A Case Study of Translation of Taboo Words Based on Anthony Pym's Model

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Abstract

This study shows 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. Simin Daneshvar's Suvashun as a postmodern Iranian novel and as an outstanding literary masterpiece is full of literary terms and one of them is the taboo that has been used so many times in it. Translation of taboo words needs great cultural familiarity with L1 and L2 by the translator and this paper tries to consider 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 and their translation for transferring these special correct cultural elements in target language is a very difficult task.
Keywords: Suvashun, translation, taboo words, Pym's model

INTRODUCTION

Translation of taboo words is one of the most difficult tasks for the translators because they should be familiar with culture of source and target languages. This paper tries to analyze the taboo words in Simin Daneshvar's Suvashun and M. R. Ghanoonparvar's translation with the help of four dictionaries, Amid, Dehkhoda, and Moien and online translator of Google translation.

According to Anthony Pym's cross-cultural model the translators 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). Pym in his book explains that:

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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 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. 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 Daneshvaran Iranian female novel writer and have been translated by one of the greatest contemporary translators, M. R. Ghanoonparvar.

Table 1. Ghanoonparvar's Translation

Ghanoonparvar's English Translation	Persian words/phrases	page
Slut of a dancer	/lakateh Ragas/	p. 25
Vagabond	/gorbati/	p.84
Snip of a girl	/Aiesheh/	p.60
Show your true color	/khodat ra la midahi/	p.104
Right my foot	/tp har chi badtarash mikhandad/	p. 90
Captain's pups	/toole haie jenab Sarvan/	p. 48
Filtration	/las zadan/	p.51
lewd	/qereshmal/	p. 74
Wheeler- dealer	/kar chag kon/	p. 60

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 words in literary works such as:

- /barge chogondar/
- /khole khoda/
- /goor be goor/

Which have been translated respectively "chopped liver", "crazy fool"," you not rest in your grave"(kicked the bucket is better equivalence), "ingrate", "whoring", "thief of peoples wives", "slut"[prostitute], "hefty"[so large], and "filthy ".

 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.

Translation in cultural studies

It can be said that the first concept in cultural translation studies was cultural turn that in 1978 was presaged by the work on Polysystems and translation norms by Even-Zohar and in 1980 by Toury. They dismiss the linguistic kinds of theories of translation and refer to them as having moved from word to text as a unit but not beyond. They themselves go beyond language and focus on the interaction between translation and culture, on the way culture impacts and constraints translation and on the larger issues of context, history and convention. Therefore, the move from translation as a text to translation as culture and politics is what they call it a Cultural Turn in translation studies and became the ground for a metaphor adopted by Bassnett and Lefevere in 1990. In fact, Cultural Turn is the metaphor adopted by Cultural Studies oriented translation theories to refer to the analysis of translation in its cultural, political, and ideological context. The turn has been extended to incorporate a whole range of approaches from cultural studies and is a true indicator of the interdisciplinary nature of contemporary translation studies. As the result of this so called Cultural Turn, cultural studies have taken an increasingly keen interest in translation. One consequence of this has been bringing together scholars from different disciplines.

It is here important to mention that these cultural theorists have kept their own ideology and agendas that drive their own criticism. These cultural approaches have widened the horizons of translation studies with new insights but at the same there has been a strong element of conflict among them. It is good to mention that the existence of such differences of perspectives is inevitable. The first theory developed in this field was introduced by Mounin in 1963 who underlined the importance of the signification of a lexical item claiming that only if this notion is considered will the translated item fulfill its function correctly. The problem with this theory is that all the cultural elements do not involve just the items, what a translator should do in the case of cultural implications which are implied in the background knowledge of SL readers? Discussing the problems of correspondence in translation, Nida confers equal importance to both linguistic and cultural differences between the SL and the TL and concludes that "differences between cultures may cause more severe complications for the translator than do differences in language structure" (Nida, 1964). It is further explained that parallels in culture often provide a common understanding despite significant formal shifts in translation. The cultural implications for translation are thus of significant importance as well as lexical concerns. Nida's definitions of formal and dynamic equivalence (Nida, 1964) may also be seen to apply when considering cultural

implications for translation. According to Nida, a "gloss translation" mostly typifies formal equivalence where form and content are reproduced as faithfully as possible and the TL reader is able to "understand as much as he can of the customs, manner of thought, and means of expression" of the SL context (Nida, 1964). Contrasting with this idea, dynamic equivalence "tries to relate the receptor to modes of behavior relevant within the context of his own culture" without insisting that he "understand the cultural patterns of the source-language context" (idem).

Pym was one of the first to move the study of translation away from texts and towards translators as people. He has also conceptualized 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.

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). Pym says, "Fundamentally intercultural" (150) and should partake of both broad methodological cultures, the systemic and the personal. A translator without (at least) one foot in each culture is not going to last long in the profession; may the profession of translation theory gradually be transformed along similar intercultural lines. Anthony Pym, who was originally trained as a sociologist and later strayed into poststructuralist thought. As we have done with "localization", we would like to extend the logics of such examples to give "internationalization" a wider

sense. At one limit of the concept we would place all the ways in which local specificities are removed or standardized so as to facilitate distribution, thus including many forms of pretranslation. At the other extreme, the notion might even be extended to the adoption of a lingua franca for production purposes (international English would thus be one possible mode of internationalization). Between those limits, here are a few of the practices we would regard as internationalization:– 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.

A further extension is the use of controlled input language. Texts are written with a reduced lexis and limited syntactic resources precisely so that ambiguities are avoided when being localized. Various degrees of controlled (automatic or semi-automatic) translation then become possible.

Literary Translation

Literary translation, at least in the English-speaking world, faces a difficulty that texts originally written in English do not: resistance by the public to reading literature in translation. One of the most difficult concepts about literary translation to convey to those who have never seriously attempted it - including practitioners in areas such as technical and commercial translation - is that *how* one says something can be as important, sometimes more important, than what one says.

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. The issues she deals with are the social problems of the 1960s and 1970s, which have immediacy and credibility for the reader. Her inspiration is drawn from the people around her. In her own words: "Simple people have much to offer. They must be able to give freely and with peace of mind. We, too, in return, must give to them to the best of our abilities. We must, with all our heart, try to help them acquire what they truly deserve."

Suvashun (pronounced sa-voo-shoon) is a folk tradition, surviving in Southern Iran from an updateable pre-Islamic past that conjures hope in spite of everything. The novel chronicles the life of a Persian family during the World War II Allied occupation of Iran. It is set in Shiraz, a town which evokes images of Persepolis and pre-Islamic monuments, the great Persian poets, the shrines, Sufis and nomadic. The language of this novel is the greatest source of power that cause changes to the material conditions of our existence and reality. In the use of language and the process of communication, Simin Daneshvar may apply different tools of a language to convey meaning/ message more effectively. There are various kinds of conveying meaning/message. Not all of the meaning which is being communicated is stated overtly, one of these tools is the taboo words of this novel. No one has yet proved the existence of a language or culture without any use of the taboo words. And everyday speech as well as literary uses of

language is full of the taboo words, Booth (1974).The taboo word is rooted in the culture and context and it is one of the frequently used stylistic devices in different types of text. As a matter of fact, literal translation cannot transfer the exact meaning of the intention of the SL; consequently, it does not result in a similar response from TL reader.

Translation of taboo word needs to be dominant in source and target language and since the taboo words are cultural their translation need something more than checking dictionary and knowing the denotations of the words. The problem is that we have very few studies about the translation of taboo words from Persian to English language and because of these our translators, students and sometimes the professors overlook the importance of translation of these words. Ever since man began to translate one language into another, he has always encountered many problems, such as the cultural differences between SL and TL. Translating literary elements such as taboo words depends on these cultural differences is a crucial task.

Moreover, there have been great debates on rendering the taboo words between translation scholars whether it is translatable or untranslatable into TL and the definition of the taboo word is strongly debated in the literature. The problem is that the reader will have the concept of the term based on his own culture and will apply that accordingly. Additionally the taboo word is part of the context of intercultural communication and is a culture specific element that is subcategories of taboo words and depends on specific cultures and attitudes, so it's transferring between different countries with different languages and cultures is also related to understanding of these features. Simin Daneshvar's novel if full of feminist tone. This tone is not a young lady's tone. Since this is an old lady's tone she has used so many idioms which contain so many taboo words. Furthermore, the duality and vagueness of the nature of taboo words intensifies the problem of translation from culturally different SL and TL. In addition, according to the type of the taboo word they may be culture- specific or language-specific; from simpler to the more problematic category, so the translators may face many problems. Furthermore, some taboo words may belong to more than one category. So any misunderstanding and misinterpreting of any of these words by the translator may result in a translation that lacks moral sense. As a result, many aspects of taboo words remain understudied and their meaning may remain ambiguous unless the translator has a deep knowledge of the religious, social, and ethnological beliefs and traditions of the related communities.

THIS STUDY

Since Anthony Pym's model is a cultural model and taboo words are culture based ones so this research and study is based on his model to find a solution for problem of translations of taboo words form Persian to English language. The aim of this research is to analyze the translators' ability and possibility translation of Persian taboo to English in terms of Anthony Pym's model. In order to achieve that objective, Anthony Pym's model is used in a different corpus and includes two languages, Persian and English.

Furthermore, this study aims at finding out which type of Persian taboo has been substituted their English counterparts in the process of translating of Simin Daneshvar's Suvashun And Ghanoonparvar's Translation and also keeps its cultural, literary, feminist and comic sense in TT. And then identify the tendencies in the transfer of irony 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.

Objective of this study is to critically evaluate Anthony Pym's model on the process of translating of Simin Daneshvar's Suvashun and Ghanoonparvar's Translation, with special reference to the strategies which are used to deal with culture-specific items. To be specific, the study aim is to contribute to the existing literature on Anthony Pym's model of translations in relation to translation strategy by providing new insights through applying it in practical translation analysis on both a theoretical and practical level. As far as the theoretical landscape is concerned, the study intends to have a better understanding of Anthony Pym's model, that is, how to conceptualize and examine a translator's orientation in handling cultural differences. The practical landscape, on the other hand, consists in the exemplification of how translators domesticates or foreigners, in different cultural domains, by different means, to different extents, with different degrees of consistency in translation of Simin Daneshvar's Suvashun into English by Ghanoonparvar.

Based on the objectives of this study, the following questions will be specifically investigated:

1. How is it possible that the reader of the translation of Simin Daneshvar's Suvashun in target language get the same impact as an Iranian reader get?
2. Why it is necessary to know and understand cross - cultural effects of the translation (Pym, 2004) of the taboo words of Simin Daneshvar's Suvashun the in target language?
3. Which strategies are used by the translator to transfer the taboo words and are they successful in transferring of cultural and literary elements?

DESIGN

The research and study will be qualitative and is based on library study method and will be based on comparative study of Simin Daneshvar's Suvashun and Ghanoonparvar's Translation. 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.

The type of this research is descriptive and deals with comparing the book and its translated version. 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 taboo words. 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 micro-strategies 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.

Procedures

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 cross 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.

Table 2. Main taboo words

Main taboo words	Ghanoonparvar's translation	Google translate
/chehman hiz/	Crossed eyes	ogle
/badan Lokht/	Naked body	Naked body
/looch/	crossed	squint
/hashalhof/	Poor imitation	---
dayem-ol-khamr/	drunkard	Drunken
/sher –o-ver/	nonsense	Gobbledygook

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 was chosen and analyzed based on Anthony Pym's cultural model.

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. Then the result will be reported according to analyzing data. The translation strategy and Pym's cross cultural theory are employed and discussed for data analysis.
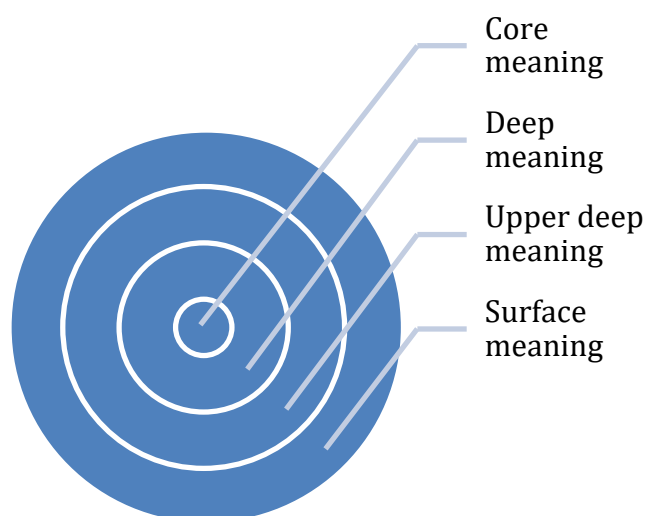

Figure 1. Translator's secondary task: text rendering procedure, reaching core meaning

This study reveals that if the translator does not consider the importance cross-cultural model and concept in his/her translation he/she cannot be successful in his/her translation. The importance of translation of the taboo words which are present in every language in the world is not deniable. Since this kind of study about the taboo words and their translation from Persian to English language is very few, this study showed that we need this kind of investigation about the culture based concepts for better translations. A brief review of the results on taboo words demonstrates that the taboo words play an important role in the context of intercultural communication. One of the means for exporting the taboo words that pose a real challenge for translators across cultures is the taboo word; subcategory of the taboo words which rooted in a specific cultural and linguistic context. Therefore, during the taboo words translating process, dozens of factors need to be taken into account.

Besides having to decide whether the target language reader understands the taboo words, translators also have to render the taboo words-inducing effect of the ST. They have to make source the taboo words function as the taboo words in the target culture. Translators' ability to make creative decisions is often tested by culturally bound items and language-specific devices. Consequently, the translator makes a decision of moving towards the target-culture end of the continuum and chooses a target-language oriented solution, to some extent allows more freedom to manipulate the target version. The translator used various strategies in order to bring the translation closer to target culture norms, expectations and preferences. Consequently this leads to a free translation. Briefly speaking, due to the TT culturally different traits, norm and expectations, the humorous sense of the taboo words ST underwent a change to a TT non-humorous sense or somewhat humorous.

This research tried to study the translation of taboo words in Simin Daneshvar's Suvashun which have been done by M. Ghanoonparvar. Since the novel writer (Simin Daneshvar) has a feminist tone in her novel, and she is an old lady, she has great social and literary experience, she uses so many idioms, and slangs which is considered as taboo words nowadays. The translation of this literary masterpiece has been done more than 30 years ago and the researcher asked from Mr. Ghanoonparvar (via email) would you translate this book as same as this if you want to translate again or you will change the style and lexicography of the translation, he answered that because in that period there was not such theories and methods about translation I just translated and not more but now it should be considered from cultural, literary and social perspective.

Although there are some words and literary terms that may not be considered as taboo words in the first glance, when they are used about one person in a special setting (time and place), that time it can be considered as he taboo words such as:

- */dalal/*
- */padoo/*
- */dilmaj/*

May be these words were not taboo words by themselves, but in the special text and context the writer use these words as taboo words for someone who has خیانت to his country by the social and political helping to English agencies in Iran. There are other words and phrases such as "(go) the girl in trouble" which its translation by Ghanoonparvar is not a correct translation and it is a kind of euphemism in translation and can convey its connotation and cultural meaning in target language. The word of */khanoom Raies/* is for a lady who is the head and boss of a brothel which has been translated as "madam director", and also the phrase of */khayer khaneh/* which in Persian language means brothel has been translated as a "charity house". The researchers believes that according to Anthony Pym's cross-cultural model, the real meaning of these words and phrases have not been conveyed by the translator and he has used a kind of euphemism in his translation and it can cause a kind of confusion in target language readers for understanding real meanings of these words.

Another words that researcher wants to analyze here is the word of */Ayeisheh/*. It is an Arabic and Persian proper name which means "happy lady" with different connotations in Persian and Arabic languages. It is used in Persian as an expression for rude and shameless girls (prostitutes), but Ghanoonparvar translated it as "snip of a girl" which is not proper translation for it and could be ...; the next word is "mother fucker" which in Persian text has been written as */modar gahbeh/*" which could be ... as a proper translation.

In this phrase of "God strike khanom Esmat", strike means "god damn" that in Persian is a kind of cursing and the extra and additional word "khanom(lady)" is for this purpose that readers in target language (English)know that "Esmat is a person. Another point that here we can discuss about is the deletion method that Ghanoonparvar has used for translation of these taboo words which have not exact meaning in the target language.

As the researcher mentioned, since Simin Daneshvar has mixed the Persian language with Shirazian dialect and accent in her Suvashun, translation of these phrases "he pays for his disloyalty, the ingrate", "hard fart", "old woman" which are the examples of the translator's style of translation of the taboo words that some of these translations are not correct and they show that cross-cultural elements of translation is vital elements in these translations if the translators want to convey same connotations as we have in the source language and the readers in the target language enjoy with the translation.

CONCLUSION

The study starts from a pair of hypotheses, it ends in them. They are as follows:

1. Culture according to Anthony Pym's cross-cultural model has a great affect the translation of taboo words in target language.
2. The original sense of taboo words have been changed 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 taboo words 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.

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