

A Translation Criticism of the Persian Translation of “A**hole No More” Written by Xavier Crement

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Abstract

Translation is affected by the different meta-textual factors of target context such as, ideology, politics, norms, and culture, and the rule of fidelity or being faithful to the Source Text (ST) in the process of translation has been affected or breached by such these meta-textual factors. On the other hand, in recent years, Critical Discourse Analysis (CDA), as a multidisciplinary science derived from applied linguistics, has been entered the field of Translation Studies (TS) and has been used by the scholars of this field to reveal the hidden linguistic deviations and the possible roots of manipulation acts in the process of translation. In this regard, this study focused on the famous and bestseller book entitle, “A**hole No More” by Xavier Crement (1990), to critically compare and analyze its Persian translation with it and to reveal the root(s) of the manipulation strategies used by the Persian translator. The researcher applied Pirhayati’s (2019) model of translation criticism (TC) as the means for this comparative study. The results of the comparisons and analyses indicated that the Persian translation of this book is affected by the two factors of economic and ideology and depicted that the Islamic attitude, Islamic culture, and Islamic polices as the three main factors which root in the Islamic ideology caused the translator to employ the manipulation strategies. Those who may benefit from this research are translation students, translation trainers, translation criticizers, and the scholars of TS.

Keywords: A**hole No More, Ideology, Manipulation, Pirhayati’s (2019) model of TC, Translation Criticism (TC), Xavier Crement (1990)

INTRODUCTION

Translation, by considering its very basic definition, means being faithful to the ST in such a way that the items of form, all layers of meaning, message, and information must be preserved during the process of translation. But, as time went by, this definition was gradually changed and challenged by different meta-textual factors, including culture, ideology, religion, socio-cultural norms, politics, and linguistic patterns and the normative system of target language users. In recent years, TS was influenced by the approaches of the scholars of CDA and this multidisciplinary science as a powerful vehicle was employed for exploring and revealing the items of manipulation and deviation in

translation, and identifying the root(s) of biased translation. On the other hand, the act of translating from English to Persian never passes on a smooth and right path, because of the existence of socio-cultural gaps and differences. This act specially after the Islamic revolution of Iran has been more limited and affected by the powerful Islamic culture which was born and empowered after the Islamic revolution in 1979, and directly influenced by the Islamic policies of the Ministry of Culture and Islamic Guidance of Iran. In this regard, this study attempted to comparatively analyze the Persian translation of the book of Xavier Crement (1990) entitled, "A**hole No More" in order to answer these following questions:

- 1- Is the Persian translation of this original text affected by the ideological orientation of the Persian translator?
- 2- What meta-textual factors affected the Persian translation of this book, in terms of considering Pirhayati's (2019) model of TC at the textual level?
- 3- Do the Islamic attitude, Islamic culture, and Islamic policies of Iran, after the Islamic revolution, as the main and determinant elements affect the Persian translation of this English book?
- 4- Is the design of the cover pages of original book manipulated and changed? If yes? For what reason(s) or why?

The main purpose of this research is to depict that religious attitude, religious culture, and religious policies as the three important factors must be considered by the translator before performing his/her act of translation to determine the translatability or non – translatability of a particular ST, and to keep away any act of re-writing and manipulation from his/her translation.

LITERATURE REVIEW

Drugan (2017) foregrounded the concept of ethics in translation and interpreting situations. This study under the name of "Ethics and Social Responsibility in Practice: Interpreters and Translators Engaging with and beyond the Professions" reported the case related to a particular social work that a group of professional clients did completely rely on translators and interpreters' works, as well as social workers, and the students who for the first time have the experience of working as social workers (Drugan, 2017). This study indicated to the lack of paying enough attention to those professional clients and reached the result of requiring the ethical aspects of professional communication (Drugan, 2017). This study with establishing a trial of training for students of translation and interpreting which comprises pre-questionnaire training and post- questionnaire training emphasized on this point that translators and interpreters like other professional workers, such as medicines, judges, and other social workers must pass the formal ethics training in order to be qualified, and also to follow the laws of practice and ethics for the reasons related to professional performance and social responsibility (Drugan, 2017).

Liambo and Triyono (2018) focused on comparatively analyzing the English translations of the Indonesian headline news of the Indonesian news website, *B2B* which was

translated by Novita Cahyadi, the translator of *B2B*. In this research, they randomly selected twenty Indonesian headline news and applied the CD-TS model proposed by Al-Hejin (2012), which is adopted from CDA of Norman Fairclough (Liambo & Triyono, 2018). They lexically and grammatically analyzed the English translation of the selected news headlines and found some differences and changes which implemented by the translator in the process of translations (Liambo & Triyono, 2018). The changes were lexicalization, change of active into passive and vice versa, thematization, addition, and omission. The results of their research revealed that translator ideological orientation affected her translation and led to manipulations in the process of her translations (Liambo & Triyono, 2018). Their study indicated that the translator changed the original texts to adjust it to the culture of the English readers, and also to more attract the attention of them so that the news website can get prestigious (Liambo & Triyono, 2018).

Jansen (2019) in her article entitled, “I’m a Translator and I’m Proud: How Literary Translators View Authors and Authorship” emphasized on the role of translator as a creditable character in the process of translating the literary works. She stressed on keeping and preserving the rights of the author of ST in the process of translation, and also the way that translator perceives that his/her work is his/her text (Jansen, 2019). She clarified her words by expressing that the old contrasts in TS such as, creativity vs. fidelity must be revised and the notions of authorship and ownership must thoroughly and carefully be viewed, to reasonably distinguish ownership of translator over his/her work, as his/her product, from authorship (Jansen, 2019).

In another research, that was related to Bazayar, Soltani, and Talebzadeh (2019), the three Persian translations of the English political book entitled, “The Coup” written by Ervand Abrahamian (2015) were critically studied by the researchers. Their research was benefited from Three dimensional CDA Model proposed by Farahzad (2012), and three translations were comparatively and qualitatively analyzed with their corresponding English book at the textual, paratextual, and semiotic levels (Bazayar et al., 2019). At the textual level of critical analysis, their research revealed that the translation of Mohammad Ebrahim Fattahi (2013), as Target Text1 (TT1), was most polluted by manipulations (Bazayar et al., 2019). On the other hand, at the the semiotic level, their study showed that the most semiotic/visual manipulations related to the translation of Nasser Zarafshan (2014), as TT3 (Bazayar et al., 2019). Their study illustrated that translators by using many different manipulation strategies can achieve their particular ideological goals (Bazayar et al., 2019).

The another attempt is referred to the study of Amirdabbaghian and Shunmugam (2019a) with concentrating on critically studying the three Persian translations of the famous political novel, *Nineteen Eighty-Four* written by George Orwell (1949) that were produced before and after the Islamic revolution in Iran, in order to reveal the ideological impacts of social condition in pre and post – revolutionary era in Iran. The research was conducted on the basis of the second level of the TC model proposed by Farahzad (2012), paratextual level, and the theory of manipulation of André Lefevere (1992) to examine the lexical choices of the Persian translators (Amirdabbaghian & Shunmugam, 2019a). The Persian translations which were selected, as the data of this critical study belonged

to Mehdi Bahreman (1976), Zhila Sazegar (1980) and Saleh Hosseini (1982) (Amirdabbaghian & Shunmugam, 2019a).

The other similar attempt is the study of Li (2019) that was related to the translation (subtitling) of the political documentaries in China. The data were the translation of *China's Challenges* and *The Road to Revival* that were gathered from two different Chinese documentary TV channels (Li, 2019). The extracted samples from the translation of *China's Challenges* were 26 including English to Chinese, and Chinese to English, and the extracted samples from the translation of *The Road to Revival* were 11 including Chinese to English (Li, 2019). The results of the research proved that the subtitle versions (both English to Chinese, and Chinese to English) of *China's Challenges* exhibited most departures, while the subtitled versions of *The Road to Revival* did not indicate to the robust evidences of departures (Li, 2019). The study also depicted that political, cultural, and aesthetic factors were the three determinants that caused changes and manipulations (Li, 2019).

Similarly, Nakhaei (2019) studied the effect of ideology and power on the translations of *Khayyám's Quatrains* that were translated into English by Edward FitzGerald (1859, 1868, 1872, 1879, 1889). The research indicated that FitzGerald's (1859, 1868, 1872, 1879, 1889) translations can be categorized as adaptation and the connection of the textual features like cultural, historical, ideological, and philosophical elements were lost to some extents (Nakhaei, 2019). The research pointed that the power and ideology of the Victorian age was entered Khayyám's philosophical and mystical set of beliefs, and also his work was affected by the poetic form of the Victorian age to the extent that the translation of FitzGerald (1859) can be considered as the brilliant sample of 19th century English literature (Nakhaei, 2019). The researcher further clarified by pointing to the critiques of his translations that in terms of them, his title of translations was called and named as the *Rubáiyát of FitzOmar* which illustrated the extent of his freedom in translating the work of this Persian poet (Nakhaei, 2019). The researcher concluded that translator's vision, ideology, and his colonialism values led to deviation and distortion of *Khayyám's Quatrains* in each of his five translations (Nakhaei, 2019).

Another research which belonged by Amirdabbaghian and Shunmugam (2019b) was the ideologically and semiotically studying the materials of the Persian translations of George Orwell's (1945) "Animal Farms" which were produced before and after the Islamic Revolution of Iran. They studied the Persian translations of this book which were performed by Amir Amirshahi (1969), and Saleh Hosseini and Masoumeh Nabi Zadeh (2003) (Amirdabbaghian & Shunmugam, 2019b). This research on the basis of considering the words of Genette (1997) and Farahzad (2012) that semiotic analysis is a paratextual analysis, was conducted at the paratextual level (Amirdabbaghian & Shunmugam, 2019b). The researchers applied Kress and Van Leeuwen (2006) for analyzing the front cover pages along with employing the typographical analysis model of Seraini and Clausen (2012) which is adopted from Machin's (2007) model of typographical analysis, and performed their research by comparing the semiotic materials of the Persian translations with their corresponding semiotic materials of the source book (Amirdabbaghian & Shunmugam, 2019b). The main aim of this research was

to reveal the effective role of ideology, as a deviator, in the process of reproducing the original book (Amirdabbaghian & Shunmugam, 2019b). This study indicated that two Persian translations that were produced before and after the Islamic revolution of Iran at the typographical level had manipulations which related to the ideological inclinations of the Iranian translators, and the Persian translation that was produced after the Islamic revolution of Iran had the most manipulations in comparison with the Persian translation which was produced before the Islamic revolution in Iran (Amirdabbaghian & Shunmugam, 2019b). The researchers further explained that, because of the Islamic ideological orientation of the Iranian translator of the target context, which was referred to Iran after the Islamic revolution, the front cover page of the Persian translation profoundly was in a profound contrast to the original cover page (Amirdabbaghian & Shunmugam, 2019b).

Another attempt was the study of Park (2019) that related to copyright in the market of translation of South Korea. In this research some legal disputes related to translation copyright were reported and the rulings of the selected South Korean court on them were analyzed (Park, 2019). The findings showed that the South Korean court distinguished the creative works which comprised the originality of their corresponding ST from those translations that were regarded by the court as containing the original elements (Park, 2019). For the case of translator's economic rights that, are the economic rights of the translator violated or not, when the commissioner or author requests for the modification of translation without determining or paying any respectable fee? the South Korean court issued its verdict on the basis of considering the ineffectiveness of this violation on the economic rights of the translator (Park, 2019). Contrarily, for the other case that related to the modification of translation by the other person, without bringing the name of the translator, the South Korean court issued its verdict by considering that the moral rights of the translator were violated (Park, 2019). The researcher concluded that the infringement of copyright in the market of translation of South Korea is because of the lack of the standard corresponding licenses and forms of reproduction such as a tiered-reproduction license for translation (Park, 2019).

Another similar attempt was referred to Greenall, Alvstad, Jansen and Taivalkoski-Shilov's (2019) article entitled, "Introduction: Voice, Ethics and Translation" with its special focus on the concept of ethics in translation. This study tried to answer the question of what is a good translation and interpreting? (Greenall et al., 2019). This research reported the discussions and negotiations over the related sub-questions concerned with the main question of this study including, who deserve to participate in ethical discussions and negotiations related to translation and interpreting, who has the more power for hearing their voices, what is the nature of these discussions, and does the translator or interpreter should take more responsibility or be given more trust (Greenall et al., 2019). The conclusion of this research, as a consensus, indicated that, rather than blindly obeying the desirable principles of ethics defined by the outside authorities, translators or interpreters first of all, must be encouraged to have an independent act of translation or interpreting along with having conscientious and responsibility in the actual translation or interpreting situation (Greenall et al., 2019).

METHOD

This study benefited from Pirhayati's (2019) linguistic-based model of TC. The researcher after taking the prior steps defined and illustrated by Pirhayati (2019) as a table, to identify the root of ideology and power in this Persian translation, performed process-oriented TC by critically comparing the Persian translation of Xavier Crement's (1990) famous book, "A**hole No More" translated by Mahmoud Farjami (2013) with its corresponding English book (1990) at the textual level. According to Pirhayati (2019), TC directly connects to Translation Quality Assessment (TQA), since it is a vehicle for assessing the quality of translation both at the process-oriented level and at the product-oriented level of TQA (Pirhayati, 2019). Thus, the connection of TT to ST must be preserved due to the rule of TQA that distinguishes translation from the act of re-writing (Pirhayati, 2019). Additionally, TC at the level of determining and identifying the root(s) of biased translations is also applicable (Pirhayati, 2019). Based on Pirhayati's (2019) TC model, TC can be carried out at two interrelated levels, textual level and semiotic level. At the textual level, the analyzer must critically analyze the translational manipulation strategies that are 2 kinds of substitution, repetition, and addition along with checking the optional grammatical changes as manipulation strategies. It should be noted that, Pirhayati (2019) also foregrounded the use of deletion strategy that can be used for removing or decreeing a particular ideological load. This study carried out at the the two levels of TC in order to answer the raised questions of this research. At the semiotic level, the researcher along with taking semiotic analysis steps defined by Pirhayati (2019), employed Kress and Van Leeuwen's (2006) semiotic model along with Machin's (2007) model of typographical analysis. Based on Kress and Van Leeuwen (2006), there are two different kinds of structure for semiotic representation. They are: 1- narrative structure, and 2- conceptual structure. Narrative structure works on the basis of actor and goal and the key element or the identifier of this structure is vector which points to the goal or event, and links the agent or actor to the goal or event. On the other hand, the conceptual structure does not contain any vector. In other words, it does not represent any actor or agent and also event or goal. This structure can be divided into these three different sub-categories: 1- taxonomy that depicts a hierarchy figure, 2- analytical that can be clarified by illustrating a body as a career which shows its organs participants, and 3- symbolic which can be attributive or suggestive. Kress and Van Leeuwen (2006) also foregrounded the other visual items related to a particular semiotic item, like color, framing, salience, and its informative value. Machin's (2007) model of typographical analysis determined seven factors for critically analyzing a particular typographical element. They are weight, color, formality, slant, framing, flourish, and size. Machin (2007, p. 87) expressed that "letterforms themselves have become more important as part of the overall meaning of composition and have themselves become more graphic and iconic". This study in its nature can be categorized as a qualitative, descriptive, comparative, and explanatory research.

RESULT

Here are the following results of the analyses of Farjami’s (2013) translation with its corresponding English book, “A**hole No More” written by Xavier Crement (1990):

Textual level

Translational manipulation strategies

Table 1. Translational manipulation strategies: Substitution

ST: Crement (1990)	TT: Farjami (2013)
What’s An Asshole And Why Would Anyone Become One?	چه کسی بیشعور است و چرا یک نفر باید بخوهد بیشعور باشد

As table 1 proves, translator changed the meaning of “Asshole” by his translational choice. “بیشعور” as the equivalent was used by him. In fact, the equivalent of “Asshole” is “سوراخ کون” which is considered in the Islamic culture as a taboo and offensive word. So, the use of such this word is also forbidden by the Islamic policies of Iran which influences publication, and translator forced to use substitution strategy instead of applying equivalent strategy.

Table 2. Translational manipulation strategies: Substitution

ST: Crement (1990)	TT: Farjami (2013)
I told her if she was going to bark at me	به او گفتم اگر بخوهد از این خوشمزه بازی ها برای من ببازد .

As table 2 depicted, the Persian translator changed the offensive word of “bark” that the narrator used as an attribution to his servant who was a woman, by the substitution strategy and reduced the offensive load of the meaning of this sentence. The root of using this strategy which was applied by the Persian translator is the Islamic culture. In fact, in the Islamic culture, the attribution of any disrespectful words to woman by the opposite sex is condemned, since in Islamic culture the men and women must not be very comfortable in treating with their opposite sex specially with those whom are not their “confidants” or “Maaharem”. Consequently, the related organs of the Ministry of Culture and Islamic Guidance which are responsible for issuing permissions for the publication of books, on the basis of the determined Islamic rules of this organization can reject the publication of such this book.

Table 3. Translational manipulation strategies: Substitution

ST: Crement (1990)	TT: Farjami (2013)
The very next day, an ad hoc committee of cuckolded husbands and irate fathers sent a letter to the presiding bishop	چند روز بعد شورای مخصوصی متشکل از پدران و شوهران هتک ناموش شده نامهای به سر اسقف منطقه نوشت

As table 3 illustrated, the Persian translator used the substitution strategy for translating the taboo word of “cuckolded” which its equivalent in Persian translation is “زن قحبه دار”

شده” and reduced the negative load of meaning embedded within this sentence with translating it to “هتک ناموس شده”. The root of this manipulation is to being towards the Islamic culture, and also to being towards the Islamic policies which are determined by the Ministry of Culture and Islamic Guidance to issue permissions for the publication of books.

Table 4. Translational manipulation strategies: Substitution

ST: Crement (1990)	TT: Farjami (2013)
Walter is now working as a camel driver in <i>Iran</i> , employed by Shiite Moslem holy men.	والتر الان در گوشه ای از خاورمیانه به شتربانی مشغول است

As table 4 shows, the word of Iran was replaced in this Persian translation by the choice of the Persian translator. In fact, the choice of the Persian translator to manipulate this word of ST is to remove this offensive attribution which indicates that because of following the Islamic beliefs, Iranians still live with traditions, or they have already chosen to stay in an isolated way of life and consequently, as being far away from the modern- industrial world, they still drive camels. The backwardness of Iran is illustrated by the attribution of driving camels to Iranians and also connected to the Islamic religion by the rest of the sentence, “Shitte Moslem holy men”. This substitution is due to the contradiction of the offensive load of this sentence with the Islamic culture and also the Islamic policies of the Ministry of Culture and Islamic Guidance of Iran which based on its Islamic rules, the translation of such this offensive sentence can lead to the rejection of the book that is offered to get the permissions of publication from the related organs of this Islamic organization.

Table 5. Translational manipulation strategies: Equivalent strategy replaced by substitution strategy (substitution)

ST: Crement (1990)	TT: Farjami (2013)
The fashion today is to protest social injustice. <i>First, you discover how society has imprisoned you, psychologically or socially.</i>	اعتراض مدنی مد روز است. سابقاً روال این بود که مردم اعتراض می کردند تا به آزادی و حقوق خود برسند، ...

As table 5 indicates, clearly the Persian translator could translate this italicized-bolded sentence by using equivalent strategy. Instead, this marked sentence was completely replaced and changed by another sentence. The root of employing substitution strategy for translating this marked sentence can be due to the translator’s ideological orientation towards the Islamic attitude. Islamic attitude that has influenced the culture and policies of Iran after 1979, recognizes and legitimizes those protests that can be regarded as towards the Islamic ideological orientation(s). So this sentence might be considered as having the negative ideological load by the related organs of the Ministry of Culture and Islamic Guidance of Iran which are responsible for issuing the permissions of the publication for books on the basis of considering its Islamic rules and policies.

Table 6. Translational manipulation strategies: Deletion as substitution (Substitution)

ST: Crement (1990)	TT: Farjami (2013)
HIGH RISK GROUPS OF ASSHOLES <i>Mullahs</i> in the Iranian government	افراد و گروه های در معرض ابتلای شدید به بی شعوری دولت ایران

As table 6 proves, the Persian translator by using deletion strategy reduced the translation of this phrase of ST, “Mullahs in the Iranian government” to “the Iranian government” and decreased the negative ideological load of this phrase in his translation. In fact, the negative ideological load of this phrase can completely be identified by connecting it to the name of its category, “HIGH RISK GROUPS OF ASSHOLES”. Using deletion strategy as a reduction strategy instead of using the equivalent strategy is due to the translator’s orientation towards the Islamic attitude. In the Islamic attitude of Iranians, Mullahs are specially respected. In addition, they are regarded as the promoters of Islam by the Iranians whom are Shia and belief in Islam and follow the Sunna of holy prophet, “Muhammad”. Moreover, all organizations and institutions like the Ministry of Culture and Islamic Guidance of Iran are created, legitimized, and oriented by such this Islamic attitude.

Table 7. Translational manipulation strategies: Deletion

ST: Crement (1990)	TT: Farjami (2013)
Becomes an Asshole Names that sound like “I mean a jihad.”	<i>Completely deleted</i>

As table 7 illustrated, this phrase and the following related sentences were not translated by the Persian translator. Using deletion strategy is due to the anti-Islamism load of these related expressions. In fact, translation of such these anti-Islamic expressions can be led to the rejection of the book that is offered to get the permissions of publication from the related organs of the Ministry of Culture and Islamic Guidance of Iran. Additionally, Islamic names are considered as popular names among the Iranians specially, after the Islamic revolution of Iran, and this popularity is rooted in the Islamic culture of Iranians which is flourished and empowered after the Islamic revolution. Thus, translating such these expressions is not suitable for such these readers, since they may interpret as being degraded by the author and/or translator and also they may show biased reactions to the whole content of this book.

Table 8. Translational manipulation strategies: Deletion

ST: Crement (1990)	TT: Farjami (2013)
<i>Chapter 16</i> <i>Religion as an Asshole</i>	<i>Completely deleted</i>

As table 8 shows, the total of chapter 16, under the title of “Religion as an Asshole”, was not translated by the Persian translator. This is, of course, because of the offensive content of this chapter that can clearly be viewed by its offensive title; the attribution of the taboo and offensive word of “Asshole” to “Religion”, which is in a sharp contrast with the Islamic attitudes and beliefs of Iranians, and also with the Islamic policies and rules of the Ministry of Culture and Islamic Guidance of Iran.

Semiotic level

Analyzing the front and back over pages, and the typographical elements

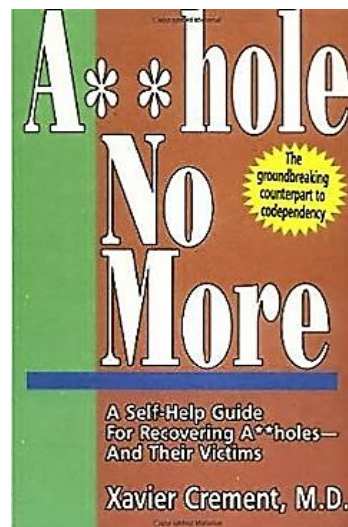


Figure 1. Front cover page of the book of Xavier Crement (1990), “A **hole No More”

As figure 1 illustrates, the title of this original book is brought on the cover page with a very big font size. As can be seen in this illustration, “No More” together forms a column located under the two stars of “A**hole” which as a compensator is used for resolving the problem related to writing this offensive and taboo word on the cover page of the book. This setting and arrangement may indicate to an impressive stress of the author on the meaning and indication of this offensive word, that this psychological- behavioral book on the basis of such this warning is built up for audiences. In fact, the main aim of this book is to point to those whom involve with social-behavioral problems. Those who face the abnormalities in their communication or connection with their family and friends and cannot make a good communication or connection with them because they are assholes, and also point to those, whom by their behaviors perpetually invade or destroy the humanity of themselves and show themselves as an asshole in the eyes of the others, and to offer some psychological-behavioral solutions for those whom engage with assholes and also for those whom are considered by the narrator/author as asshole.

The white color of this book can portray that this offensive word can solve this psychological- behavioral problem, “assholism”, since on the basis of Przybyla’s (2019e) words, white color can represent the sense of cleanness, hope, simplicity, sophistication, refreshing, and optimism. That’s why white color is used in clinics and hospitals, because psychologically gives the sense of optimism, cleanness, simplicity, refreshing, and sophistication. In other words, this offensive word also has the feature of problem-solving. Then, this offensive word is underlined by a thick blue line. According to an online article entitled, “Blue Color Psychology and Meaning” wrote by Przybyla (2019b), the blue color for personality can indicate to a person who looks for meaning and significance in his/her life, a person who needs to contribute, communicate, or connect with others. This evidence can be attributed to the content of the book of “A**hole No More” that the narrator and other involved characters of this book, who socially were considered as assholes by the others, or who connected to an asshole, enthusiastically wanted making

communications and connections with others but, their assholism, or facing the asshole acted as a serious obstacle for making a successful, fruitful, and pleasant communication and connection with others.

After the blue line, the subtitle explains the effect and function of this book; for whom this book is written and what can it do for its readers. As mentioned before, the white color represents the hope, sophistication, optimism, refreshing, and cleanness (Przybyla, 2019e). It is also used for the subtitle of this book which proves that this book functions as a psychological tool and can solve the problems that are similar to the psychological-behavioral cases that are pointed in this book and rebuild the broken relations. The font of this subtitle is very small and can indicate to the explanative quality of this subtitle; it explains and clarifies the aim of this book. Then, at the bottom of the front book cover page, the name and title of the author are brought with white color. Xavier Crement’s title is Doctor of Medicine (MD). Crement as the first person narrated the cases of assholism and the cases that related to those whom faced the asshole.

Obviously, a doctor cannot never do as a psychiatrist, but Crement (1990) in his preface explained his case and the arisen problems related to his relationship with the members of his family and friends which led and helped to know himself as an asshole. Then, he started to solve his assholism, and after that as a psychiatrist helped the others to solve their problems that related to assholism. Bringing author’s name and his title with white color can be indicated to his story, a very high educated person who identified himself as an asshole, since the color that is used for the book title also is used for the author’s name and his title.

He found himself as an asshole, and then because of his acceptance, his assholism positively affected him and invoked him to fight with his psychological- behavioral illness, assholism. So white color of his name and his title indicates to his character, being as an asshole, and also his problem-solver character who solved his problem and after solving his assholism, solved and cleaned the assholism of the others, since white color in its psychological nature reflects the meanings of refreshing, cleanness, hope, and sophistication (Przybyla, 2019e).

On the other hand, all names from the book title to the author’s name and title were brought on a green and brown background. Green for personality indicates to a character who lives independently, or who is regarded by the others as a boring person and is not sociable, or who is an independent thinker (Przybyla, 2019d). This semiotic feature can be indicated to the case of narrator who as an educated person and father wanted his son to be a doctor like himself, and didn’t pay any respect to the idea and opinion of him and also the other members of his family which caused that a storm of controversy to be erupted and led to know himself as an asshole.

Brown color can indicate to the isolation, loneliness, and sadness, and also can show the stability and assurance (Przybyla, 2019c). This color simply can be connected to the content of the book which illustrated the story of assholes who were isolated and rejected by the others, because of their independent, stable, and unsociable character. Totally, the book title with its typographical elements on this background can act as a label for

identifying and solving the problem of the person who engages with assholism and suffers from feeling of sadness and isolation, and is rejected by the others. In addition, the phrase of “groundbreaking counterpart to codependency” with black color can be seen. The black color which was used for this phrase is usually used for formal writings and can indicate to the validity of this phrase. As can be seen, this phrase is marked by yellow color, as it is used for a shape like a label, which strictly holds the function of this book. This shape can work as a standard label and can indicate to the reliability of author’s/publisher’s claim, which is brought as a phrase. Additionally, the shape of this yellow label is like a sun which with its lights reflects the message and information of this phrase, and visually makes this phrase very bold and impressive. Moreover, the black color which is used for this phrase in here matches with the indication of label to the validity and functionality of this book.

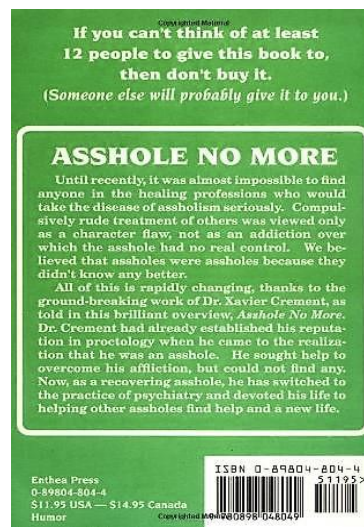


Figure 2. Back cover page of the book of Xavier Crement (1990), “A**hole No More”

As figure 2 proves, the publisher brought some information on the back cover page of Xavier Crement’s (1990) book and briefly pointed to the content and by the words of advertising bolds the effective function of this book and suggests reading it to everyone. The white color used for writing is on a green background. As mentioned before white color can represent hope, cleanness, refreshing, optimism, and sophistication (Przybyla, 2019e), and green color for personality indicates to an independent-thinker, or an unsociable person, or a boring person (Przybyla, 2019d). This composition, white color on a green background, matches to the parts of this information related to problem-solving feature of this book and visually depicts this feature.

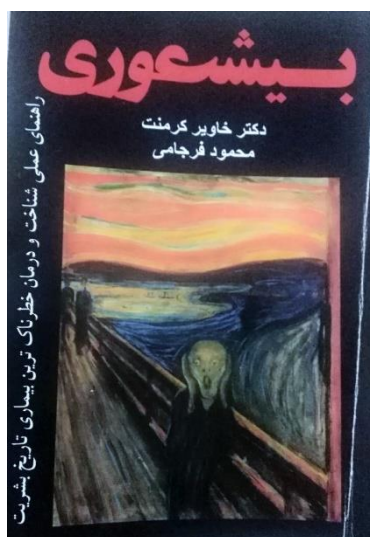


Figure 3. Front cover page of the corresponding Persian translation translated by Farjami (2013)

As figure 3 shows, the title of the Persian translation is brought with the very big font size and red color is used for it. In addition, the Persian translator translated the title into “بیشعوری” which is not the equivalent of it and can be said it is a substitution which the offensive load of the ST is changed and reduced into a very low rank; into “بشعوری”. The red color is usually used for giving alarm and it works as a warning to the risk of being afflicted with “بیشعوری” or to announce that the society involves with this psychological-behavioral illness. Additionally, the name of the author and translator along with the translation of subtitle were brought with white color which can indicate that this book is written in order to be used for identifying and solving this problem, “بیشعوری”. After, the work of the Norwegian painter, Edvard Munch (1893) entitled, *Der Schrei der Natur*, which its equivalent English is, *The Scream of Nature* was used for the front cover page of this Persian translation. The scream of nature is a late nineteenth century work, that the artist with using bright colors, and simple painting- instead of showing his technical skills- depicts the inner emotions, thought, and feelings. This painting was adapted from the diary of this artist which backed to 1892, and after it became to a poem by this artist in 1895. Here is Munch’s quote:

I was walking down the road with two friends when the sun set; suddenly, the sky turned as red as blood. I stopped and leaned against the fence, feeling unspeakably tired. Tongues of fire and blood stretched over the bluish black fjord. My friends went on walking, while I lagged behind, shivering with fear. Then I heard the enormous infinite scream of nature [...] I was stretched to the limit [...] After that I gave up hope ever of being able to love again (Edvard Munch, as cited by MacKenzie, 2015, para. 1).

According to Shabi (2013), this painting is named as his *soul painting* which clearly shows his inner troubles and feelings of anxiety. Shabi (2013) further explained that this artist all the times struggled with insanity and anxiety both in his personal life and through his family. He further clarified that, when his mentally ill sister was hospitalized in an asylum, *The Scream* was painted at that time. Then, he tried to rationally connect the words of

Munch, "infinite scream of nature" to the probable event that might happen in the form of this question, "was the scream Munch heard actually coming from the insane asylum where his sister was?" (Shabi, 2013, para. 9). Finally, Shabi (2013) concluded that the scream may refer to the hideous and ugly sounds of those beings who physically and emotionally suffer in this modern age. Modern age or modern era is referred to the years that modernism appeared. Modernism is the philosophical movement and art movement, which appeared in the years between the late of nineteenth century and the early of twentieth century. Modernism was born in Europe and influenced western societies and arose from wide-scale transformations related to ideology, culture, science, and industry and also was influenced by World War 1. Modern age as a huge departure from traditions put some people in facing very quick transformations and in humoring themselves to completely new things and environmental conditions. So, modern age can be named as a period of transformation from tradition to modernity, and people inevitably bore heavy pressures to become new, make things new, and/or make new things. In between, some people couldn't tolerate the pressure of transformation, or they negatively interpreted the new modern people or their new-modern environment, or by negatively affecting from their modern environment, they changed into negative characters.

As can be seen, the unidentifiable character of the scream of nature reacts against a particular scream sound, while two other persons walk, without this person, completely unaware of that particular scream sound and the person's upset. This painting can be connected to the content of this book; narrator/author and persons who saw the fail of their communications, and connections with others, and could not bear it. In fact, the fail was due to their asshole or because they face or live with an asshole. Moreover, the whole title, names, and the painting of scream are brought on a black background. According to Przybyla (2019a), black color can represent negativity, sadness, depression, aloofness, and pessimistic. This color can more show the danger and effect of this psychological-behavioral problem, that translated into "بیشعوری" by the Persian translator. As can be seen, the front cover page of this Persian translation more reflects the danger and effect of this psychological-behavioral problem than the original front cover page.

In this regard, the change of the title in translation clearly indicates that this word is considered as a taboo word in the target context, and the root of this change cannot be related to other aims and purposes like economic purpose, or translator's personal desire.

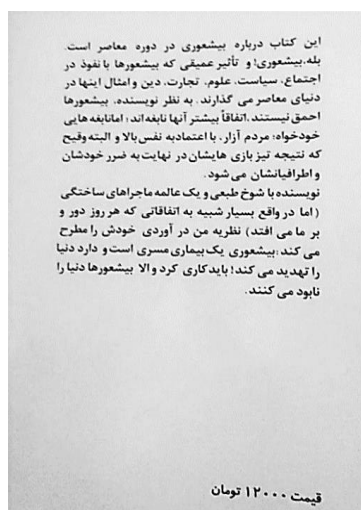


Figure 4. Back cover page of the corresponding Persian translation translated by Farjami (2013)

As figure 4 illustrates, the back-cover page of the Persian translation is a note on a completely white background, and translator, or publisher briefly points to the content of Xavier Crement's (1990) book. It should be noted that, generally formal writings are the result of the performance of writing with black color on a white page. So, this design shows the validity of the information and message of this note. As can be seen, the back cover page of the Persian translation- particularly pointing to white color which covers all the back cover page and specially because it is in contrast with the black color of the front cover page, which represents the problem and effect of assholism or “بیشعوری” - more reflects the problem- solving feature of the book, than the back cover page of original.

DISCUSSION

Language as a kind of social interaction (Fairclough, 1989) is emanated from social context, and translation as a mediator inevitably is affected by this character of language, the sociality of language, to the extent that translator forces to linguistically manipulate the source language in order to bridge the linguistic gaps, or to proportion and adjust its meaning, information, message, and its load of ideology to the norms, values, and ideology of a particular society. On the other hand, the act of re-writing cannot be regarded as the act of translation and translation must be distinguished from the other products. But, what factors can separate translation from the other products? In the article of Pirhayati (2019) entitled, “Translation Quality Assessment: Proposing a Linguistic-Based Model for Translation Criticism with Considering Ideology and Power Relations”, the relationship between the TQA and TC was emphasized and with changing the way of assessment- that previously was considered as a rater-oriented assessment- by determining a scale of translational strategies that distinguishes translational strategies from those translational strategies that was mixed up with re-writing and then, with entering TC, the researcher proposed a TQA model and stressed on a triangle that made by TQA, TC, and ST, TT . Then, the researcher proposed a TC model focused on ideology and power relations and with preserving the relationship of TC to TQA and the relationship of two

parallel-correspondent texts as “ST” and “TT”, goes into the depth of re-writing and manipulation and reveals the role of ideology and power relations in controlling and orienting the subjectivity of translator in the process of translating ST to TT. The researcher with applying Pirhayati’s (2019) TC model, constructed her research and tried to answer these four questions:

- 1- Is the Persian translation of this original text affected by the ideological orientation of the Persian translator?*
- 2- What meta-textual factors affected the Persian translation of this book, in terms of considering Pirhayati’s (2019) model of TC at the textual level?*
- 3- Do the Islamic attitude, Islamic culture, and Islamic policies of Iran, after the Islamic revolution, as the main and determinant elements affect the Persian translation of this English book?*
- 4- Is the design of the cover pages of original book manipulated and changed? If yes? For what reason(s) or why?*

As the results of the study at the textual level showed, the Persian translator forced to manipulate some items of the ST in his Translation. In addition, the design of the original cover pages was manipulated and changed. It seemed that the Persian translator with regarding the two factors of economic and ideology performed the act of his translation. First of all, because the translation was in accordance with the normative systems of the language of the target readers and also as the extracted sample indicated, his translation was oriented by the Islamic ideology. Islamic ideology after the revolution of Iran more influentially affected the people of Iran to the extent that the name of Iranian culture in nowadays of Iran is changed into the Islamic-Iranian culture. So, the answer of the question number 1 is: yes. In other words, the Persian translator’s subjectivity was restricted and controlled by the Islamic ideology and Islamic ideology affected his Persian translation. The answer of the question number 2 is: economic purpose, as well as, the Islamic ideology and the force of its power, that is represented and preserved in a dialectic matter through related institutions and organizations which are hierarchically arranged by the power of this ideology. The answer of the question number 3 is: yes. As the textual analyses showed, Islamic attitude, Islamic culture, and Islamic policies appeared as the main elements, and caused the Persian translator to apply the manipulation strategies for his translation, both for the text and its title. Islamic attitude, Islam culture, and Islamic policies root in the Islamic ideology, which is flourished and empowered after the Islamic revolution of Iran.

At the semiotic level, the design of the original cover pages was manipulated and changed by the translator’s decisions, choices, and selections, and seemed that the Persian translation more clearly reflected the effective and positive function of this book at this semiotic level. Specially, because of bringing the two colors of black and white for designing the front and back cover pages. Additionally, the results of the analyses indicated that the Persian translator by considering the two factors of economic and Islamic ideology, selected and chose these visual features, and designs for the cover pages of his book, e.g., a famous painting entitled, “The Scream of Nature” by Munch (1893), in

order to attract the readers and also to get the permissions of publication from the related organs of Ministry of Culture and Islamic Guidance of Iran. So, the answer of the question number 4 is: yes. The design of the original cover pages was manipulated and the factors of economic, and Islamic ideology affected the choices, decisions, and selections of translator at the semiotic level.

CONCLUSION

The rationality of any product can be evident when the rational connections and relations of its components with one another can be viewed. As the author is the chief responsible for his/her product, translator like the author is responsible for his/her work and like the author is the chief responsible of making the unification, from textual level to semiotic level (Pirhayati, 2019). On the other hand, the rational thing that causes the translator to translate a particular text is assessing the translatability or non-translatability of the text. As proposed in the form of five questions by Pirhayati (2019, p. 183), the translatability or non-translatability of text can be determined:

- 1-Does this work (original) contains new information, and message?
- 2-Does this work have same or similar context and audiences/readers in target language?
- 3- Does the translation of this work face the dominated social, political, and ideological rules, bans, and restrictions of target context, or not?
- 4- Does the translator can act as a translator or not?
- 5-Does translator or publisher get the permission of translation from the writer or publisher of original text or book, or not?

In this Persian translation, some manipulations were done by the Persian translator and non-translatable items by the act of re-writing were changed in his translation. In addition, the translator forced to delete the chapter 16 of this book to make proper his translation for the target readers. In here these questions can be raised:

- 1- Must translators abandon or sacrifice their responsibility, or job just for the sake of injecting information into target context?
- 2- How much do the translators try to keep their self-respect as a translator in their job?
- 3- Are the translators proud of themselves when they are confident that they morally and ethically did their job?

As said before, the main purpose of this study was to point at the subject of translatability and non-translatability and to mark the act of translation and separate it from the other acts of writing. This research with employing Pirhayati's (2019) model of TC showed that Persian translator manipulated some parts of the original text along with manipulating and changing the design of its cover pages to make the translation of this original book, as a product, proper for the readers of the target context. This study can be fruitful for translation students, translation trainers, translation criticizers, and translation scholars.

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