "She was the wily old hyena."	The Virgin and gypsy	1
2	Because he didn't encourage king Charles head either	بنظـرش ،کردنـد می معاشـرت ابـدی مقصـر ایـن بـا کمـتر هرچه آمد می بهـتر. "Less Communication with that entirely guilty seems better."	The Virgin and gypsy	2
3	Cried the others: "be a sport"	بـاش داشـته انصـاف :گفـت دیگـران بـه. "Said to others: Be fair."	The fox	4
4	He wore a sort of shooting-jacket, double breasted, coming only to the hips	کشـــباف از سـیاهی و سـبز دکمه چهار شـکاری تنــه نیـم رسـید می کمـرش تـا فقـط کـه بـود پوشـــیده. "He wore a sort of Four Prey bust Button shooting-jacket, double breasted, coming only to the hips"	The Virgin and gypsy	3
5	She had a grey and white kerchief	بـود پوشـــانده را سـرش خاکسـتری و سـفید چهارقدی. "Her grey and white kerchief Covered her head."	Love among the haystack	4

Table 4: direct Translation strategy

No.	Original text	Translation	Name of the book	chapter
1	With his towel he began to rub her.	کـرد او مـالش بـه شـروع ای حوله بـا. "With his towel he began to rub her."	Love among the haystack	4
2	He laid his hand on this shivering mound, as if for company	بخواهـد گذاشـــت،گویی دسـت لـرزان کپــه ایـن بـر مرد باشـد همنشـــین. "He laid his hand on this shivering mound, as if for company"	Love among the haystack	8
3	Hug her tightly and kissed	وبوسـید فشـرد تنـگ را او. "Hug her tightly and kissed"	Love among the haystack	4
4	Let him kissed her	ببوسـدش او کـه بـود گذاشـته. "Let him kissed her."	Love among the haystack	4

The following chart shows the frequency of each strategy. As it can be seen, omission strategy is the most frequent and direct translation is the least frequently used strategy.
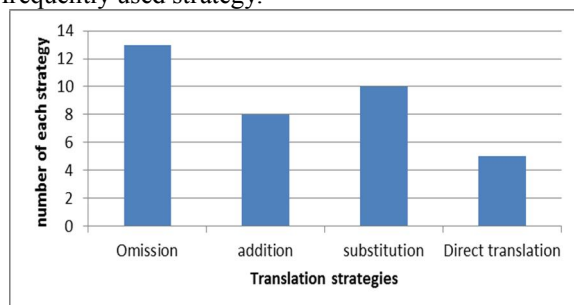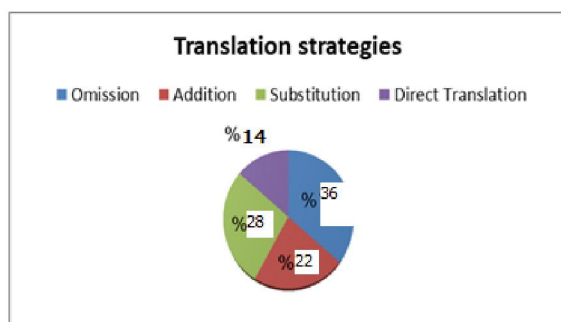

Chart 1: frequency of translation strategies

Chart 2: Translation Strategy Percentage in D.H. Lawrence's Novels

Overall 36 cultural elements were identified in virgin and gypsy, the fox and love among the haystacks.

In this part based on the Tables and Charts above the gathered data were analyzed and the most frequently used translation strategies were determined. Table 1 indicated that there were 13 omission items in the three novels or 36%. Furthermore Chart 1 showed that omission is the most commonly used strategy. Table 2 indicated that 8 addition items were identified in D.H. Lawrence's novels studied here. That is, 22% were translated by practicing addition strategy. Though, Table 3 suggested that substitution is the second mostly-used strategy for translating as most frequently used strategy for translation. In other words, 28% of translated items enjoyed from substitution strategy. Finally, Table 4 represented that direct translation strategy is the least common strategy when comparing with first three strategies. That is direct translation occupied only 14% of all used strategies in three novels.

Conclusion

The circulation number of the three novels studied here and popularity of D.H. Lawrence in Iran showed that translations of his books were accepted by Persian readers. There were many cultural elements in his novels (most of which were preserved in Persian translation), thus it can be concluded applying omission strategy would not lead to less number of readers or confusing them.

This study attempted to offer explorations and critical assessments of text manipulation and alteration at the ideational and the textual -grammatical levels including total text volume. The question is what causes such alterations. Some of the possible motivations include the sociocultural and ideological (political) framework in which the translations have been produced. Other factors may involve the translation commissioner who lays down certain objectives and gives explicit instructions to the translator. Ideologically, there is always the possibility that any intervention is intentionally motivated by a publisher or even a translator to create a different image of the ST in the minds of its readers. Some of the changes in sentence structures, paragraph division and punctuation may be carried out by a copy-editor, while omissions in the TT may be due to the constraints of space in the media.

Apart from conventional governmental censorship, the translator cannot be exonerated from his role as a censor/mediator. Some of the alterations in the examples cited in this paper were attributed to either the translator's religious affiliation or political allegiance. The TT recipients, on the other hand, may impose their own expectations on the translator who modifies the TT to conform to established sociolinguistic constraints; the use of euphemisms being a salient feature of such an influence.

The results of this study could help teachers and students of translation when they are faced with cultural elements. The findings suggested that in cases of. As for translating the rest of the cultural elements teachers and student should keep context in mind as both omission and direct strategies could be used equally. Although we have attempted to diagnose the cases of manipulation in translated texts, there is more investigation that can be done. Interviews with translation commissioners, editors, and translators, if possible, would illuminate some of the reasoning behind the instances of mediation. The subsequent reactions of the TT recipients might be gauged against that of the ST readers. Alternative renditions of the same ST may be compared to solicit evidence of manipulation. Other hypotheses that can be tested include the following: do translations of the same text into other languages within a similar sociocultural and ideological context exhibit the same degree of manipulation?

Hopefully this study would help in pedagogical issues. Based on my own experience, most of the time young translators tended to preserve cultural elements

in most of the cases in fear of jeopardizing writer's style, however the findings of this study showed that successful translators (if we consider circulation number of translated books the main index) tend to keep a balance between omission and direct translation strategies.

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