Transmission of Taboo Words in Translation: A Study of Simin Daneshvar's Suvashun and Mohammad R. Ghanoonparvar's Translation Based on Anthony Pym's Model

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Abstract

This paper tries to show that literary writings have their own features and these features distinguish them from other writings. Translation of especial features of literary text needs familiarity with cultural, linguistic and semantic features. Translation of taboo words needs great cultural familiarity with L1 and L_2 by the translator and this paper tries to consider and study Ganoonparvar's translation according to translation of taboo words from Persian to English language and determine how these taboo words translated according to cultural models and patterns of target language. Translation of taboo words in Ganoonparvar's requires a great attention and this thesis tries to analyze the correctness, possibility and acceptability of these kinds which needs transferring of correct cultural elements that translation of Simin Daneshvar's Suvashun as a postmodern Iranian novel is full of them.

Keywords: Simin Daneshvar's Suvashun, Ghanoonparvar's translation, taboo words, Pym's model

INTRODUCTION

According to Pym, we can apply the theory of globalization in our translations but the researcher doesn't want to elaborate Pym's models here because she supposes the mentioned ones, cultural strategies, are enough to analyze taboos words of Simin Daneshvar's novel about the possibility of their translation. In order to globalize, you first make your product general in some way general (internationalization), then you adapt (localize) to specific target markets (locales). Unfortunately the terms are by no means as standard as they seem. Pym in his book explains that:

The main problem with the term "internationalization" is that nations have little to do with the processes referred to (hence, after all, the quite valid concept of "locales"). The

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term is also misleading on ideological grounds suggesting that the one "international" text will do for all locales, somehow placing our technology prior to the Tower of Babel. As for "globalization", it fares even worse on both counts, intimating that none of the planet is excluded (as if there were no digital divide) and that cultural and linguistic universals reign supreme. Such terms no doubt have real advantages within industry discourses, producing neat phrases like "the international market" and "going global" (cf. Sprung 2000). The pretensions nevertheless remain intellectually naive and ideologically questionable.

Taboo words: a social or religious custom prohibiting or forbidding discussion of a particular practice or forbidding association with a particular person, place, or thing.Among the many discoveries of Captain James Cook was a linguistic one, the term *taboo.* In a journal entry from 1777, Cook says this word *"has a very comprehensive meaning; but, in general, signifies that a thing is forbidden.... When anything is forbidden to be eat, or made use of, they say, that it is* taboo.*"* Cook was in the Friendly Islands (now Tonga) at the time, so even though similar words occur in other Polynesian languages, the form *taboo* from Tongan *tabu* is the one we have borrowed.

Based on the nature of the study there are two potential delimitations to this study:

First, the researcher only studies one bestseller Persian social novel among many other novels. Second, the researcher utilizes only two languages, English and Persian, and each language has many culture-specific and literary elements among which in this study, only taboo words will be studied.

The real problem with "internationalization" is that we are unable to come up with a better term. We have toyed with inventions like "interlocalization"(neat, since "locales" would be the conceptual focus throughout), or even "delocalization" (since the processes basically involve the taking *out* of local elements). No matter how justified such neologisms might be, the industry would certainly not welcome them, and we would eventually be left talking with handful of supportive friends. The cost of rationalizing terminology is sometimes greater than the possible benefits. We thus grin and bear the words in vogue. Internationalization, for us, minimally covers the processes whereby the culture-specific features are taken out of a text in order to minimize the problems of later distributing that text to a series of locales. We will soon extend the term to cover a broad range of similar processes, but for the moment let us consider the logic behind the removal of specific features. The main reason for internationalization is that high costs and numerous cultural problems result from just taking a home product (usually software produced for the US market) and directly translating its natural-language strings into another language. That binary translation interface has to be repeated for each new language; it sends costs spiraling. Overall expenses are lower if the home product is first prepared for all or some of its later localizations. Localization-sensitive engineering thus puts much of the hard work into producing a generic product. The elements requiring translation or adaptation are then in some way separated out from that product (this is variously called "leveraging") so that localization processes can operate only on them. (p.31)

This paper tries to show success or failure of M. R. Ghanoonparvar's translation from Simin Daneshvar's novel according to different dictionaries (Aryanpoor, Dehkhoda, Moien any other useful dictionaries) for lexically comparing and based on Pym's models (culture based and internationalization).There are so many taboo words in the Persian language which may be they are so meaningless or without any negative meanings and concepts in the target language, according to Pym they should be translated somehow that we have same effect in target language.

The aim of this paper is to analyze different taboo words in Simin Daneshvar's novel. In order to achieve that objective, the method designed by Anthony Pym is used in a different corpus and includes two languages (Persian and English).

There are so many taboo words in Simin Daneshvar's novel which has been considered one of the best novels of postmodern literature in Iran and in Persian language. The following examples are some for introducing of the style and kind of the taboo words which have been used by Simin Daneshvar an Iranian female novel writer and have been translated by one of the greatest contemporary translators, M. R. Ghanoonparvar.

Finally, this study tends to concentrate on these elements and discuss their effects on readers. The findings of this study will be useful for the study of language translation in the first language and target language (Persian–English). This study also provides some positive contributions in translation of the taboo word in literary works. It can help achieving a greater awareness about the role of effective translation of the taboo word utterances and their impact on the TL reader in the first language and target language (Persian–English). Especially translation of the taboo word, due to the cultural differences among countries (here, English and Persian language) and their own specific features of languages, is a crucial task for translators. So the present study is theoretically and practically helpful for translation scholars, practitioners, teachers and students majoring in translation. Moreover, the findings of this study could be applied in the syllabus design and materials and it may be beneficial for translation tutors and translation students as well as professional literary translators and it can be beneficial to improve their proficiency in translation of the taboo word. By doing so, the amateur translators and undergraduate students can perform better in literary translations. At the end, the translator is not a translation machine that extracts meanings from dictionary and converts words and texts, and dictionary is not the only tools of translation, especially the translation of literary elements of SL.

Although seldom studied, translators' notes are a rich source of information relevant to the study of cultural identity. This paper tries to outline a methodological approach to translators' notes appearing in the Iranian translations of modern and contemporary fictions and novels especially taboo words in the translated novels from Persian to English and particularly Simin Daneshvar's Suvashun and M. R. Ghanoonparvar's translation. The translator's note is seen as mapping the boundaries of intercultural exchange, often highlighting instances in which meaning has not been reproduced within the translation properly.

Simin Daneshvar is one of the first Iranian female novelists whose Suvashun is the most famous and has been translated to more than seventeen languages and stylistically it is one of the realistic novels of the Persian literature which with a real descriptive language has not any strange and unusual imageries but it is full of feminist language which is not a young female's language. It is an average (adult's) lady's that we can call maternal language full of original and old idioms, slangs, proverbs and colloquial speech that sometimes they are considered as taboo. In fact this is a feminist language that has been expressed as taboo in this novel.

Antony Pym and cross-cultural translation

Anthony Pym (born 1956, Perth, Australia) is a scholar best known for his work in Translation Studies. Pym is currently Professor of Translation and Intercultural Studies at Rovira Virgili University in Spain. He is also President of the European Society for Translation Studies, a fellow of the Catalan Institution for Research and Advanced Studies, Visiting Researcher at the Monterey Institute of International Studies, Professor Extraordinary at Stellenbosch University, and Walter Benjamin Visiting Professor at the University of Vienna in 2015. Pym was one of the first to move the study of translation away from texts and towards translators as people. He has also conceptualised translating as a form of risk management, rather than a striving for equivalence. He has hypothesized that translators can be members of professional intercultures, operating in the overlaps of cultures, and that their highest ethical goal is the promotion of long-term cross-cultural co-operation. In recent years he has been attracted to the concept of inculturation, through which he sees translation as one of the ways in which minority cultures are absorbed into wider cultural systems and can then modify those wider systems. Pym's ideas have been contrasted with those of the American translation theorist Lawrence Venuti by the Finnish translation scholar KaisaKoskinen, and his critique of Venuti has been commented on by Jeremy Munday and Mary Snell-Hornby.

The following is a series of propositions designed to connect a few ideas about translation as a mode of cross-cultural communication. The ideas are drawn from a multiplicity of existing theories; the aim is not particularly to be original. The propositions are instead intended to link up three endeavors: an abstract conception of cross-cultural communication, a description of the specificities of translation, and an attempt to envisage the future of such communication in a globalizing age. The various points at which the propositions draw on or diverge from previous theories are indicated in a series of notes.

On cross-cultural communication in general

- Cross-cultural communication involves the perceived crossing of a point of contact between cultures.
- Cultures here are minimally seen as large-scale systems of assumed shared references, linguistic or otherwise1, used for the purposes of reducing complexity.2

- Cultures themselves may idealize one or several centers, where the shared references are felt to be so dense that communication would be without any need for reductions of complexities. Away from such ideals, cultures have peripheries, where references are sparse, or sparsely shared, or mixed with references shared by other cultures. The terms "center" and "periphery" are not to be understood geopolitically (cf. Even-Zohar 1990, Toury 1995).

On complexity and its reduction

- Texts are inscribed objects that can be interpreted in different ways and for different functions, quite independently of any original intentions.
- The plurality of possible interpretations is what we are calling complexity.

Simin Daneshvar and Suvashun

Simin Daneshvar (1921 –2012) was an Iranian academic, novelist, fiction writer and translator, largely regarded as the first major Iranian woman novelist (BraheniBisarv-e-Siminp.88). Daneshvar had a number of firsts to her credit. In 1948, her collection of Persian short stories was the first by an Iranian woman to be published. The first novel by an Iranian woman was her Suvashun ("Mourners of Siyâvash" 1969), which went on to become a bestseller. Daneshvar's Playhouse, a collection of five stories and two autobiographical pieces, is the first volume of translated stories by an Iranian woman author. Daneshvar's most successful work, Suvashun, a novel about settled and tribal life in and around her home-town of Shiraz, was published in 1969. It has undergone at least sixteen reprints and has been translated into many languages. Daneshvar's stories reflect reality rather than fantasy. They contain themes such as child theft, adultery, marriage, childbirth, sickness, death, treason, profiteering, illiteracy, ignorance, poverty and loneliness.

Pym's Cultural model

Pym means that the translator does finally have to settle for a single rendering of each word, each phrase, each passage, ultimately of each text.Pym insists on tracing specific acts and facts of translation to their social determinants; both understand social determinants to be large-scale sociopolitical forces with historical continuity lasting over periods of years, decades, even centuries. Pym's most attractive claim is that translators, as members of intercultural communities, are perfectly situated to mediate between discourses in just this way: "The position and role of translators is thus primarily to straddle the borders between cultures and to bring about interaction, gaining a form of knowledge that is inaccessible to many of those who remain within cultural frontiers" (150). An extension of category super ordinates is the compiling of multilingual terminology databases, where terms in different languages are made to have the same function because they are authoritatively aligned next to each other, in the same field box. Here the moment of internationalization becomes the compiling of the database itself.

THIS STUDY

The aim of this paper is to analyze different taboo words in Simin Daneshvar's novel. In order to achieve that objective, the method designed by Pym's theory which closely studies the concept of equivalence and its linked term *correspondence* are used in a different corpus and includes two languages (Persian and English).Furthermore, this study aims at finding out which type of Persian the taboo words have substituted their English counterparts in the process of translating. And then identify the tendencies in the transfer of the taboo word with respect to the target language and different types of translation. Finally, this study tends to concentrate on these elements and discuss their effects on readers. The findings of this study will be useful for the study of language translation in the first language and target language (Persian –English).

The importance of the correct transferring of any kind of cultural items from first language to any target languages needs a kind of model and frame to prove the accuracy of this translation. Pym's model for conveying cultural items and localizationand internationalization of the translation especially in translation of the taboo words which are in Simin Daneshvar's novel can be regarded as the best one. Of course we don't want just to speak about localization and internationalization of translation but we suppose that Pym's model in this field can be best one to help the translators to change and translate the taboos which an old Iranian lady used to be meaningful for a male in other countries (in any target languages).Pym define localization and internationalization in his book, *The moving text, Localization, translation and distribution, (2004)* as following*:*

METHODOLOGY

Anthony Pym's model describes cultural elements of the translation as strategies or techniques that are employed for translating words, phrases and sentences on a micro level. Following her description of microstrategies, Anthony Pym himself proposes taxonomy of microstrategies. They are: 1-Direct Transfer; 2-Calque; 3-Direct Translation; 4-Oblique Translation; 5-Explicitation; 6-Paraphrase; 7- Condensation; 8-Adaptation; 9-Addition; 10-Substitution; 11-Deletion and 12-Permutation. Based on this view, the translation of slang will be analyzed to indicate what microstrategies are utilized more frequent and by what microstrategies the translator has been able to transfer and maintain the use of slang and also what microstrategy has been most effective for maintaining the use of slang in terms of accuracy and acceptability.

Material

The following material is used in this study:

The original Persian novel of Simin Daneshvar's Suvashun which is one of the best masterpieces of contemporary Persian literature which is full of taboo words which have been used by an Iranian female writer. Ganoonparvar's (Professor Emeritus, Ph.D., University of Texas-Austtin) Translation which is the only translation of Simin Daneshvar's Suvashun into English language.

Suvashun is one of the greatest Persian novels by Iranian female writer Simin Daneshvar. The story is about the life of a family in Shiraz faced to the occupation of Iran during World War II. Being translated to English and 16 other languages, this modern novel has been highly acclaimed. Daneshvar's strong knowledge and creative imagination have made Suvashun one of the most influential modern works written in Persian. Daneshvar has used Folklore in writing Suvashun.

Procedure

The researcher collected 100 words and phrases that were used in Simin Daneshvar's Suvashun that contains 23 chapters, and then she collected the translation of corresponding taboo words and expressions from the Ganoonparvar's Translation. Collecting original taboos were based on the four criteria of Lighter and Dumas (1978) and by referring to and *Google Dictionary*, Persian Dictionary of Moien, Dehkhoda, Amid and online Dictionary of vajehyab.com. The researcher analyzed cultural elements of microstrategies proposed by Anthony Pym, to see which methods are used by the translator, which one is more frequent, what method is the most helpful by which the translator has been able to maintain the use of taboos and also the transference and maintenance of use of taboos by each microstrategy have been examined. Finally the findings were inserted in some tables to show the differences and similarities of these translations with the original ones.

According to the research questions mentioned above, the following procedure will be applied:

1. Taboo words and taboo expressions in the source book and its translation will be gathered.

2. It will be studied which translation techniques in terms of pragmatics and Pym's cross cultural theory are frequently used by the translator.

3. After specifying the strategies applied by the translator two tables in terms of taboo utterances and its frequencies in source text and its translation are drawn.

The type of this research is descriptive and deals with comparing Simin Daneshvar's Suvashun and its translation. It will investigate the translation strategies in terms of Pym's cross cultural theory. The present study contains one independent and one dependent variable. The independent variable is translation techniques based on the dependent variable is the strategies used in the translation of the taboo words.

Design of the Study

The type of this research is descriptive and deals with comparing the book and its translated version. It will investigate the translation strategies in terms of Pragmatic Model. The present study contains one independent and one dependent variable. The independent variable is translation techniques based on Pragmatic Model and the dependent variable is the strategies used in the translation of irony. This study a

comparative descriptive and analytical analysis on the basis of the original text of Simin Daneshvar's Suvashun has been carried out. This analysis employed the classification taboo words by Anne researcher based on Anthony Pym's Model in order to have an instrument to describe what Ganoonparvar has done for maintaining the use of the taboo words. The 12 microstrategies are as follows:

1- Direct transfer; 2-Calque; 3-Direct Translation; 4-Oblique Translation; 5-Explicitation; 6-Paraphrase; 7-Condensation; 8-Adaptation; 9-Addition; 10-Substitution; 11-Deletion and 12-Permutation.

Data collection

The data is an excerpt of the dialogue from the original text of Simin Daneshvar's Suvashun and Ganoonparvar's translation based on Anthony Pym's cultural model. The data has been chosen because it includes a substantial number of slang words and expressions, making it suitable for an analysis of the size required in a study such as this.

RESULTS

Modern Persian novels are good sources of taboo expressions which somehow are fantastic and attractive to the readers. These taboo words will be gathered and compared to Ganoonparvar's translation. So a Modern Persian novel among many bestsellers will be chosen and analyzed based on Anthony Pym's cultural model.

According to the findings, taboo words and their translation strategies will be meticulously gathered and the used techniques in translation will be investigated. Then the results will be reported according to analyzing data. Both Anthony Pym's cultural model and translation strategy are employed and discussed for data analysis.

Simin Daneshvar's Suvashun is a good source of taboo expressions which are fantastic and attractive to all people. These taboo expressions will be gathered and compared to its translated version, so Simin Daneshvar's Suvashun among many bestsellers has been chosen and analyzed in terms of Pym's cross cultural theory. Taboo words, their translation and strategies which are based on Pym's theory will be gathered and the text of translation will be studied according possibility of translations of the taboo words in target language and similarity of influence that Pym believes should have on target language reader. The researcher with designing Anthony Pym's cultural model of the taboo words attempted to enquire into it and observe the notion from a new angle. This matter was done with Simin Daneshvar's Suvashun and Ganoonparvar's Translation replete with instances of the taboo words to see if it behaved similarly.

CONCLUSION

The study starts from a pair of hypotheses, it ends in them. First, culture according to pragmatics doesn't affect the translation of irony in another language. Second, the original sense of taboo words does not change in the translation process.

Meaning Exploring in taboo words is up to the ST readers. It depends on reader's background knowledge or their world knowledge and their cultures. The original author leaves the reader alone to interpret the meaning and the translator conveys the implicit meaning of the original while elucidating meaning in terms of TT culture (i.e. some ironic utterances may have equivalents in TT or their equivalents may be absent in the TT). In other words, ST readers have the responsibility of filling the gaps and every interstices among their world knowledge, their expectations, norms and the hidden meaning due to their cultures (i.e., reading between the lines in terms of their culture or language borders); but in TT, it is the translator's task to fill the gaps between Source and Target cultures and move toward the TT readers background knowledge and expectations. In a nutshell, culture affects the translation of irony in TT; consequently the comic and humorous sense of the original undergoes some changes in translation process.

The findings of the current research will provide translators with an analytical perspective about the level of difficulty of the texts to choose for the purpose of translation. This study could provide some useful examples and guidelines for translators, teachers, and students, especially those engaged in translation of taboo words from Persian to English.

From a theoretical point of view, a research of this type could help translators worldwide to grasp a more comprehensive idea of their field. Of special help, it is to beginner translators who are afraid of any sort of addition in translation and an application of theory in practice.

From an applied point of view, it can drag closer the two areas of translation studies and pragmatics. As translators are both readers and writers at the same time, they may wish to produce a text applicable enough to the new readers. The results of this study come helpful to applied translation studies (ATS) where there are issues such as translator training and translation criticism.

SUGGESTIONS FOR FURTHER RESEARCH

The present study only focused on analyzing irony in an English Picaresque and its Persian translation. The researcher suggests the following areas worth to investigate with regard to the subject matter:

1. Translation of irony in Comic Films, their dubbing, subtitling or any comic books can be done based on Pragmatic theories such as: Speech Act Theory, Four Maxims of Grice, and Politeness Theory. And also further studies may investigate the interference between these strategies.
2. Translation of irony in Caricatures, comic strips, vignettes, and graphic novels in terms of Speech Act Theory can be interesting for that of present study.
3. Pragmatics of situational or verbal irony in sitcoms could be interesting for research area.

4. Translation of puns, proper names, onomatopoeias, citations, allusions and other features of language are often found in comics.
5. Children's comics are generally the genres with predilection for translations of some stories from English to Persian or vice versa.
6. In comics, except pragmatics, the semiotic features and the relationship between symbolic and iconic components i.e. between text and pictures could be taken into consideration.

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