Translating genderism, a way of manipulating gender norms

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Abstract: Genderism is a segregating ideology that unfairly divides society into two groups of "inferior" and "superior" merely based on one's sex. Sociocultural norms are accordingly assigned and although societies agree on its discrimination, they sometimes diverge in their perspectives when dealing with it; thus, its intercultural transmission can be challenging. The present paper aims to investigate the translation of genderism from English to Persian in a case study, a novel that has deliberately been developed on gender biased concepts. Sidney Sheldon's best-seller, *The Stars Shine Down,* was found eligible, whose Persian Translation was *Parvaneh Ahanin* by Sharaf-Aldin Sharafi (1988). Based on a CDA framework, sexist data were extracted from ST and then compared with their translations. The results revealed that TT and ST diverged greatly regarding their expression of genderism, which ultimately had modified the main intention of the ST (provoking independency and development of a "feminine" identity in females). The translation choices had turned the TT into a domesticated adaptation of the ST in favor of patriarchal agendas. While ST encourages change in culture, TT preserves the target society from possible cultural inconveniences.

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Introduction

Genderism is an ideology that segregates the two sexes unequally: while one sex is subordinated (usually female), the other enjoys being crowned as superior and winning the major share of power. Bressler (2007, p. 178) states that literature is one of the ways through which institutions influence societies and that in turn influences individuals and their "real life." By injecting, intensifying or even terminating different ideologies in literature and media, powerful institutions find ways to manipulate society. What is known as "culture" is thus the result of these ideologies molding individuals' (non-) verbal behavioral patterns and lifestyle. After their introduction, ideologies need to be distributed in order to have socio-cultural regulations assigned to social members and to have them followed. Translation, by being the vein to intercultural exchange of information, plays a significant role in this system. Affecting the readers' emotions, literature and translations can contribute to the readers' awareness or manipulate them in certain directions which ultimately would affect their life in the long run.

The two terms "gender" and "sex" are distinguished by Bertens (2001) as follows: "[g]ender has to do not with how females (and males) really are [biologically], but with the way that a given culture or subculture sees them, [and] how they are culturally *constructed*" (p. 98; emphasis not mine). Female and male members of a society accept some "roles", at the early stages of their lives, which not only marks their social membership, but also defines their identity as a "female" or "male" member. These roles are referred to as "gender roles." "Gender roles" evoke certain expectations in other social members and the individual him/herself: they assign behavioral confinements and degrees of liberty, and set outlines to mannerism. Members learn, gradually, to encounter these rules, roles and discriminations by painting cliché images of females and males in their minds and passing them on to the next generation (Paknahade Jabarouti, 2002, pp. 53-55). As this phenomenon wells from an ideology, and people think differently from time to time let alone place to place, "gender roles" are also culture-oriented.

A boy is held back from "crying like a girl" and asked "to man up" while a girl may be a "drama queen" or "a doll". Common expressions, idioms and proverbs, media, education, common social prejudicial concepts (socio-

cultural clichés), religious provocations, illustrations, fairy tales and stories contribute to the emergence, propagation and endurance of gender roles and their relative social expectations. They shape our thoughts and (non-) verbal behavior patterns. As social members, we are obliged to follow these "rules" (which in the course of time turn into "norms") and to well-perform our "roles" in order to be acknowledged as a "normal" member. When hypothetical one of these "norms" is violated, fingers are pointed at the "abnormal" member. Like any other discriminating ideology, genderism too leads to an unfair distribution of power among social members.

"Genderism" is a sensitive type of ideology which is placed, along with feminism, under political ideologies as it directly influences power relations in social communities, and its regulations are applied in private and public human relations (Bertens, 2001). Regardless of its wide-spread prevalence, genderism has been perceived differently among societies and accordingly sometimes diverging reflections have been observed. Western communities and Iranian society do not seem to meet exactly on the same page regarding genderism, yet each have their own definitions of gender norms, liberties and confinements in individual behaviors and social relations.

In language studies, one basically investigates the verbal representations or the "linguistic representations of these trappings" (Baker and Saldanha, 2011, p.122). The salient influence that different ideologies have on texts, translations, societies, and cultures has been emphasized (either directly or indirectly) by Lefevere (1992), Simon (1996), Gentzler (2002), Fenton and Moon (2002), and Baker (2006), and they have all underlined the necessity of a comprehensive and objective model for the detection, interpretation, and translation of ideology. Therefore, the subject has still remained a challenging area in intercultural exchanges of information.

When it comes to intercultural and inter-lingual communication, "[t]ranslation can be shown to be sensitive to such manifestations of gender, [and to] exaggerate them, or ignore and obscure them" (Baker and Saldanha, 2011, p. 124). The exchange of gender-related concepts, behavior patterns, and ideologies is quite challenging especially when cultures are rather conservative and/or defensive towards them. Being a culture-oriented ideology, genderism is a tricky area to discuss in translation study and practice. The focus of the present study was to investigate the translation

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choices that an Iranian translator has made regarding the sexist implications embedded in an English novel whose fabula is based mainly on genderism, and the faithful rendering of the novel would naturally require the transmission of the genderism in the text.

To carry out the investigation, a corpus had to be selected that held sexist (or anti-sexist) implications and a translation of which was available in Persian. Sidney Sheldon's novels are basically written with a feminist perspective. Hence, one of Sheldon's best-sellers was selected for this study: his *The Stars Shine Down*. This study offers further insights into the translation of genderism and also relevant cultural, social, and linguistic studies. Optimally, the results will serve to help translators to become more conscious of sexist blueprints throughout different discourses and suggest possible ways to manipulate them to achieve different purposes.

Translating gender and sexuality: A review

The majority of studies conducted on gender in Translation Studies has basically been devoted to the lexico-grammatical representation of gender in text analyzing two conditions: (1) rendering from a language like French or English in which gender is linguistically marked, into Persian which is not the same (Don, 2008; Jacobson, 1995) and (2) differences in the translations of male and female translators – also pointing to the "Translation Project" proposed first by Simon (1996) and the way the translator manipulates the text (via lexico-grammatical selections, translation strategy preferences, and ideological motivations) to illustrate his/her share in the rendering (Simon, 1996; Munday, 2001; Farahzad and Faridzadeh, 2009; Manafi-Anari and Ghodrati, 2009; Sabzalipour, 2013).

Over the past years, gender-related studies in TS have turned to investigating the ideological loads embedded in contexts, the stains that they leave in their recipients, manipulations, and reflections of power relation (Schulz, 2000; Lei, 2006; Abroshan and Arjomandi, 2012; Nakhavaly and Sharifi, 2013). Tayfi and Khojasteh (2012) showed how the "female" was illustrated into three molds of taboo (mother, wife, and an ideal sacred female) in Sadeq Hedayat's *The Blind Owl*, drawing the narrator of the story astray and suffering from the women in his life. They believe that this picture of the "female" being the main taboo of the story reflects the

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segregation dominating the traditional Iranian society at the author's time period. Regarding power relations and genderism, Hajmohammadi (2011), in a semiotic study along with critical discourse analysis, showed that Iranian advertisements, despite the active role and excessive share that females have in Iranian society, were in favor of the patriarchal discourse. This was reflected by indirectly building female-male relations and assigning certain tasks and roles to them. Also, the active/passiveness of the characters, their share in the conversations, language of humor, and non-verbal communication used in the ads all contributed to the enforcement of the patriarchal discourse.

Under feminism, sexism or "genderism" has gained attention in the intercultural transmission process of translation– especially when the source and target cultures diverge in their perspectives towards it. Kehinde Yusuf (2002) performed a comparative study on genderism in Yoruba and English languages. English, as he states, is "ignorant" to women and the apparent fact is the application of masculine terms for referring to the public society. Based on the results of his research, he declares that Yorba has been affected by English via translation and massive information exchanges. The sexism in Yorba, he believes, has expanded accordingly.

The intersemiotic transmission of genderism in Iranian drawings of females is also an interesting subject investigated by Shariati-Mezinani and Modares-Sadeghi (2011). The study was carried out to investigate the way females were portrayed by Iranian female artists in order to discover their perspectives. The study showed that segregation dominated the female artists' mind (revealed in 224 sample drawings) driving them to depict the female as the inferior gender and emphasize her beauty, appearance, and seduction.

Seago (2005) investigated the translation of genderism in *The Sleeping Beauty* fairy tale. The tale was originally composed by Charles Perrault in French. Seago proves through a comparative–qualitative study that the sexist implications had been modified in the intercultural translation. She especially highlighted the wording and lexico-grammatical selections that the translator had chosen. For instance, the King does not invite one of the thirteen fairies to his daughter's christening, and the baby girl (Aurora) is cursed instead for this disrespect. In the translations, however, attempts

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have been made so to clear the King of any failure and bad judgment, and instead to reason (or place the blame on) the lack of enough plates to serve the fairies, or that the King's men were the ones to blame: "he was *obliged* to leave one of the fairies without an invitation" (in Taylor's 1823 translation, as cited in Seago, 2005; emphasis mine), or "… but having only twelve plates, invitations *were* only *sent* to that number" (in Davis' 1855 translation, as cited in Seago, 2005; emphasis mine).

Another interesting example is the way female and male characters express their emotions. The King reveals his feelings much easier in the German version than he does in the English ones: "[The King] did not know what to do with himself for joy" (L.T. of the German version, KHM, 1819, cf. Seago, 2005). The following are renderings of this example: "the King in his joy hardly knew what to do" (Davis, 1855, cf. Seago, 2005); "the King could not cease looking on it [the baby] for joy" (Taylor, 1823, cf. Seago, 2005); and "her father was never tired of gazing upon her" was Cunningham's translation.

Seago (2005) explains that in Davis' translation (1855), the focus has changed to "decision-making" process in the male. In Taylor's translation (1823) the suggested meaning is "a single-minded attention", and Cunningham's translation deletes any kind of explicit mention of emotional expressions.

In a study that Roland Murphy (2000) conducted on fairy tales, from a religious perspective, he showed that the males were more brutal than the females, and they were usually forgiven for their sins, while the female characters had some criteria assigned for them to achieve if they wanted to be accepted in society such as beauty, slimness, lovely voice, talent in dancing, and fertility. These criteria have changed in the course of time via different translations.

The translation of "gender" and "sexuality" generally entered translation practice, and later study, in the 1980s (Baker and Saldanha, 2011, p. 122). The two notions are defined separately and although both are rather fresh in Translation Studies, especially in Iran, the latter of the two (i.e. the translation of sexuality) is quite a novel "analytical category in translation studies" and usually engaged with "censorship" (Baker and Saldanha, 2011, p. 122).

Baker and Saldanha (2011, pp. 122-126) divide the investigations that have been conducted on the translation of gender in two general categories: first is "gender and sexuality as sociopolitical issues in [the] macro-analyses of translation." This category is mainly focused on the state of a female writer or translator in a given society and at a given time; it also explains how the work of a female is received by the ST readers, translated, and culturally exchanged and later accepted by the TT readers. This category discusses the socio-political stances and their changes through history regarding females as well.

The second category (which is also the interest of this paper) is the "micro-analyses" of gender in texts. In this type of analysis, the linguistic representations of gender and gender biased concepts, semantic derogation, manipulation and censorship regarding females and males are detected and extracted from their contexts and put through further analytic investigations.

Genderism, when picked up in a social group, is represented in the (non-) verbal behavior patterns of the member - and language is no exception. Three theories have been proposed on the subject: (1) the Deficit Theory, (2) the Difference Theory, and (3) the Dominance Theory. Although all have, to some extent, led to genderism in language and society, yet, the last has had the most effect. All three theories are discussed hereunder.

The *Deficit Theory* states that female language is based and highly dependent upon the male language. In other words, female language is not that comprehensive in comparison with the male language. Lakoff (1975) elaborates that it is believed females mostly discuss unimportant issues and topics that focus on relationships and emotions. Based on this theory, females also seem to appear uncertain and lack self-confidence in their conversations as they try to preserve a safe relationship and not hurt anyone's feelings. This is while males discuss materials, technology, sports and politics more.

The *Difference Theory* focuses on the social aspects and difference in females' and males' language. Tannen (1990) states differences in sex language is natural and undeniable; yet, this should be understood that the female language and male language are merely two different styles of one language, and hence both styles gain their own credibility. The difference of style in sex language is because females and males are nurtured in two

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different worlds of norms, expectations, and behavioral codes; therefore, they observe the world and behave differently. The major problem of investigations that are radically based on the Difference Theory is that female language is constantly being compared with the males', and judgments are made based on "male" criteria and frameworks, which eventually makes female language seem weak and dependent on the male language (Coates, 1986); thus, more studies are now conducted to prevent such prejudice.

The *Dominance Theory* is related to the distribution of power in public and private relations between females and males in a society. The one who possesses more power in relations gains more control over language, too. Spender (1980) reflects on the fact that female language is being judged based on male terms and criteria. Furthermore, he points out that as the males have been in more power in social, political, and domestic relations they have gained the authority to refer to the world and its events from a male perspective. Females - as the inferior group - are thus condemned to observe the world from a masculine perspective.

In the present paper, all three theories have been taken into consideration to carefully analyze the genderism in both English and Iranian society– and the shifts that have been made in the translation in order to fulfill intercultural communication.

Methodology

The corpus selected for this study was Sidney Sheldon's 1995 best international seller, *The Stars Shine Down*. The story develops with a girl named "Lara" who vies for her socio-cultural and financial equal rights, and independency. To fulfill her purpose, Lara violates many social norms and gender-specific codes of her society. The novel contains many instances of sexist concepts, gender-specific behavior codes, social norms and expectations regarding both genders, and also a number of gender-specific code violations and conflicts resulting from them.

Ghazanfari-Moghaddam, Sharifi-Moghaddam and Sharififar (2014) had shown via a comprehensive and objective Critical Discourse Analysis (CDA)1 that this novel had been developed upon a sexist fabula. In the same study, they proposed a CDA framework for the detection of sexist data in similar

studies and also translation practice. Taking this into account, our attempt was to analyze the transmission of the sexist implications of the English novel to its Persian translation entitled *Parvaneh Ahanin* (literally *The Iron Butterfly*) done by Sharafi (1988). Based on the authors' knowledge, this is the only available Persian translation of the novel in Iran.

For analysis, potential sexist data were extracted from the ST based on Ghazanfari-Moghaddam, Sharifi-Moghaddam and Sharififar's (2014) proposed framework, and then their translations were extracted from the TT. The gathered data were divided into three general categories: (1) sexist (non-)verbal behaviors, pronunciation, stops, stress, silence, vocabulary and lexicon selection, style, syntax, postures, gestures, facial expressions; (2) sexist concepts and (3) violation of sexist behavioral codes: reluctance in following assigned behavioral roles. In each category, sexist data were analyzed against their translation counterpart to investigate possible shifts and manipulations performed by the translator. The question was: how has the translator proceeded in dealing with genderism when the two cultures diverge in their perspectives and expressions?

Data discussion

In this critical analysis, the translator's choices and the compatibility of the final product with its source are discussed. Hereunder, the sexist examples extracted from the ST are provided along with their Persian translation (in the TT) and also a back translation is given in order to make the study more accurate. Also, when required, "notes" have been provided and the term "normal" hereunder refers to all traditionally assigned gender roles and (non-)verbal behavior patterns that are in line with the societies' expectations.

A) Sexist (Non-)verbal behaviors:
1. She had to work all day in the boarding house doing chores like preparing meals, washing the dishes, drying them and cleaning the place. (p. 51)

تمام روز لارا می‌بایست در پانسیون غذا درست بکند، ظرف‌ها را بشورد، خشکشان کنـد و پانسیون را تمیز کند (ص. ۳۹).

Note: Assigned behavior habits and regular perceived female chores in a sexist society. In almost all power relations, the inferior will ultimately be required to *serve* the superior.

2. When they were seated, he [Peterson] said, "You know, I'm glad that you came to me. We can do a lot for each other."

[Lara]:"We can?"

[Peterson]:"Yes. There's a lot of <u>ass </u>around this town,<u> but none of it as beautiful as yours, honey</u>. You can open a<u> luxury whorehouse </u>and <u>cater to an exclusive</u>…

Lara froze (p. 94).

وقتی که پشت میز نشستند، پیترسون گفت:

- می‌دانید ، از اینکه به سراغ من آمدید خوشحالم. ما می‌توانیم کارهـای زیـادی بـرای یکدیگر انجام بدهیم.

- برای یکدیگر؟

-بله. <u>زنان زیادی</u> در این شهر وجود دارد، ولی <u>عزیزم</u> هیچ‌کدام به زیبایی <u>تو</u> نیستند. تـو می‌توانی یک <u>عشرتکده لوکس</u> برپا کنی و …

لارا سرجای خودش خشکش زد (ص. ۸۶).

BT[2]: When they sat behind the table Peterson said:

-You know, I am very glad that you chose to come to me. We can do a lot of things together.

-Together?

-Yes. There are many women in this city, but my dear none of them are as beautiful as you are. You can put together a lux brothel (night club) and …

Lara froze in her spot.

Note: this represents another sexist concept as the same would scarcely occur if the roles were reversed. The translation has deleted and implied any direct expression and reference to sexual taboos and connotations, and substituting them for more neutral connotations and indirect speech. Also the use of metonymy in the ST and its replacement with synecdoche in the TT is worthwhile of highlighting.

3. The following day Howard's mother received a letter from an attorney, formally stating that his client, Howard Keller, Sr. <u>wanted a divorce</u> and since he had no money to pay for <u>alimony,</u> was willing to let his wife <u>have</u> their small house (p.113).

... در نامه نوشته شده بود موکل او آقای کلر، <u>می‌خواهد از او جدا شود،</u> و تـا زمـانی کـه پولی برای پرداخت نفقه ندارد، اجازه می‌دهد که همسـرش در خانـۀ کوچکشـان <u>بمانـد</u> (ص. ۱۰۴).

BT: in the letter it was written that his client <u>Mr. Keller wanted to divorce her</u> and until he did not have any money to pay her the alimony,<u> he allows</u> his wife to stay at their small house.

Note: Alimony is for a husband to give to his wife, as well as child support. Traditionally, the direction of divorce was the woman requests it and the husband accepts to divorce her, or not. The same direction has continued to remain in many communities and this very direction reflects gender related power-relations in private settings. In ST, "H. K. Sr. *wanted* a divorce", so the request was his, and the wife is to agree or disagree– changing the traditional power relations. In TT, "Mr. Keller wanted to divorce her" modulates the perspective, is more demanding, and reverses the power direction to its traditional setting– male at power. Also, ST "[he] was willing to let his wife have their small house" has been modified to TT "he allows his wife to stay …."

4. "James!" she called out. She pushed open the door and walked in.
<u>"</u>Och, ye auld hen!" James yelled out indignantly.
<u>"Can't a mon</u>have any privacy even here?"
"Sorry to interrupt your pleasure, James. It's about your wife."
<u>"F*** my wife,</u>" Cameron roared.
<u>"You did,</u>" Kirstie retorted, "and she's having your baby."
"So? Let her have it. That's what you women are guid for, nae?" (p. 33).

کریستی با صدای بلند گفت: جیمز! سپس در را بازکرد و وارد اتاق شد.
جیمز فریاد زد: اینجا هم <u>نمی‌توانم به حال خودم باشم؟</u>
- متأسفم که عیشت را بههم می زنم ولی موضوع به همسرت مربوط می‌شود.
-<u>لعنت به همسرم.</u>
کریستی گفت: <u>کار خودت است. این بچه مال توست.</u>

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-خوب که چی؟ بگذار مال او باشد. شما زن‌ها فقط به درد این کار می‌خورید. ایــن طــور نیست؟ (ص. ۲۵).

BT: Kristie said with a loud voice: James! And then she opened the door and entered the room.

James yelled: can't I even be left alone to myself here?

-I'm sorry that I have disturbed your pleasure but the subject is about your wife.

-Damn my wife.

Kirstie said: It's your doing. This child is yours.

-so what? Let it be hers. You women are only good for these things, aren't you?

Note: In the translation there is a tone of formality which the source text lacks. James illiterateness has also been wiped out by using more polite words and changing the connotation from negative to neutral. Censorship is also apparent in this example. The sentences: "F*** my wife" and "you did …and she is having your baby" are both inferred to be uttered ironically when reading the ST. While James means "the hell with her" using a different wording, Kristie uses the same *word* to ironically criticize James for his own actions, basically implying *you did the crime so now you have to do the time*! The censorship in the TT cut out the taboo yet it has failed to compensate for the loss of information that it has caused.

5. Paul Martin: "Get out of the building business." His eyes were fixed on her <u>breasts</u>. "<u>you don't have the right equipment for it</u>." (p. 123)

-"از کار ساختمانی بیرون بیایید". چشم‌های او به <u>چشمان</u> لارا خیره شــده بــود. <u>شــما بنیۀ کافی</u> برای این کار را ندارید" (ص.۱۴۶).

BT:"Come out of the building (construction) business". His eyes were staring at (fixed on) Lara's eyes. "you do not have the <u>energy (strength) for this work</u>".

6. The men would wait until Lara was in earshot and exchange <u>lewd</u> jokes (p.130).

منتظر می‌ماندند تا لارا به آنجا برسد ســپس جــوک‌هــای زننــده بــرای یکــدیگر تعریــف می‌کردند (ص. ۱۲۰).

BT: They would wait until Lara was there, then they told <u>dirty jokes (immoral)</u> to each other.

Note: The word "lewd" connotatively insists on the concept of "lust" this is while the Persian equivalent is more formal and encounters the concept as "offensive to morality" therefore, it seems that the translator has tried to tone down the sexual connotation and merely point at the inappropriateness of the jokes. To restate, the ST states that the men deliberately exchanged "sexy" and "lustful" jokes, while the Persian says they were just being inappropriate and rude.

The exchange of "lewd" jokes although is socially frowned upon, seemingly is alright to be exchanged by males rather than females. Even in some male groups, coming up with "lewd" jokes have actually turned into a qualifying factor to be accepted in the group. The same is rather abhorred in female groups, and is a disqualifying factor. Hence, this act is also tampered with genderism, regarding the contents and the right or liberty of their expression.

7. Occasionally, one of the workmen passing Lara would "accidently" <u>brush his arm across her breasts or press against her bottom</u> (pp. 129-130).

Note: The entire sentence has been deleted in the translation, along with the following:

8. "Did you hear about the talking pussy at the farm? It fell in love with a cock and…."

"So the little girl said, "Can you get pregnant swallowing a man's seed?" And her mama said, "No. From that , darling, you get jewelry [sic]…" (pp. 129-130).

B. Sexist concepts

9. James to Lara: "Ye hae best marry the first mon fool enough to ask ye," he told her. "Ye'llnaehae the looks to make a guid bargain" (p.46).

بهتر است با اولین <u>کسی</u> که اینقدر احمق باشد که <u>از تو درخواست ازدواج کنـد</u>، ازدواج کنی. <u>قیافهات چنگی بهدل نمیزند</u> (ص. ۳۷).

BT: it is better that you marry the <u>first one</u> who is stupid so much to ask you to marry him/her(the pronoun for reference to third person singular is not gender specified- but the norm is, and it is implied in the text, that the pronoun "him" should be used). <u>Your face does not look that good</u>.

Note: The TT is rendered closely to the ST as the overriding concept and reactions are shared in both cultures. Based on traditional gender roles and rules, (1) females have to be pretty to absorb men and get married, (2) females have to get married as an ultimate goal, (3) the male person proposes. These three have been violated in this example. The two texts however, differ in the use of "bargain" that has been mentioned in the ST and avoided in the TT. The use of "bargain" in the ST implies that the female is expected to lure the male person by her beauty, and if she does not have this, she is a lost cause. In the TT culture on the contrary, the overriding *socio-cultural ideology* is emphasizing the female's personality and beauty within; thus, the use of "bargain" would have made the translation contradictory to the target culture.

10. [Buzz] Steele was a grizzled, weather-beaten man in his forties. He greeted Lara warmly. "This is a nice surprise," he said. "How did they let a <u>pretty girl like you </u>get out of Glace Bay?"

"I sneaked out," Lara told him. "I have a job for<u> you</u>, Mr. Steele."

He smiled. <u>"You do? What are we building-a dollhouse?"</u> (p.75).

بوز مردی آفتاب سوخته بود و چهل ساله به‌نظر می‌رسید. او به گرمی با لارا مواجه شد.

لارا گفت:

-آقای استیل من برای شما یک کار ساختمانی دارم. استیل لبخندی زد و گفت:

-شما؟ چه می‌خواهید بسازم؟ خانه عروسکی؟ (ص. ۶۸).

BT: Buzz was a grizzled man and seemed to be 40 years old. He warmly encountered Lara. Lara said: Mr. Steele I had a building work for you ("SHOMA"). Steele smiled and said: You ("SHOMA")? What do you want to build? A doll-house?

Note: In the ST, there is an ironic tone mocking Lara for entering a construction area and requesting a house. The first part expresses a pleasant surprise for Buzz. In the second part, Buzz makes clear that it is abnormal for a female to request a house let alone bring its blue-prints

along with her (pointing to "doll house"). Nevertheless, Buzz's tone appears smooth (with the use of words such as "warmly", "nice", "a pretty girl like you", "he smiled", "you do?"). In the translation, on the contrary, Buzz's phatic and small-talk with Lara has been deleted (perhaps being perceived as inappropriate in the target culture), and the pronoun "you" has been substituted with "SHOMA" which makes their relationship more formal. These choices although have made the text more content appropriate, yet have greatly affected the tone and intention of this part. This selection has led to a shift in Buzz's tone to a rather negative mocking and degrading irony.

11. James: "<u>And</u> why should she? She's <u>only</u> a <u>girl</u>. She <u>dinna</u> need <u>nae</u> school" (pp. 41).

جیمز: چرا باید برود؟ او یک دختر است و به مدرسه احتیاجی ندارد (ص. ۳۳)**.**

BT: James: why should she go? She is a girl and does not need school.

Note: This example contains a rather derogating utterance, stating that there is no need for Lara to be educated *only because* she is the *second* sex. Also, the double negative stated in the third sentence of ST is another emphasis on the embedded segregation; and it expresses James' illiteracy and uncultivated state. In the TT, however, not only is the emphasis gone, there is also no sign of James' illiteracy. The deletion of the underlined lexes in the above example has lessened the sexist impact of the ST. Note that the word "girl" here is accompanied with a great negative disqualifying connotation. The phrase "she is only a girl" seems to have gained negative connotations in the course of time, while "he is only a boy" seems to be more positive with a ting of innocence and sympathy.

12. "The <u>wrong</u> child died, ye ken. <u>My son</u> is the one who should have lived" (p. 41).

بچه‌ای که باید زنده می‌ماند مرد و اینکه <u>باید می‌مرد</u> زنده ماند (ص. ۳۳)**.**

BT: The child who had to live died and this one who had to die is alive.

Note: The change in surfacing implicit information of the ST in the TT is very interesting: "My son is the one who should have lived" versus "this one who had to die is alive". In TT, the female is directly sentenced to death—and the presupposition seems to imply a naturally accepted fact.

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C. Violation of sexist behaviors and concepts

13. Miss Terkel, the teacher, was busily writing letters on a blackboard.

"<u>A</u> is for apple", she said. "<u>B</u> is for boy. Does anyone know what <u>C</u> is for?"

A tiny hand was raised. "Candy."

"Very good! And <u>D</u>?"

"Dog"

"And <u>E</u>?"

"Eat."

"Excellent. Can anyone think of a word beginning with F?"

<u>Lara spoke up. "F***"</u> (p. 42).

س برای سیب، ش مثل شیرینی، کسی می‌تواند کلمهٔ دیگری بگویـد کـه بـا س شـروع شود؟

دست کوچکی بالا رفت و گفت : سگ

‑خیلی خوب. خ چطور؟

‑خوردن

‑آفرین. کسی می‌تواند کلمه‌ای بگوید که با پ شروع شود؟

<u>لارا گفت : پُفیوز</u> (ص. ۳۵)**.**

BT: /S/ for SIB (Apple), /Sh/ for SHIRINI (Sweet), does anyone know any other word for S?

A small hand raised and said: SAG (Dog)

-Very good. How about /Kh/?

-: KHORDAN (Eating)

- Good. Can anyone say any word that starts with /P/?

Lara said: POFYOUZ (Pimp/ Sullen).

Note: The alphabet is taught in order ("A" to "Z") in the English version, while in the TT it is random and mixed up, a structure and style that the translator has failed to transmit. The four letter word "F***" is replaced by the Persian "POFYOUZ" (literally Sullen) which is neither semantically nor practically its equivalent. Although on the whole, the context does create the similar shock of hearing a six-year-old girl exclaiming a swear-word. Hence,

the translator has preserved the function. Lara has here violated her gender's behavior code.

> 14. Philip leaned back and smiled at Lara. "This is perfect, isn't it?"
>
> "It can always be this way, Philip."
>
> "What do you mean?"
>
> "We could get married."
>
> And there it was, out in the open. He had been thinking of nothing else for the past few days.....
>
> "Lara, that's impossible." (p. 316).

<div dir="rtl">

فیلیپ تکیه داد و به لارا لبخند زد.

-خیلی خوش می‌گذرد، این‌طور نیست؟

-می‌تواند همیشه همین‌طور باشد، فیلیپ.

-منظورت چیست؟

-ما می‌توانیم ازدواج کنیم.

و مسئله این بود. فیلیپ چند روز اخیر را فقط به این مسئله فکر کرده بود. ...

-لارا، این امکان ندارد (ص. ۳۰۱).

</div>

Note: The back translation is quite close to the source text; the only divergence of meaning has happened when the translator deleted "and there it was out in the open" which contained an implied meaning that the matter has been discussed for the first time, and substituted it with "and this was the problem/matter". In this way, any reference to the fact that Lara had proposed, has been discarded.

Traditionally it is set that males propose and females accept (or reject), which is here violated by Lara. The act of proposing also represents power distribution, the proposer enjoying the major share. The TT has attempted to preserve this for Philip, contrary to the ST.

> 15. Lara sat in the car, waiting, panicky. I'm selling myself, she thought. Like a whore**.** But it's all I've got to sell, and at least he thinks I'm worth two hundred thousand dollars. My father never saw two hundred thousand dollars in his life. He was always too..." (p.77).

لارا در ماشین نشسته بود و با خود فکر می‌کرد [من دارم خود را به‌خطر می‌اندازم، ولی حداقل می‌دانم که همۀ تلاش خود را کرده‌ام. دویست‌هزار دلار. پـدرم در تمـام عمـرش دویست‌هزار دلار ندیده بود، او همیشه ...] (ص. ۶۹).

BT: Lara was sitting in the car and thinking with herself [I am putting myself in danger, but at least I know that I have done everything that I can. Two hundred thousand dollars. My father has not seen two hundred thousand dollars in his life, he has always …]

Note: It is not normal to hear a *man* to sell himself for money as a last resort to his problems – and even the thought of it does not cross his mind. On the other hand, though, the female mind has learnt to think differently. The very consideration and non-consideration of this idea, and the "normality" or "abnormality" of it being dependent on one's gender, defines this example as a sexist concept.

D. Translation of sexuality

All parts of the novel that initiated or involved intercourse were deleted and/or substituted with another setting rewritten by the translator. While even in these cases, Lara had a quite dominant role over her male partner (she picked them, she dumped them - or decided to move on to the next level with them) this violates the *normal* or cliché concept that the male person should have (complete) dominance.

As the examples were lengthy and most had been deleted in the TT, only one example is provided here to demonstrate the modifications done regarding the translation of sexuality.

16. MacAllister leaned forward. "I'm going to be frank with you, Lara. I find you very <u>attractive</u>. I'd like to go <u>to bed with</u> you. <u>Quid pro quo. That means...</u>

"I know what it means." Her face had turned to stone.

"Look at it this way. This is your chance to make something of yourself, isn't it? To own something, to be somebody. To prove to yourself that you're not like your father."

<u>Lara's mind was spinning.</u>

"You'll probably never have another chance like this again, Lara.

Perhaps you'd like some time to think it over, and..."
"No." Her voice sounded hollow in her own ears.
"I can give you my answer now." She pressed her arm slightly against her sides to stop her body from trembling. Her whole future, her very life, hung on her next words.
"I'll go to bed with you."
Grinning, MacAllister rose and moved toward her, his fat arms outstretched.
"Not now," Lara said. "After I see the contract." (p. 72).

مک آلیستر کمی خود را جلو کشید و گفت: لارا، بگذار با هم صادقانه برخورد کنیم. بـه نظر من تو زن بسیار زیبایی هستی. اگر حاضری با من باشی با هـم معاملـه مـی کنـیم. می دانی معنی این حرف چیست؟

صورت لارا مثل گچ سفید شده بود: بله. می دانم معنی این حرف چیست.

–بگذار از این زاویه به قضیه نگاه کنیم که این تنها فرصت تو برای داشتن چیزی است که به خودت تعلق داشته باشد. مگر نه؟ تا چیزی داشته باشی و برای خودت کسی باشی، تا به خودت ثابت کنی که مثل پدرت نیستی.

فکر لارا به همه جا می رفت.

–احتمالاً هیچ وقت چنین فرصتی برایت پیش نخواهد آمد. شاید قدری وقت می خـواهی که در این باره فکر کنی و ...

–نه، می توانم جوابم را همین الان بگویم. جوابت منفی است.

با دستانش به پهلوهایش فشار می داد تا نلرزد. آیندۀ او به ایـن کلمـات بسـتگی داشـت. سپس گفت: نمی توانم. هرگز نمی توانم.

مک آلیستر در حالی که لبخند می زد از جایش بلند شد و دستانش را بـه طـرف لارا دراز کرد: می خواستم تو را دقیق تر بشناسم، قصد واقعی ام تصاحب تو نبود.

لارا گفت: پس می توانم روی قرارداد حساب کنم؟ (ص. ۶۴-۷۰).

    In the ST example, we read that MacAllister is making a move on Lara and if Lara accepts his offer he will grant Lara's plea for the bank loan in return. Realizing that she has no other choice, Lara agrees on one condition to have the contract first. This is while in the TT the whole setting has changed, Lara's answer is a firm "no" to MacAllister's offer, implying that she does not want the money if it requires her to sell herself in return (the exact reply that is expected from a female in a same situation in the target

culture). Then, in the TT, MacAllister confesses that he was just testing Lara's self-respect. At the end, Lara's demanding "condition" in the ST "after I see the contract" is also changed to an innocent question "so I can count on the contract?" with a gash for its positive reply. The distribution of power is again here in favor of the male, his faulty act is covered and justified in the TT, while in the ST every element has been put to use to prove otherwise.

Other underlined parts of the example, contribute to the sexist effect of this short conversation. Like where Lara snaps back at MacAllister saying "I know what it means" to stop MacAllister from continuing any further, this is while in the Persian version MacAllister asks Lara if she understands what he has in mind and she says "yes, I know what it means" in a submissive tone. It also shows that Lara (female) only feels permitted to speak when MacAllister (male) is finished talking. To state differently, in the Persian version, Lara is either hushed or forced to reply while in the English it is all Lara's choice and she can easily interrupt MacAllister.

Conclusion

On the whole, in answering the research question, the translation choices have completely altered the main message of the ST. The ST fabula was mainly sexist, and the intention was to provoke a sense of independency, power and right in favor of females, encouraging the development of a feminine identity in the female readership. This was reflected in the ST via the special selection of lexes and structures that carried sexist ideological loads. The use of representing gender norm violations has caused a defamiliarization in the story-telling, questioning the naturalization of this discrimination in the realm of public and private relations.

The present case study shows that the TT was drastically different from the ST regarding the sexist and anti-sexist implications and intentions of the ST. In the TT, sexist lexes and structures were not properly transmitted; adaptations, censorship, and additions were done redundantly and excessively even where they were not necessary. There were numerous examples of (redundant) additions and even poor rewritings which were aberrant and most seemed to be the translator's own personal preferences. Deletions and implications were also excessively applied, which were not

compensated later throughout the translation; hence, the TT was neither faithful to the ST, nor did it read naturally and fluently. Loss of information was also observed. Moreover, the adjustments in the TT were sometimes irrelevant as it had completely changed the core message of the ST. Excessive adaptations were discovered along with some cases of lengthy deletions (exceeding entire paragraphs).

In the TT, Lara violated gender roles but it always came along with consequences – it seems that the translator manipulated his translation in a way to express Lara's misfortunes in life for all her faults violating the tradition. TT also signified the requisite role of the male characters to whom, Lara should be greatly in debt for her success and fulfillments.

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1. Ghazanari-Moghaddam, Sharifi-Moghaddam, and Sharififar's (2014) proposed CDA framework for sexist data detection:

   I. Referential meaning
   - a. Address terms
   - b. Marked gender terms
   - c. Names and pronouns

   II. Connotative meaning
   - a. Address terms, epithets, General Terms
   - b. Gender specific accessories and material
   - c. Jobs and occupation
   - d. Adjectives
   - e. Type of verb

   III. Recognized female verbal and nonverbal behavior codes
   - a. Recognized female verbal behavior
   - b. Recognized female nonverbal behavior
   - c. Violated behavior codes

   IV. Recognized male verbal and nonverbal behavior codes
   - a. Recognized male verbal behavior
   - b. Recognized male nonverbal behavior
   - c. Violated behavior codes

2. BT stands for Back Translation of the Persian equivalent.