



Canon, Bestseller, and Peripheral Novels: Does the Position of Literary Works in the English Literary Polysystem Influence the Iranian Translators' Translational Behavior at the Textual Level?

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Abstract

The present study sets out to investigate whether the position of literary works in the English literary polysystem influences the Iranian translators' translational behavior at the textual level. Given the prominent position of canon and bestseller novels in English literary polysystem, the study intends to find out whether the translators of canon and bestseller novels are faithful to their source texts, and whether the translators of peripheral novels tend to adopt target language norms and translate much more freely than the translators of canon and bestsellers novels. To this end, based on a descriptive-comparative method, nine English novels comprising three canons, three bestsellers, and three peripherals were selected and compared with their Persian translations using Berman's (1985) deforming tendencies. The comparison showed that the position of literary works in English literary polysystem does not have a considerable role in the Iranian translators' translational behavior at the textual level, and the translators attempt to produce a target language-oriented translation to suit the needs of target readers.

Keywords: Canon Novels, Bestseller Novels, Peripheral Novels, Deforming Tendencies, Position of Literary Works, Berman

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Introduction

Translating western literary works was incorporated in the Iranian literary polysystem in the 19th and early 20th century which led to the development of the Persian literary polysystem as well as the emergence of novel in European style. A closer look at these translations reveals that powerful European languages such as French and English, according to Karimi Hakkak (1995), were the principal mediums for translation into Persian. The relationships between these two languages and Persian are by no means those of equal partners. According to De Swaan (2001), some language groups and cultures such as English and French have a greater weight and a somewhat more important role in the world system than marginalized languages which lack influence on developments in other language communities.

This discussion, as Casanova (2010), Wolf and Fukari (2007), De Swaan (2001), and Heilbron (1999) put it, leads us to the distinction between central and peripheral languages in sociologically aware approaches to translation. In his global language system, De Swaan (2001) distinguishes four rungs in the hierarchy among world languages with English as the hyper central language, French as a central language, and Persian as a peripheral one. The reason for this classification varies among different scholars. Whereas Casanova (2010) and Bourdieu (1986) consider the cultural capital of the language community as an important factor in distinguishing different languages, scholars like Heilbron (1999) assign languages to the central/peripheral ranking according to the share of translations from those languages in the world market for translated books. Peripheral language communities, with little cultural capital, in Bourdieu's (1986) terms, use carefully selected translations to import ways of thought, ideological substrates, and various cultural influences. The reception and nature of these influences, according to Rion (2009), whether they bring innovation into the home literary system or reinforce the canons, will depend on the place the work occupies in the new literary system.

The centrality of English in the language hierarchies is reflected in the number of translations from English into other languages. As Curwen (1986) puts it, 40 percent of all translated books worldwide around 1980 were translated from English. This is especially true about translated children's literature into Persian which according to Ansari, Vazirpour Keshmiri and Ghasemi (2013), by far exceeds originally written children literature.

Translation strategies and translators' behavior differ when texts get translated from or into central or peripheral languages. As Venuti (1995) puts it, translators who translate into a central language decide much more freely how to translate a text, that is, what to leave out, add, explain, and change and the translations were adapted much more to the target reader than do translations into a peripheral language, where the translators are following the original more faithfully, sometimes to the point of a foreignizing translation. This is also discussed in Berman's (1985) deforming tendencies where he states that translations into peripheral languages open the foreign work to the readers in its utter foreignness while translations into a central language remain faithful to the source text. This is shown in a case study by Hrastelj (2014 as

cited in Moe, Žigon & Južnič, 2019), where she seeks to show what differences arise concerning respecting translation norms in translation from English as a hyper-central language into German as a central language and Slovene as a peripheral language. The analysis showed that the German translator took greater freedom with the translation than the Slovak translator.

Given that translation from a central language into a peripheral one tends to keep the foreign trace in the translation and respect its otherness, it is interesting to find out whether all texts that are translated from a hyper-central language are treated the same, regardless of their position in the source language literary polysystem. That is to say, the present study intends to see whether the importance and (inter)-national recognition of literary works in English and their position in the source language polysystem influence Iranian translators' translational behavior in their approach to the source text.

Methodology and Theoretical Framework

This study intends to find out whether the position of literary works in the source language literary polysystem influences the Iranian translators' translational behavior at the micro-textual level. To this end, three English canon, bestseller, and peripheral literary works were chosen and compared to their Persian translations, using Berman's (1985) twelve deforming tendencies. These tendencies are (1) rationalization: this tendency affects syntactic structures such as punctuation, sentence structure, sentence order, even tendency to generalization and translation of verbs by substantives; (2) clarification: making clear and explicit what the writer does not wish to write explicitly in the ST; (3) expansion: it means overtranslation which adds nothing but reduces the clarity of the work's voice; (4) ennoblement: rewriting of the original text in a more elegant style. In poetry it is poetization and in prose it is rhetorization; (5) qualitative impoverishment: replacement of original text terms, expression and figures with its equivalents that lack sonorous richness or iconic richness; (6) quantitative impoverishment: refers to lexical loss, i.e., rendering multiple words into fewer words in translation; (7) destruction of rhythms: rhythm of the text will be destroyed if punctuation and word order are deformed; (8) destruction of underlying networks of signification: destruction of the linkage of certain words make sense throughout the text; (9) destruction of linguistic patterning: grammar and syntactic structures get deformed; (10) destruction of vernacular networks or their exoticization: this deformation relates to patterns of language and local speech in which exclusion of these local speech in translation lead to loss of conveyed meaning in the source language; (11) destruction of expressions and idioms: replacing the proverbs and idioms of SL by their equivalents in TL which fails to convey the exact meanings of the source text; and (12) effacement of the superimposition of languages: elimination of co-existent different form of source language such as idiolect or dialect in target language (Venuti, 2012). Berman's (1985) twelve deforming tendencies were used to find out whether all the source texts were treated the same and remained faithful to their origins, regardless of their importance in the source language polysystem, or the translators treated the source texts differently owing to their importance in the source literary polysystem. Having consulted six authentic social cataloging websites like

Goodreads, *The Guardian*, *The New Canon*, *The New York Times*, *Amazon*, and *Vulture* and having interviewed five professors of English literature from the University of Tabriz, the corpus of the study was selected. The canons were selected using the list of canon books on *The New Canon*, *The Guardian*, and *Vulture* websites and also the recommendations of five English literature professors from the University of Tabriz. *The New Canon* website focuses on great works of fiction and the finest literature of the current era which are gaining recognition as the new classics of our time. *The Guardian* and *Vulture* provide the list of canonical novels written in English every year.

The bestsellers were selected from the list of bestsellers books on *The New York Times*, *Amazon*, and *Goodreads* websites. These websites provide the sales rank of literary works which acts as an indicator of their popularity among the readers. Similarly, *Goodreads* is an online community of readers sharing book recommendations that enable the readers to find out the names of popular and classic books. Finally, the peripheral novels were selected using *Goodreads* and *Amazon*. These novels were not found on the list of bestsellers books and scored a very low sales rank on *Amazon*. The corpus of the study was chosen randomly from these lists.

Since there are several translations available for these novels in Persian, the researchers chose the ones that were published first. The researchers also contacted the publishers of the novels in April 2020 to make sure that they were aware of the position of the novels in English literary polysystem and they affirmed that they have consulted social cataloging systems before setting out to do the translations and they were aware of the position of the novels in the source language literary polysystem.

The canon novels are:

1. *Handmaid's Tale* is a dystopian novel by Canadian author Margaret Atwood published by McClelland and Stewart in 1985
2. *A Dance with Dragons* by American author George R. R. Martin published by Voyager books UK and Bantam Spectra US in 2011
3. *The Road* is a 2006 novel by American writer Cormac McCarthy published by Alfred A. Knopf in 2006

The Persian translation of the canon books are:

سرگذشت ندیمه، مترجم سهیل سمی، انتشارات ققنوس، سال نشر 1386
رقص با اژدهاها، مترجم رویا خادم الرضا، انتشارات ویدا، سال نشر 1391
جاده، مترجم صنوبر رضاخانی، انتشارات قطره، سال نشر 1389

The bestsellers are:

1. *Me before You* is a romance novel written by Jojo Moyse and published by Michael Joseph in 2012
2. *Harry Potter and Sorcerer's Stone* is a series of fantasy novels written by British author J. K. Rowling published by Scholastic 1998
3. *The Girl on the Train* by British author Paula Hawkins published by Riverhead (US) in 2015

Bestsellers' Persian translations are:

من پیش از تو، مترجم مریم مفتاحی، انتشارات آموت، سال نشر 1394
هری پاتر و سنگ جادو، مترجم سعید کبریایی، انتشارات کتابسرای تندیس، سال نشر 1379
دختری در قطار، مترجم علی قانع، انتشارات کتاب کوله پشتی، سال نشر 1395

And finally, the peripheral novels are as follow:

1. *It Ends with Us* is a romance novel by Colleen Hoover published by Atria Books in 2016
2. *No Country for Old Men* is a novel by American author Cormac McCarthy published by Alfred A Knopf in 2005
3. *Digital Fortress* is a techno-thriller novel written by American author Dan Brown and published by St. Martin's press in 1998.

The peripheral novels are translated as:

ما تمامش می‌کنیم، مترجم آرتمیس مسعودی، انتشارات آموت، سال نشر 1396
جایی برای پیرمردها نیست، مترجم امیر احمدی آریان، انتشارات چشمه، سال نشر 1388
قلعه دیجیتال، مترجم حسن زیادلو، انتشارات زهره، سال نشر 1385

The Procedure of Data Collection and Analysis

Approximately 100 pages of the source texts and their translations were selected for the textual comparison. These include 30 pages from the beginning, 30 pages from the middle, and 30 pages from the end of each book. The Persian translations were compared with their source texts using Berman's (1985) twelve deforming tendencies to investigate the ways Iranian translators have treated the source texts which take different positions in the source language literary polysystem.

Data Analysis

Analysis of Canon Novels

In this section, three canon novels *Handmaid's Tale*, *A Dance with Dragons*, and *The Road* are compared and contrasted with their translations.

Analysis of *Handmaid's Tale*

Handmaid's Tale is one of the literary canons which is translated by Soheil Sommi into Persian. Having interviewed with the Publisher Qoqnoos (personal communication, April 2020), they claimed that they were aware of the canonical position of the novel in the world of literature, and they cited this important position and the fame of the author as the main motives for translating the book into Persian. Regarding the wide-spread recognition of the English novel, its canonical status, and the directionality of translation which is from a hyper-central language to a peripheral one, it was expected that the translator would follow the source text faithfully and s/he would not try to improve or correct the source text. However, having analyzed the

text, based on Berman's deforming tendencies, the researchers found some instances of ennoblement, expansion, and even destruction of rhyme of the source texts. Many mismatches were also found in the comparison.

Table 1. Ennoblement in *Handmaid's Tale*

| Title | Ennoblement |
|-------------------|--|
| Definition | Refers to the rewriting of the original text in a more elegant style. |
| Examples | <p>1. Powdering the dancers with a <u>snow of light</u>. گرد نور بر سر حضار در حال رقص می‌پاشید.</p> <p>2. The tulips are red, a <u>darker</u> crimson towards the stem, <u>as if</u> they have been cut and are beginning to heal there. لاله‌ها سرخند و به سمت ساقه <u>سرخگون‌تر</u>، <u>پنداری</u> زخم برداشته و حال رو به بهبودند.</p> <p>3. <u>The threshold</u> of a new house is a lonely <u>place</u>. درگاه این خانه جدید <u>وادی</u> تنهایی است.</p> |

As the above examples show, the translator used elegant Persian equivalents instead of plain equivalents.

Table 2. Rationalization in *Handmaid's Tale*

| Title | Rationalization |
|-------------------|---|
| Definition | This tendency affects syntactic structures such as punctuation, sentence structure, order, even tendency to generalization and translation of verbs by substantives. |
| Examples | <p>1. Like me, they listen at doors, <u>no doubt</u>, and see things even with their eyes. بی‌شک آنها هم مثل من پشت درها فال گوش می‌ایستند و حتی بدون نگاه کردن هم همه چیز را می‌بینند.</p> <p>2. I used to tease him about <u>being pedantic</u>. به خاطر این جور فضل فروشی مسخره‌اش می‌کردم.</p> <p>3. What does she envy me? چرا غبطه مرا می‌خورد.</p> |

The translator used discursive word order in sentences 1 and 2 by moving underlined expression to the beginning of the Persian translation and also used a different punctuation mark in sentence 3 in the way that the source text used a question mark at the end of the sentence but the target text had a period. All these modifications are done to respect the natural flow of language in Persian and to produce a target-oriented text.

Table 3. Expansion in *Handmaid's Tale*

| Title | Expansion |
|-------------------|--|
| Definition | Overtranslation adds nothing but reduces the clarity of the work's voice. |
| Examples | <p>I <u>hunger</u> to touch something, other than cloth or wood. I hunger to commit the act of touch.</p> <p>سر ایای وجودم غرق عطش لمس کردن چیزی غیر از پارچه و چوب است. یکسره مشتاق ارتکاب عمل لمس کردن هستم.</p> <p><u>Better her than me</u>, Rita said and I opened the door.</p> <p>ریتا گفت، به هر حال بهتره اون به جای من باشه. و من در را باز کردم.</p> <p>He said there was no corresponding word that meant to behave like a sister. Sororize, <u>it would have to be</u>, he said.</p> <p>اوگفت برای خواهرانه رفتار کردن کلمه‌ای نداریم، گفت <u>اگر بخواهیم از خودمان کلمه‌ای در آوریم، باید بگویم خواهریت</u>.</p> |

Table 4. Destruction of Linguistic Pattern in *Handmaid's Tale*

| Title | Destruction of linguistic pattern |
|-------------------|--|
| Definition | Berman believes that linguistic patternings of a text will be destroyed if punctuation and word order are deformed. |
| Examples | <p>The window is as open as it goes, there's a breeze, hot in the sunlight, and the white cloth blows across my face.</p> <p>پنجره کاملاً باز است. نسیم می‌وزد. از زیر نور داغ خورشید می‌گذرد و پارچه سفید را به صورتم می‌زند.</p> <p>From the outside I must look like a <u>cocoon</u>, a <u>spook</u>, face enshrouded like this, only the outlines <u>visible</u>, of <u>nose</u>, bandaged <u>mouth</u>, blind eyes.</p> <p>با این صورت پوشیده که فقط خطوطش معلومند، این <u>بینی</u>، <u>دهان</u> باند پیچی شده و چشمان نابینا حتماً از بیرون مثل <u>پيله</u>، مثل <u>چین</u> به نظر می‌رسد.</p> <p><u>What would she tell me</u>, about the Commander, <u>if she were here</u>?</p> <p><u>اگر او این جا بود</u>، در مورد فرمانده چه به من می‌گفت؟</p> |

Apart from the alterations in the number of commas between the Persian and the English texts which change the pause patterns in the source text and the translation, the translator changed the word order in the third sentence. These manipulations can change the linguistic patterns of the source text.

Mismatches in *Handmaid's Tale*:

1. Guns were for the guards, specially picked from the Angels.

اسلحه مختص نگهبان‌ها بود که از بین فرشته‌ها انتخاب می‌شدند.

2. Sunlight comes in through the window too and falls on the floor, which is made of wood, in narrow strips, highly polished.

نور خورشید از میان پنجره به داخل می‌خزد و روی کف اتاق پخش می‌شود.

The word Angels, a proper noun with the capital letter, was given its literal meaning in the Persian translation.

The underlined relative clause in the second example was omitted in the target text.

Although the source text enjoys the status of a canon in the source literary polysystem, the translation does not seem to follow the source text closely, and it adapts much more to the target readers' expectations.

Analysis of *The Road*

This canonical book is translated by Sanobar Rezakhani who has 12 literary translations and published by Qatre publication in Iran. According to the interview with the publisher (personal communication, April 2020), they claimed that McCarthy, the author of the book, is a renowned, prolific writer with a lot of international prizes and that is the main reason for translating his book in Iran. Having compared the source with the target text, the researchers determined that there were many manipulations in the translation and the translator sought to adapt the text as closely as possible to the target reader.

Table 5. Ennoblement in *The Road*

| Title | Ennoblement |
|------------|--|
| Definition | Refers to the rewriting of the original text in a more elegant style. |
| Examples | When he woke in the woods in the dark and the cold of the night he'd reach out to touch the <u>child sleeping</u> beside him. در تاریکی و سرمای شب جنگل بیدار شد و دستش را دراز کرد تا <u>کودک آرمیده</u> در کنارش را لمس کند. a raw <u>red</u> mudbank کپه‌ای خاک <u>سرخ فام</u> The lake <u>dark glass</u> and window lights coming on along the shore. فقط <u>آبگینه‌ی</u> تاریک دریاچه و پنجره‌های روشن خانه‌ها را در امتداد ساحل می‌دیدند. |

The Persian equivalents in the examples are more eloquent than in the source text.

Table 6. Rationalization in *The Road*

| Title | Rationalization |
|------------|--|
| Definition | This tendency affects syntactic structures such as punctuation, sentence structure, order, even tendency to generalization and translation of verbs by noun forms. |

And we're still going south

و هم چنان به سوی جنوب می‌رویم؟

So we'll be warm.

Examples

اون جا گرم می‌شیم؟

standing there in the wind, wrapped in their blankets, watching for any sign of a fire or a lamp.

پتویچه در معرض باد ایستادند و در جستجوی نشانی از آتش یا نور فانوس، اطراف را نظاره کردند.

The translator changed the source text statements into Persian questions. Furthermore, the translator used discursive sentence order in Persian for sentence 3. By recomposing the English sentence and the change of punctuation, the translation deforms the original text.

Mismatches in *The Road*:

1. Crouching there pale and naked and translucent, its alabaster bones cast up in shadow on the rocks behind it.

سایه لخت و مات استخون‌های مرمرینش روی صخره‌های پشت سر افتاده بود

2. Grimacing at the day.

انگار که به دنیا دهن کجی می‌کرد.

The underlined phrase in the first sentence was not translated in Persian and in the second example, the underlined word “day” was given the wrong equivalent “دنیا”.

Concerning the above examples, one may reasonably assume that the reception of the translation among the target readership is important in the Iranian context and there are some deviations from the source text to achieve a natural text in Persian.

Analysis of *A Dance with Dragons*

This book was translated by Roya Khademoreza, who has 36 literary translations, and it was published by Vida publications in Iran. Similar to the previous cases, the publisher was aware of the status of the novel in the source language literary polysystem. The publisher claimed in the interview (personal communication, April 2020) that the publishing house usually checks the websites like *Amazon*, *Goodreads*, and *the New York Times* before translating a book to make sure that the book is well-known and popular among the international readers. However, after analyzing the translation, the researchers found lots of Destruction of Linguistic Patternings and

mismatches in Persian translation. The poor translation of this canon book persuaded the researchers to contact the publisher and ask about the reason. The publisher, acknowledged (April 2020) the poor quality of the translation and stated that the product needs a complete revision.

Table 7. Destruction of Linguistic Patternings in *A Dance with Dragons*

| Title | Destruction of Linguistic Patternings |
|------------|--|
| Definition | Grammar and syntactic structures get deformed. |
| Examples | <p><u>A sigh of piney wind</u> brought the man-scent to him, over fainter smells that spoke of fox and hare, seal and stag, even wolf.</p> <p>باد بوی آدم‌ها را برایش آورده بود؛ همراه با بوی روباه و خرگوش، شیر دریایی و گوزن شمالی و حتی گرگ‌ها.</p> <p>Varamyr <u>Sixskins</u> was a name <u>men feared</u>.</p> <p>وارامیر <u>شش پوست</u> مرد ترسناکی بود.</p> |

The phrase in the first sentence was translated to a simple noun in Persian and in the second sentence, the underlined proper noun was given a literal meaning in Persian.

Mismatches in *A Dance with Dragons*

1. A child's flesh, he thought, remembering Bump.

با خودش گفت: «گوشت نوزاد. گوشت انسان»

2. All around the carcasses, the frozen snow turned pink and red as the pack filled its bellies.

زمین پوشیده از برف اطراف اردوگاه صورتی و سرخ شده بود.

3. yet Loptail still came when father called him.

با این حال هنگامی که پدر سگ سوم را صدا کرد، حیوان آمد.

In these examples, the underlined words had inaccurate equivalents in the Persian language.

Statistics of Berman's Tendencies in Canon Novels

In this section, the researchers present the frequency of tendencies and mismatches which occurred in the first 30 pages of *Handmaid's Tale*, *The Road*, and *A Dance with Dragons*.

Table 8. Frequencies of Tendencies and Mismatches in *Handmaid's Tale*

| Tendencies | number |
|-----------------------------------|---------------|
| Ennoblement | 12 |
| Rationalization | 7 |
| Expansion | 7 |
| Destruction of rhythm | 5 |
| Qualitative impoverishment | 1 |
| Mismatches | 12 |

Table 9. Frequencies of Tendencies and Mismatches in *The Road*

| Tendencies | number |
|---|---------------|
| Ennoblement | 16 |
| Rationalization | 5 |
| Expansion | 3 |
| Destruction of linguistic patterning | 1 |
| Mismatches | 5 |

Table 10. Frequencies of Tendencies and Mismatches in *A Dance with Dragons*

| Tendencies | number |
|---|---------------|
| Destruction of linguistic patterning | 8 |
| Rationalization | 4 |
| Clarification | 3 |
| Destruction of Rhythm | 3 |
| Mismatches | 40 |

As the above statistics show, there are some instances of ennoblement, rationalization, and expansions in the translations of canon novels. This implies that the translators attempt to produce a target text-oriented translations and the prominent position of the texts in the source language does not encourage the translators to follow the source text closely.

Analysis of Bestsellers

In this section, three bestsellers *Harry Potter and Sorcerer's Stone*, *Me before You*, and *The Girl on The Train* are compared and contrasted with their translations.

Analysis of *Harry Potter and Sorcerer's Stone*

This book was translated by Saeed Kebriaei who has 63 literary translations and published by Ketabsaraye Tandis publications in Iran. The publisher claimed (personal communications, April 2020) that they were aware of the status of the novel in the source language literary polysystem through consulting the websites like *Amazon and New York Times*.

Table 11. Ennoblement in *Harry Potter and Sorcerer's Stone*

| Title | Ennoblement |
|-------------------|--|
| Definition | Refers to the rewriting of the original text in a more elegant style. |
| Examples | <p>1. Mr. Dursley <u>stopped dead</u> آقای دورسلی از ترس خشکشی زد.</p> <p>2. As he had expected, Mrs. Dursley looked <u>shocked and angry</u>. چنان که انتظار می‌رفت خانم دورسلی از این حرف‌ها جا خورد و برافروخته شد.</p> <p>3. "Well, I just thought... maybe... it was something to do with... you know... <u>her crowd</u>." فکر کردم.... گفتم شاید به جورایی با <u>خانواده‌ی خواهرت</u> ربط داشته باشن.</p> |

In the sentences above, the Persian translations are more elegant than the words in the source text.

Table 12. Rationalization in *Harry Potter and Sorcerer's Stone*

| Title | Rationalization |
|-------------------|---|
| Definition | This tendency affects syntactic structures such as punctuation, sentence structure, order, even tendency to generalization and translation of verbs by noun forms. |
| Examples | <p>1. "It must be really <u>annoying</u>." حتما خیلی زجر می‌کنی نه؟</p> <p>2. And don't you dare let it burn, یه وقت نسوزه‌ها فهمیدی؟</p> <p>1. There was no point in worrying <u>Mrs. Dursley</u>; چرا باید همسرش را نگران می‌کرد؟</p> |

The punctuation marks such as period, comma, and semicolon in the source text were changed to the question mark in the Persian text.

Table 13. Destruction of Linguistic Patterning in *Harry Potter and Sorcerer's Stone*

| Title | Destruction of linguistic patterning |
|-------------------|--|
| Definition | Grammar and syntactic structures get deformed. |
| Examples | 1. The table <u>was almost hidden beneath all Dudley's birthday presents</u> . |

هدیه‌های دادلی تمام میز را پوشانده بود و سطح آن اصلاً دیده نمی‌شد.

2. The Dursleys had everything they wanted, but they also had a secret, and their greatest fear was that somebody would discover it.

آنها خانواده مرفهی بودند و هیچ کم و کسری نداشتند اما در این خانواده رازی وجود داشت که نباید برملا می‌شد.

3. “You could just leave me here,”

من خودم می‌تونم تنها تو خونه بمونم

In the first sentence, the passive voice was changed to active in Persian. In the second and third sentences points of view were changed in the translation to produce a fluent text in Persian.

Mismatches in *Harry Potter and Sorcerer’s Stone*:

1. Mr. Dursley, however, had a perfectly normal, owl-free morning.

با این حال آقای دورسلی بی‌خبر از جغدها روز دیگری را آغاز کرد.

2. It was on the corner of the street that he noticed the first sign of something peculiar -- a cat reading a map.

اولین صحنه غیر عادی آن روز گریه‌ای بود که نقشه‌ای می‌خواند.

3. Dursley couldn’t bear people who dressed in funny clothes -- the getups you saw on young people!

او اصلاً افرادی را که لباس‌های عجیب به تن می‌کردند نمی‌پسندید.

The underlined clause in the first example is not a correct rendition of the source sentence. Moreover, there are many omissions in examples two and three.

The above examples show that the translator had a target-oriented translation and produced a fluent translation.

Analysis of *Me before You*:

This book was translated by Maryam Meftahi who translated 36 literary works and published by Amout publication in Iran. Although both publisher and translator were aware of the position of the book in source culture, the researchers found lots of mismatches and wrong translations in the text.

Table 14. Ennoblement in *Me before You*

| Title | Ennoblement |
|-------|-------------|
|-------|-------------|

| | |
|-------------------|--|
| Definition | refers to the rewriting of the original text in a more elegant style. |
| Examples | <p>1. He glances up at the screeching sound, the <u>rude blare</u> of a horn. صدای گوش خراشی می‌آید، ویل نگاه می‌کند. صدای ناخوشایند بوق اتومبیلی است.</p> <p>2. “Bernard.” Mum shot him a <u>warning look</u>, nodding toward Thomas. مامان چشم غره‌ای به بابا رفت و با تکان سر به توماس اشاره کرد.</p> <p>3. “Terrible. <u>Raining cats and dogs</u>.” افتضاح. چنان باران می‌آید که انگار سقف آسمان یاره شده. “But you’ve got to <u>look at the positive side</u>. ولی فقط نیمه پر لیوان را می‌بینی.</p> |

For the underlined English expressions elegant equivalents were given in Persian by the translator.

Table 15. Destruction of Linguistic Patterning in *Me before You*

| | |
|-------------------|---|
| Title | Destruction of linguistic patterning |
| Definition | Grammar and syntactic structures get deformed. |
| Examples | <p>Is that “<u>what we’re calling it now?</u>” حالا می‌گویی زورکی؟</p> <p><u>It’s weatherproof</u>, even though down here there is no weather to be protected from. با وجودی که زیرزمین از جریان باد و باران در امان است، اتاقک از نوع ضد باد و باران ساخته شده.</p> <p>“<u>The sooner you get another job, babe, the better.</u>” عزیزم بهتر است هر چه زودتر کاری برای خودت دست و پا کنی</p> |

In the first sentence the cleft sentence “what we are calling it now” was translated to an adverb «زورکی» in Persian. In the second sentence, besides discursive word order, the active voice was changed to passive and the double comparative structure was translated to a simple sentence.

Mismatches in *Me before You*:

1. I looked up, just able to hear the familiar creak of the ironing board.
سرم را بالا گرفتم. صدای همیشگی فش فش اتو به گوشم رسید.
2. “I’ll ring them to confirm the absence of bottom wiping. But if that’s the case, you’ll go along for the interview?”

زنگ می‌زنم و می‌پرسم. اگر همه چیز خوب بود، خودت تنهایی می‌روی مصاحبه؟

3. “Because I’d get so much more out of offering a Bargain Bucket than Chicken McNuggets? I don’t think so.”

نه، خودم این طور فکر نمی‌کنم. (بقیه ترجمه نشده)

In the first sentence, the translator changed the sound of the board in English to the sound of iron in Persian. In the second and third sentences, some parts were left untranslated.

Analysis of *The Girl on the Train*:

This book, which was published by Ketab Kooleposhti publication, was translated by Ali Ghane who has 17 literary translations in his resume. Having analyzed the text, the researchers found some destruction of linguistic patterns and mismatches in the translation. The researchers contacted the translator (April 2020) to find the reason for the mismatches and the inaccurate translation. The translator stated that translation is a profession for him to earn his living and to run a family and it is important to translate and publish the book before other translations could occupy the market.

Table 16. Ennoblement in *The Girl on the Train*

| Title | Ennoblement |
|-------------------|---|
| Definition | Refers to the rewriting of the original text in a more elegant style. |
| Examples | <p>I know this house <u>by heart</u>.</p> <p>این خانه را با تمام وجودم می‌شناسم.</p> <p>They are a perfect, <u>golden couple</u>.</p> <p>آنها یک زوج بی‌نظیر و خوشبخت هستند.</p> <p>although the place <u>itself is bad enough</u>, a 1960s new town,</p> <p>خیابان‌هایش جنگی به دل نمی‌زند؛ شهری جدید که سال 1960 پا گرفت.</p> |

The expressions in the source text were given more elegant equivalents in Persian.

Table 17. Destruction of Linguistic Patterning in *The Girl on the Train*

| Title | Destruction of linguistic patterning |
|-------------------|--|
| Definition | Grammar and syntactic structures get deformed. |
| Example | <p>They’re <u>slow to answer</u>,</p> <p>آهسته جواب می‌دهند.</p> <p>Cathy and I <u>were</u> friends at university.</p> |

کتی و من از دوران دانشگاه باهم دوست هستیم؛

In the first sentence, the word “slow” which means “reluctant” was given a literal meaning of the word. In the second sentence, there is a change of tense from past to present.

Table 18. Destruction of Rhythm in *The Girl on the Train*

| Title | The destruction of rhythms: |
|------------|--|
| Definition | Berman believes that rhythm of the text will be destroyed if punctuation and word order are deformed. |
| Examples | Beautiful <u>sunshine</u> , cloudless <u>skies</u> , no one to play <u>with</u> , nothing to do. آفتاب زیباییست و کسی همراه نیست و کاری برای انجام دادن ندارم. They're a <u>match</u> , they're a set. They're <u>happy</u> , I can tell. آنها چفت هم هستند و می‌توانم بگویم شاداند. Beautiful sunshine, <u>cloudless skies</u> , <u>no one to play with</u> , nothing to do. آفتاب زیباییست و کسی همراه نیست و کاری برای انجام دادن ندارم. |

In the sentences above, the number of commas and periods was reduced in the Persian language.

Mismatches in *The Girl on the Train*

1. I think about the bundle of clothes on the side of the track and I feel as though my throat is closing up.

ترجمه نشده.

2. I see them as others do not;

من آنها را طور دیگری می‌بینم،

In the above examples, the first English sentence was not translated into Persian, and the translation of second example was not precise.

As the above examples show, the translation is target language-oriented and prefers fluency over faithfulness to the source text. This view could also be supported by the interview (April 2020) of one of the translators with the researchers where he maintained that economic rationality and target language orientedness are important aspects in translating the texts.

Statistics of Berman's Tendencies in Bestseller Novels

In this section, the statistics of the frequencies and mismatches of the first 30 pages of three bestsellers namely *Harry Potter and Sorcerer's Stone*, *Me before You*, and *The Girl on the Train* are presented.

Table 19. Frequencies of Tendencies and Mismatches in *Harry Potter and Sorcerer's Stone*

| Tendencies | number |
|--------------------------------------|--------|
| Ennoblement | 7 |
| Rationalization | 5 |
| The destruction of rhythm | 5 |
| Expansion | 4 |
| Destruction of linguistic patterning | 4 |
| Quantitative impoverishment | 2 |
| Mismatches | 75 |

Table 20. Frequencies of Tendencies and Mismatches in *Me before You*

| Tendencies | number |
|---------------------------------------|--------|
| The destruction of rhythm | 5 |
| Expansion | 5 |
| Destruction of linguistic patterning | 4 |
| Clarification | 4 |
| Ennoblement | 3 |
| Destruction of expressions and idioms | 3 |
| Qualitative impoverishment | 1 |
| Mismatches | 32 |

Table 21. Frequencies of Tendencies and Mismatches in *The Girl on the Train*

| Tendencies | number |
|--------------------------------------|--------|
| Destruction of linguistic patterning | 5 |
| The destruction of rhythms | 4 |
| Rationalization | 3 |
| Expansion | 1 |
| Mismatches | 75 |

As the above numbers show, there are many instances of mismatches in the Persian translations of the bestsellers. The reason for the high number of mismatches in the translations of bestseller novels might be the haste of publishers to translate and publish the books before other publishing houses. There are also some instances of ennoblement and rationalization, which shows that the translators are trying to produce fluent translations in the receiving culture.

Analysis of Peripheral Novels

In this section, three peripheral novels *Digital Fortress*, *It Ends with Us*, and *No Country for Old Men* are compared and contrasted with their translations.

Analysis of *Digital Fortress*

This novel was published by Zohreh publications and translated by Hasan Ziadlou who has 28 literary translations in his resume. Having analyzed the text, the researchers found that the book had an acceptable translation based on Berman's deforming tendencies because it had much fewer deforming tendencies.

Table 22. Ennoblement in *Digital Fortress*

| Title | Ennoblement |
|------------|--|
| Definition | Refers to the rewriting of the original text in a more elegant style. |
| Examples | <p>Somewhere in the distance a deafening bell began to <u>ring</u>. جایی در دوردست زنگ کر کننده‌ای شروع به <u>نواختن کرد</u>.</p> <p>It was <u>home</u> to the best cryptographic minds on the planet. این جا <u>مامن</u> بهترین مغزهای روی زمین بود که رمزنگاری می‌کردند.</p> <p>The commander's voice <u>turned suddenly stern</u>. صدای فرمانده <u>دفعتا به عیوسی گرایید</u>.</p> |

The Persian translation of underlined expressions is more elegant than the source text.

Table 23. The Destruction of Rhythm in *Digital Fortress*

| Title | The destruction of rhythms: |
|------------|---|
| Definition | Berman believes that rhythm of the text will be destroyed if punctuation and word order are deformed. |
| Examples | <p>Half a mile ahead Susan repeated the entire procedure at an equally imposing electrified fence. حدود نیم مایل جلوتر، سوزان کنترل نه‌ای را در مقابل یک نرده با حفاظ پر هیبت الکتریکی تکرار کرد.</p> |

The guard admired Susan as she began her walk down the cement causeway.

همچنان که سوزان شروع به طی مسیر در جاده سیمانی جلویش کرد، نگهبان در دل او را تحسین کرد.

As Susan reached the end of the tunnel, a circular, vault-like door blocked her way.

همچنان که سوزان به آخر تونل رسید، در قوسی شکل سر راهش را سد می‌کرد.

In these sentences either one comma was added to the Persian text or it was omitted.

Mismatches in *Digital Fortress*

1. It's ingenious, really.

این کارش هدف نداشته است.

2. As she sipped at the liquid, she gazed across at the window.

همچنان که آب را می‌نوشید، به پنجره‌های اطراف نگاه می‌کرد.

These sentences were given wrong translations in Persian.

As the examples show, the translator produced a target-oriented translation in the Persian language though he was very careful in his translation.

Analysis of *It Ends with Us*

This novel was translated by Artemis Masoudi, who translated 13 literary works and this novel was published by Amout publication.

Table 24. Ennoblement in *It Ends with Us*

| Title | Ennoblement |
|------------|--|
| Definition | Refers to the rewriting of the original text in a more elegant style. |
| Examples | when the night sky is clear enough to literally feel the <u>grandeur of the universe</u> . وقتی آسمان آن قدر صاف است که می‌توان شکوه کاینات را به معنی واقعی کلمه احساس کرد. the guy <u>doesn't stop</u> with just one kick. به یک لگد بسنده نمی‌کند. |

To be honest, I'm a little envious.

صادقانه بگویم، کمی به او غبطه می‌خورم.

Better equivalents were given to underlined words in the Persian language.

Table 25. Destruction of Linguistic Patternings in *It Ends with Us*

| Title | Destruction of linguistic patternings |
|-------------------|--|
| Definition | Grammar and syntactic structures get deformed. |
| | I expect the stairwell <u>to spit</u> a human out onto the rooftop. فکر کردم کسی از راه پله به داخل پشت بام <u>پرتاب</u> شده است. |
| Examples | His eyes meet mine and he just stares, hard, like all my secrets <u>are</u> right there on my face. چشم‌هایش به صورتم دوخته می‌شود و همان طور خیره می‌ماند. مثل اینکه رازهایم روی صورتم <u>نوشته</u> شده است. |

In the above sentences, the translator offered different tense in the Persian language to the underlined verbs.

Table 26. Rationalization in *It Ends with Us*

| Title | Rationalization |
|-------------------|---|
| Definition | This tendency affects syntactic structures such as punctuation, sentence structure, order, even tendency to generalization and translation of verbs by noun forms. |
| Example | 1. But since the day I moved to Boston <u>two years ago</u> , I haven't had a backyard. اما از دو سال پیش که به بوستون نقل مکان کردم، حیاط خلوت و پاسیو ندارم و علف هرزی در دسترسم نیست. |

The translator moved the underlined phrase to the beginning of the Persian text to suit the Persian language style.

Mismatches in *It Ends with Us*

1. Dented his bumper, but didn't even put a scratch on the table.

پای ضربه زننده قر شد اما روی پاهای میز، حتی یک خط هم نیفتاد.

2. It fits him everywhere else, but his arms are huge.

همه جای بلوز اندازه است اما بازوهایش برایش تنگ است.

The Persian translations of the sentences above do not match with their source texts in English.

As these examples show, the translator is attempting to produce a target language-centered translation.

Analysis of *No Country for Old Men*

This book was translated by Amir Ahmadi Arian with 17 translations of literary works in his resume and it was published by Cheshmeh publication. This novel has an acceptable translation based on Berman's Deforming Tendencies.

Table 27. Ennoblement in *No Country for Old Men*

| Title | Ennoblement |
|-------------------|---|
| Definition | Refers to the rewriting of the original text in a more elegant style. |
| | the other <u>members of the party</u> |
| | دیگر <u>حضار بزم</u> |
| Examples | a jet of <u>bloodshot</u> and ran down |
| | فواره ای از <u>خون</u> پاشید و پایین لغزید. |
| | take you back there and <u>screw you</u> . |
| | می برم اون ور <u>حالت رو جا می‌آرم</u> . |

The translator offered elegant Persian equivalents for the English expressions.

Table 28. The Destruction of Rhythm in *No Country for Old Men*

| Title | The Destruction of Rhythm |
|-------------------|---|
| Definition | Berman believes that rhythm of the text will be destroyed if punctuation and word order are deformed. |
| | When he got to the foot of the talus he raised himself slowly and looked for the antelope. |
| Examples | وقتی به پایین شیب <u>رسید</u> ، آرام ایستاد و دنبال بزکوهی گشت. |
| | They'd not moved far from where he last saw them but the shot was still a good seven hundred yards. |

از جایی که بار قبل دیده بودشان خیلی تکان نخورده بودند، ولی بزی که می‌خواست بزند هنوز هفتصد یاردی با او فاصله داشت.

They stood with their heads up, all of them, looking at him.

همه بزها ایستاده بودند و سرشان را بالا آورده بودند و به سمت او نگاه می‌کردند.

In the sentences above, the number of commas either increased or decreased in the Persian text.

Table 29. Clarification in *No Country for Old Men*

| Title | Clarification |
|-------------------|---|
| Definition | Makes clear and explicit what the writer does not wish to be clear in the ST. |
| | The rifle would shoot half minute of angle groups. دقت تفنگ او تا نیم دقیقه انحراف زاویه‌ای بود. |
| | He raised his head and looked out across the bajada. سرش را بلند کرد و به دور دست نگاه کرد. |
| Examples | Even with the heavy barrel and the muzzle brake the rifle <u>bucked up off the rest</u> . حتا با آن لوله و قنداق سنگین لگد تفنگ طوری بود که <u>تسمه از روی شانه‌اش افتاد</u> . |

The underlined expressions were made clear in the Persian translation.

Mismatches in *No Country for Old Men*:

1. At the end of the ridge was a rockslide, a rough trail leading down.

در انتهای تیغه شیبی سنگی بود بر از بوته‌های خشک کندلیله

The above examples show that the translator has the receiving audience in mind and attempts to produce a fluent translation.

Statistics of Berman's Tendencies in Peripheral Novels

In this section, the researchers present the frequencies of tendencies and mismatches which occurred in the first 30 pages of *Digital Fortress*, *It Ends with Us* and *No Country for Old Men*.

Table 30. Frequencies of Tendencies and Mismatches in *Digital Fortress*

| Tendencies | number |
|------------|--------|
|------------|--------|

| | |
|--|---|
| Ennoblement | 4 |
| Rationalization | 1 |
| Expansion | 3 |
| Destruction of rhythm | 1 |
| Destruction of expressions and idioms | 1 |
| Mismatches | 8 |

Table 31. Frequencies of Tendencies and Mismatches in *It Ends with Us*

| Tendencies | number |
|---|---------------|
| Destruction of Linguistic Patterning | 5 |
| Rationalization | 3 |
| Expansion | 1 |
| Destruction of rhythm | 1 |
| Clarification | 1 |
| Mismatches | 10 |

Table 32. Frequencies of Tendencies and Mismatches in *No Country for Old Men*

| Tendencies | number |
|------------------------|---------------|
| Ennoblement | 6 |
| Rationalization | 3 |
| Expansion | 3 |
| Clarification | 2 |
| Mismatches | 8 |

As the above-mentioned numbers show, there are some instances of ennoblement, rationalization, and expansions in the translations. These tendencies show that the translators have the readers in mind and attempt to produce a target text-oriented translation in Persian to suit the needs of the readers.

Conclusion

This study intended to investigate whether the different positions of literary works in the source language literary polysystem affected the Iranian translators' translational behavior at the textual level. Having compared the source texts with their Persian translations, it was shown that all of the nine translations contained some translation

errors and deviations from the source texts and the translators attempted to produce texts that were fluent and target-oriented. Similarly, although the publishers were well aware of the canonical, bestsellers, and peripheral positions of the English novels, they attempted to publish fluent translations and by doing so persuade the readers to buy the translations. Moreover, in the process of comparing the source texts with the translations, it was revealed that bestseller novels contained high instances of mismatches and translation errors. The reason for this, according to the publishers, was the publishers' haste to publish the translations before other publishers to win the market. Finally, the study depicted that the position of the novels in the source literary system was important at the macro-level, i.e., in selecting the literary works for translation, and it did not affect the practice of translation at the micro-textual level.

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