In the Name of God

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Translation and Interpreting Research

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Aim and Scope

The aim of this journal is to provide a platform for scholars, researchers, and practitioners to explore and exchange cutting-edge knowledge, insights, and innovations in the dynamic fields of translation and interpreting. The journal fosters a comprehensive understanding of translation and interpreting, covering a broad range of topics, including but not limited to translation theory, translation practice, methodology, intercultural communication, translation technologies, and professional ethics. Contributions are welcomed that delve into the challenges, trends, and advancements in translation and interpreting, facilitating interdisciplinary discussions and promoting excellence in the field. By encouraging rigorous research, critical analysis, and practical implications, the journal serves as a catalyst for advancing scholarly discourse and professional development within the realm of translation and interpreting.

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Translatability of Postmodern Features: A Study of Donald Barthelme's Short Stories in Persian Translation

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Abstract

Postmodern literature possesses distinct characteristics that are evident in both its content and form. This research first attempts to identify the postmodern features in a corpus of English postmodern literature and examines their possible translatability across linguistic and cultural barriers. To this end, a corpus of ten English postmodern short stories by Donald Barthelme along with their corresponding translations into Persian was developed. Drawing on the integrative model of analysis developed for this study, the postmodern features in English stories were identified and their corresponding translations were analyzed at various levels. The results of the study indicate a high degree of translatability for postmodern features, as they experienced minimal transformation during the translation process. In fact, the translated stories remained remarkably postmodern, with the preservation of these features to a significant extent. However, it is important to exercise caution when interpreting this high degree of translatability. While translators may consciously strive to maintain these features, it is also possible that postmodern elements, which are predominantly manifested beyond sentence-level structures, may go unnoticed or remain untouched by translators. Additionally, the preservation of postmodern features in translation could be a result of translators' reluctance to intrude upon the creative process.

Keywords: Postmodern Features, Donald Barthelme, Translatability, Postmodern Literature

Introduction

Postmodern literary works possess distinct and unconventional qualities that necessitate specialized translation skills. These attributes are typically ingrained within the work's content, although they also manifest in its form. Despite the fact that this literary genre is translated into Persian from various languages, including English, Italian, French, and German, the examination of the translation of these works remains an underexplored area in the field of translation studies. It can be argued that the recent emergence of postmodernism as a literary movement, the relatively limited number of postmodern literary works translated into Persian compared to other genres, and the inherent challenges in comprehending and analyzing these works contribute to the lack of research in this particular domain.

A survey of existing literature indicates that numerous studies have centered on analyzing the content and formal attributes of Persian and English postmodern short stories. However, the translation of these works and the alterations they undergo during the translation process remain unexplored. Consequently, the primary objective of this research is to scrutinize the postmodern elements found in Donald Barthelme's short stories once they have been translated and undergone the transition from English language and culture to Persian.

Background

Postmodernism, arising from the prefix "post," can be regarded as a literary stage or movement that emerged after modernism (Ebbesen, 2006, p. 1). In simpler terms, postmodernism signifies a departure from modernism. However, some thinkers view this transition as a rupture from modernism, while others perceive it as a continuation and extension of modernism (Manion, 2001, p. 251). Consequently, there is no singular theory that universally defines or encompasses postmodernism. Theorists have presented diverse and even conflicting perspectives, reflecting the very plurality championed by postmodernism. Amidst this diversity, two major perspectives on postmodernism can be discerned. The first perspective conceptualizes postmodernism as a historical period following modernism, while the second perspective understands it as a literary and artistic style that encompasses a range of creative tools and approaches (Payandeh, 2011, p. 27). According to the first viewpoint, modernism revolves around enlightenment, reason, and the cohesive, self-aware, and intellectual individual. By relying on reason, individuals can attain truth and pursue progress and happiness. However, in the postmodern era, reality becomes an unstable and transient concept, and the proliferation of imagery, replicas, and simulations hinders the quest for a unified truth (Klages, 2006, pp. 170-172). The present study focuses on the second perspective, specifically postmodern literature. Extensive research and publications have examined the themes and characteristics of postmodern literature. Payandeh (2011) has examined various exemplary Iranian postmodern stories from different perspectives, including the theories of Lyotard, Baudrillard, McHale, Foucault, Hatch, and White. The analysis also explores the themes of Persian postmodern literature and the techniques employed by authors in crafting postmodern short stories.

Donald Barthelme, an American author, is recognized as a prominent figure in the realm of postmodern literature. His works exhibit a profound sense of skepticism and are infused with humor. Notably, Barthelme's stories deviate from traditional narrative structures, often building up to a climax through a series of events and then concluding in surprising and unconventional ways. This unconventional approach is marked by fragmented and nonlinear storytelling, a collage-like composition, and the incorporation of numerous details that may initially seem unrelated (Brooker, 1996; Lewis, 2001).

Numerous scholars have directed their attention towards the literary works of Barthelme, conducting analyses that encompass aspects such as style, content, and postmodern characteristics. Some researchers have drawn comparisons between Barthelme's works and those of other esteemed writers such as Barth, Nabokov, and Pynchon (Rother, 1976). In another study, Barthelme was evaluated alongside both postmodern and non-postmodern authors (Olsen, 1998). Maltby (1991), after examining the works of Barthelme and Coover, arrived at the conclusion that these writers utilize language as a political and social instrument. Sierra (2013) also explored the presence of collage and allusions in Barthelme's stories. A review of existing literature reveals that certain stories by Barthelme have garnered more attention from researchers than others. For example, the novel *Snow White* has been extensively analyzed from various perspectives (e.g., Sloboda, 1997). The interplay between post-capitalism and consumerism, on one hand, and language and structure, on the other, constituted the focus of Dini's investigation of *Snow White* (Dini, 2016). Another study examined the aesthetic, gender, and humorous elements within *Snow White* (Nealon, 2005). Berman (1991) analyzed the role of gender in characterization, the prevalence of male discourse, and the portrayal of female characters in Barthelme's stories. Furthermore, Zeitlin (1993) explored the content of Barthelme's works from a post-Freudian perspective. Mohammadi et al. (2012) examined the Derridean concept of *différance* in two Barthelme stories, demonstrating the transformative power of linguistic play. In another study, Lord (1987) initially analyzed the overarching postmodern features in Barthelme's stories before delving into the philosophical concepts present across several narratives. Barthelme's stories have also been approached from a nihilistic standpoint. Lord (1987) concludes that although Barthelme's stories exhibit nihilistic tendencies by ridiculing human endeavors to grasp truth and meaning, the author cannot be solely classified as a nihilistic writer, as some of his stories display no traces of nihilism.

In addition to exploring postmodernism and postmodern literature, the concept of translatability is important in the current study. The concept of translatability has far-reaching implications for translation decisions, both in practical challenges and theoretical discussions of translation. It can also surface in philosophical and epistemological debates surrounding translation (Pym & Turk, 2001, p. 273). Therefore, reaching a consensus on the binary definition of translatability and untranslatability is a challenging and potentially unattainable task. Instead, what emerges from this dichotomy is a lengthy list of diverse conditions that impact specific translations. In other words, the concept of translatability may focus on either the source text or the target text, may arise in discussions on translation of literary, cultural, referential, or pragmatic texts, or be invoked in relation to an entire culture and society (Pym & Turk, 2001, p. 273).

Translatability can be approached from three broad perspectives. The first perspective regards meaning and structure as universally translatable across different languages, viewing the relationship between thought and language as tenuous. The second perspective posits an inseparable connection between thought and language, rendering every translation an attempt at an impossible task. The third perspective, while acknowledging the unique characteristics of each language, maintains that the translation of written texts into any language is achievable (Hermans, 2009, p. 300; Pym & Turk, 2001, pp. 273-274). Translatability, as operationally defined in this study, is the capacity to transfer form, structure, and content from one language to another, provided that no substantial alterations are made. In simpler terms, if the features, structure, content, or form of the source text are "present" in the target text without undergoing noticeable changes, we consider them as examples of translatability (Pym & Turk, 2001, p. 273).

Method

In order to investigate the translatability of elements associated with postmodern fiction, a corpus consisting of 10 English stories by Donald Barthelme, one of the contemporary American postmodern

writers, along with their 10 corresponding Persian translations was developed. To select the stories, first a list of Barthelme's short stories that were translated into Persian was prepared. Then, from this collection, the stories that were considered postmodern by literary critics (see for instance Lewis, 2001; Brooker, 1996) were selected. Finally, 10 randomly selected Barthelme's postmodern short stories that were translated into Persian were chosen and they are listed below:

English stories:

1. *Robert Kennedy Saved from Drowning* – Barthelme (1982)
2. *A Shower of Gold* – Barthelme (1982)
3. *Margins* – Barthelme (1982)
4. *Me and Miss Mandible* – Barthelme (1982)
5. *Some of us had been Threatening our Friend Colby* – Barthelme (1982)
6. *The Glass Mountain* – Barthelme (1982)
7. *City Life* – Barthelme (1982)
8. *The King of Jazz* – Barthelme (1982)
9. *At the End of the Mechanical Age* – Barthelme (1982)
10. *The Balloon* – Barthelme (1982)

Persian Translations:

1. *Robert Kennedy az Gharq Shodan Nejāt Yāft* – Bolouri (2009)
2. *Zar Bārān* – Lame' (2009)
3. *Hāshiyeh-hā* – Moghanlou (2010)
4. *Khānoum-e Mandibel va Man* – Lame' (2009)
5. *Ba'zi az mā Doustemān Kolbi ra Tahdid Mikardim* – Afsar (2013)
6. *Kouh-e Shisheh-i* – Bolouri (2014)
7. *Zendegi-e Shahri* – Bolouri (2014)
8. *Soltān-e Jāz* – Lame' (2009)
9. *Dar Ākhar-e Asr-e Mekāniki* – Afsar (2013)
10. *Bāloun* – Moghanlou (2010)

One of the characteristics of postmodernism is its diverse nature and elusive definition. Therefore, presenting a coherent and unified theory of postmodernism seems not feasible. In literature, this intellectual movement is influenced by a collection of opinions and theories. Even in the synonymous terms proposed by different theorists to discuss the features and intricacies of postmodern stories, there is no theoretical convergence. Nevertheless, emphasis can be placed on the shared aspects of these views (Lewis, 2001). Therefore, to analyze the corpus, a model was developed drawing on Lewis's (2001), Iftekharuddin's (2003), and Payandeh's (2009; 2011) classification of the features associated with postmodern fiction. The model included nine primary elements of pastiche, temporal disorder, intertextuality, fragmentation, vicious circles, paranoia, polyvocality, reader involvement, and death of subject/author. However, the present study narrowed down its scope by excluding pastiche and intertextuality since tracing them in the corpus required the addition of new dimensions to the study to cover stylistic and rhetorical aspects in both English and Persian. Additionally, 'Death of subject' is a perspective, a way of approaching a postmodern fiction, and deals with the party that is considered central and to which the highest significance is attached. This feature is excluded from this practical investigation too. The remaining six features are detailed in the subsequent table, along with their sub-features and their corresponding descriptions to ensure operationalization.

Table 1. Features of postmodern fiction

No.	Postmodern Features	Sub-features	Description
1	Temporal Disorder	Apocryphal history	Unreal or false accounts of famous events
		Anachronism	Disruption of temporal order by obvious inconsistencies of detail or setting
		Blending of history and fantasy	Combining the accounts of verifiable historical events with unsubstantiated anecdotes
		Abundance of incidents	Abundance of incidents occurring over a single night that distends time beyond recognition
2	Fragmentation	Theme attenuation	Difficult to consider the story to be 'about' such and such
		Multiple endings	Offering numerous possible outcomes for a plot
			Leaving the story open-ended
		Segmentation	Breaking the text into fragments or sections separated by numbers, symbols, titles or spaces
			Fragmenting the fabric of the text with illustrations, typography, or mixed media
			Printing the story on pages that come in several different colors
			Using multiple typefaces, fonts, and characters as well as multiple arrangements for pages, footnotes and columns
3	Vicious Circles	Short circuits	When the author appears in his own fiction
		Double binds	Presence of real-life historical figures in fiction (usually in ways that are inconsistent with or contradictory to verifiable public record)
4	Paranoia	Paranoid character	Postmodern heroes find themselves confined to their own plots by authorities
			Postmodern protagonists suspect that they are trapped in the center of a conspiracy
		Non-linear plot	Plot is pounded into small slabs of event and circumstance
5	Reader involvement	Reader involvement	Direct address to the reader
			Open acknowledgement of the fictional nature of the events being described
6	Polyvocality	Polyvocality	Several narrators recounting the story

The initial step in the analysis of the corpus and identification of postmodern features described in the above table involved a thorough study of the English short stories. Subsequently, various books and websites were consulted to gain insights into the themes and postmodern elements present in the stories. The identified postmodern features were then documented and tabulated. In the following stage, the Persian translations of the stories were scrutinized to determine how the postmodern aspects of the original stories were handled in the process of translation.

Data Analysis and Results

In this section, the postmodern features of each English story are examined thoroughly. Subsequently, the Persian translations of the stories are scrutinized to identify any alterations that may have occurred in their postmodern features as a result of the translation process. The analysis of the first five stories are presented in detail. However, due to spatial constraints, a condensed analysis of the remaining five stories is offered.

Robert Kennedy Saved from Drowning

Analysis of the English story[2]: This story consists of twenty-four short scenes that concern Robert Kennedy. His character is drawn from Senator Robert Kennedy, the brother of former US President, John F. Kennedy. The inclusion of Kennedy in this narrative imbues it with the characteristic of vicious circles (double binds). The scenes depict various situations, predominantly centered around Kennedy's daily routines, and are individually titled, resulting in fragmentation. As a result, the story deviates from the linear structure commonly found in traditional narratives, where events unfold in a specific sequence leading to a climax and subsequent resolution. Instead, Barthelme offers a series of disconnected portraits which shows the fragmentary nature of everyday living. In the story Kennedy is presented in a variety of contexts, but these numerous sketches of him do not give at the end a full-fleshed portrait. These scattered images serve as a reflection of the fragmented and disjointed nature of contemporary existence. Specifically, the scenes are arranged in a collage-like manner, and the sequence and arrangement of these scenes significantly influence the interpretation and comprehension of each individual scene. Certain scenes deliberately present contradictions, highlighting stark contrasts and complicating the reader's ability to form a cohesive understanding of Kennedy's character. These contrasts manifest in two distinct forms within the story: either within a single scene or between consecutive scenes. For instance, in the opening scene, a contradiction is presented within a single instance: "He is neither abrupt with nor excessively kind to his associates or he is both abrupt and kind" (Barthelme, 1982, 76). In another scene, Secretary A explains that Kennedy intentionally forgets things, while Secretary B remembers that when she was hospitalized, Kennedy did not forget her and even visited her with a bouquet of flowers. An instance of contrast between scenes can be seen when one of Kennedy's friends talks about his solitary nature and how difficult he is to get to know. The next scene offers Kennedy's own comment on his relationship with crowds of people. Another notable feature of this story is its polyvocality, as it is narrated from the perspective of multiple narrators: 1. The third-person narrator (omniscient), 2. The teacher, friends, and colleagues of Kennedy, and 3. Kennedy himself. Ultimately, the story concludes without revealing the main subject and lacks a definite ending (fragmentation – multiple endings).

Analysis of the Persian Translation: The Persian translation of this story maintains the same structure as the original, consisting of 24 snapshots of the ordinary and mundane things that Kennedy does. The translator has made no omissions or additions to the scenes, and the sequence and titles of the scenes remain unchanged. As a result, the Persian story also lacks a grand theme and a linear plot, and the fragmentary, collage-like presentation of the scenes have remained untouched in translation. Since the sequence of scenes remains the same, the contradictions present in the English text, which contribute to its non-linearity, are also preserved. Furthermore, the Persian translation retains the polyvocality of the original text. The postmodern feature of double binds is also upheld. By using a real-life political figure for his fictional character, Barthelme blurs the boundary between reality and fiction, and this aspect is conveyed by the Persian translator through the incorporation of Robert Kennedy's name. Overall, apart from minor textual changes and translator's footnotes, the Persian translation has transferred all the postmodern features of the English text at a macro level.

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[2] To analyze this story, the following websites were consulted:

- http://www.enotes.com/topics/robert-kennedy
- http://www.enotes.com/topics/robert-kennedy/themes
- http://www.enotes.com/topics/robert-kennedy/characters
- http://www.enotes.com/topics/robert-kennedy/critical-essays#critical-essays-critical-overview

A Shower of Gold

Analysis of the English story[3]: This story is a reflection on themes developed mostly by Sartre, the existentialist philosopher. The protagonist, Peterson, is an artist and sculptor who creates artworks using recycled car parts, symbolizing Sartre's belief in finding order and beauty amidst chaos and ugliness. Peterson faces severe financial struggles and reluctantly agrees to participate in a television program that promotes existentialist philosophy in exchange for money. In a meeting with the program host, he candidly expresses feelings of loneliness and emptiness in his life, reflecting Sartre's perspective on the human condition, and this grants him permission to appear on the show. Peterson sees himself as a modest artist, both in his personal life and on the television program. The story comprises multiple extended sections that constantly shift between imagination and reality. The layout of the book accentuates the distinction between these sections, marking the transition between fantasy and actuality. The episodic breaks create a fragmented plot, akin to a collage. In his imaginary realm, Peterson grapples with futile matters but strives to resist their influence. When he finally appears on the program, he disregards the director's warnings and passionately attacks absurdity. He nostalgically reflects on his own insignificant life, finding contentment, and optimistically encourages the audience, assuring them that better days lie ahead. Contrary to his agreement with the director, Peterson emphasizes dignity and self-worth. Peterson in this story represents today's man who is buried under the overload of modern living. He lives in a world where everything is equally important and trivial and he yearns for direction and some sense of priority. This story has more of a plot than do many of Barthelme's stories. However, it is characterized by episodic interruptions and its plot development is unconnected. It is known to be a telling example of verbal collage.

Analysis of the Persian Translation: *A Shower of Gold* is translated into Persian by Lame' (2009) as *Zar Bārān*. Although the reader can trace some kind of plot developed throughout the story, the plot is rather interrupted. The protagonist, Peterson, frequently transitions between the realms of reality and absurdity, oscillating back and forth. These shifts disrupt the story's smooth progression, resulting in a non-linear plot. The fragmented appearance of the story further accentuates this quality. Barthelme employs relatively lengthy paragraphs, and when there is a shift from reality to absurdity, he inserts a double space to separate the paragraphs. The translator has faithfully maintained the plot, preserving the transition from the real to the unreal in the Persian version. However, the fragmentation achieved through paragraph spacing is absent in the translation, and instead, the translator creates a strong sense of cohesion by breaking Barthelme's lengthy paragraphs into smaller ones. Additionally, the translation adopts a conversational style that is not present in the original text.

Margins

Analysis of the English Story[4]: The story depicts a street conversation involving two individuals. The first person is Carl, an African American man wearing a sign around his neck with a handwritten plea saying that after serving a five-year sentence for a crime he did not commit, now he has difficulty finding a job and is thus reaching out for help (Barthelme, 1982). The second person is Edward, a white man who possesses a book on handwriting analysis. He uses this book to examine Carl's handwriting,

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[3] To analyze this story, the following website is consulted:

— http://www.enotes.com/topics/shower-gold/in-depth

[4] To analyze this story, the following websites were consulted:

— http://www.enotes.com/topics/margins-donald-barthelme
— http://www.enotes.com/topics/margins-donald-barthelme/themes
— http://www.enotes.com/topics/margins-donald-barthelme/in-depth

the margins surrounding the writing, and his overall personality. Interestingly, Edward has also stolen the book. Throughout their conversation, both individuals fail to grasp a clear understanding of each other's words, resulting in disjointed and fragmented dialogue. The story embraces a non-linear plot, lacking a traditional beginning and end. The characters' backgrounds remain undisclosed, and they are not fully developed as distinct individuals. However, both Carl and Edward pass judgment and make assumptions about one another. The title of the story presents the central theme: margins, which symbolize racial stereotypes. While the margins refer to the physical spaces surrounding the writing on Carl's board, Edward metaphorically alludes to them.

Analysis of the Persian Translation: The most prominent postmodern characteristics of this brief narrative are its plot and theme. It is challenging to perceive the story as having a clear focus or message, demonstrating a thematic attenuation (fragmentation). Instead, it portrays the encounter between two marginalized individuals passing by. As for the plot, it deviates from conventional narratives that typically involve a challenge to be overcome, leading to a new state of affairs. The translation lacks a conventional beginning and ending. It commences in the midst of a conversation which carries on to the end of the story. The plot and theme remain unchanged in the translation.

Me and Miss Mandible

Analysis of the English Story[5]: This story revolves around a 35-year-old claims adjuster employed by an insurance company. As a consequence of a bureaucratic mistake, he undergoes a punishment that involves being transformed into a sixth-grade student attending an elementary school. The mistake arises from his misunderstanding of his company's motto, "here to help in time of need" (Barthelme, 1982, p. 33), as he attempted to assist an elderly woman with her insurance claim. In his previous life, marked by unsuccessful marriage and career endeavors, he now embraces his new identity as a sixth-grader and strives to make the most out of this unexpected situation. He adjusts his habits to his new life and seems to succeed except for the demands of adults' sexuality which are awakened constantly by her elementary school teacher, Miss Mandible. His scholastic aptitude and physical appearance diverge from those of his classmates, yet the teacher does not undertake any measures to transfer him to a different class. Furthermore, apart from Miss Mandible, another student becomes intrigued by the protagonist and, ultimately, discloses the concealed relationship between Miss Mandible and the central character to the school principal as the story concludes. Consequently, the teacher experiences sexual fulfilment in the relationship but faces termination of her employment due to the act of deceiving her student.

This story is characterized by a fragmentary layout. The fragments are twenty-six dated entries, spanning from 13 September to 8 December, pasted on a dozen of pages. They present an incomplete depiction of the protagonist's past life and his current role as a school boy, thereby strengthening the temporal disorder of the story. Moreover, the story lacks coherence in providing details and background information, making it challenging to ascertain the protagonist within a specific timeframe (anachronism). Additionally, the protagonist exhibits signs of paranoia, both conspiracy and confinement types. On the one hand, he believes a conspiracy has brought him back to the elementary school (the entry dated 2 October). He also thinks he has sometimes been betrayed, deliberately (the entry dated 19 September). On the other hand, he feels he is deliberately confined by his employer to his new role (the entry dated 13 October).

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[5] To analyze this story, the following websites are consulted:

  – http://courses.wcupa.edu/fletcher/amadio.htm
  – http://www.jessamyn.com/barth/mandiblearticle.html

Analysis of the Persian Translation: *Me and Miss Mandible* is translated into Persian by Lame' (2008) as *Khānoum-e Mandibel va Man*. The features that have qualified the English story as postmodern have been retained in the Persian version too. The translator has faithfully conveyed the fragmented structure of the story, keeping the entries unchanged and even preserving the original dates without converting them from Gregorian to Solar. The translation maintains the blurred boundary between the protagonist's childhood and adulthood, as well as the disjointed timeline of the original story. The entries that vividly depict the protagonist's paranoia remain untouched in the translation, serving the same function.

Some of us had been Threatening our Friend Colby

Analysis of the English Story[6]: This story revolves around a group of individuals who decide to execute their friend, William, due to his perceived extravagance. However, the specifics regarding when, where, and how he has been extravagant remain unclear. All of William's friends are men with different professions, such as an architect, painter, orchestra conductor, environmental activist, and car rental owner. They collaborate in organizing the execution ceremony, including tasks like writing invitations, arranging transportation for guests, planning musical performances, selecting instruments, and determining the method of execution. William's friends form a tightly-knit group that aims to supplant the country's laws with their own. The story seems to satirize groups that prioritize male relationships and group solidarity to such an extent that William complies with his execution simply because the group believes he has been extravagant. As the story plays with the name of William Colby, the former director of the CIA, it is probable that one of the underlying themes is to ridicule figures of authority and organizations such as the CIA (vicious circle – double binds). Contradictions are also evident throughout the story. For instance, William is punished for not conforming to the group's norms and failing to act rationally and thoughtfully. While rationality appears to be a key criterion emphasized in the discussions about the ceremony, the characters in the story clearly exhibit an irrational approach in certain matters, such as prioritizing the care for a tree over that for a human life.

Analysis of the Persian Translation: *Some of us had been Threatening our Friend Colby* is translated into Persian by Afsar (2013) as *Ba'zi az mā Doustemān Kolbi rā Tahdid Mikardim*. This story lacks polyvocality, as it is narrated solely by one of Colby's friends from beginning to end. Furthermore, there is no direct engagement with the readers to involve them in the narrative. The story does not exhibit any immediately apparent fragmentation in its structure. However, the presence of contradictions throughout creates a sense of fragmentation. These qualities are equally evident in the Persian text. In addition, a notable aspect of Colby's story is the vicious circle it portrays. The name William Egan Colby refers to the former director of the Central Intelligence Agency in the United States, introducing double binds that blur the line between reality and fiction. This vicious circle (double binds) is also present in the Persian story.

Analysis of Five Other Stories

The story *The Glass Mountain* displays a notable level of fragmentation. It is composed of 100 numbered segments, with the majority consisting of a single sentence. This fragmentation is faithfully maintained in the translation, as the Persian version also comprises 100 numbered segments of similar lengths. Similarly, *City Life* is marked by its fragmented structure. The narrative is divided into 18

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[6] To analyze this story, the following websites were consulted:

− http://www.enotes.com/topics/some-us-had-been-threatening-our-friend-colby
− http://www.enotes.com/topics/some-us-had-been-threatening-our-friend-colby/themes
− http://www.enotes.com/topics/some-us-had-been-threatening-our-friend-colby/in-depth

numbered episodes, which are also present in the Persian text, maintaining the same count of 18 episodes. The non-linear plot of the story is evident in the translation as well.

The King of Jazz is considered a postmodern story primarily due to its distinctive writing style. However, the non-linearity of its plot also contributes to its postmodern nature, and this aspect is preserved in the Persian translation. *The Balloon* tells the story of a massive balloon floating over New York City, inflated by the narrator. The balloon elicits various reactions from people, both children and adults, yet the reason for its presence and its meaning remain undisclosed until the end. This short story is known for its postmodern quality in resisting a singular interpretation or understanding. It emphasizes the possibility of multiple perspectives, embracing plurality. However, none of the postmodern fiction features summarized in the analysis model for the corpus were found in this story.

At the End of the Mechanical Age revolves around a narrator who meets and falls in love with a woman. They engage in discussions about their philosophies of life and eventually get married. The story unfolds at the end of the mechanical age, marking the transition from industrial society to the post-industrial society. This aspect qualifies the story as postmodern as Barthelme suggests the decline of the mechanical age and the emergence of a post-industrial society. The two main characters in the story speculate on what the new age will be like. None of the mentioned features in the analysis model were found in this story.

After examining the entire corpus, the identified postmodern features in English stories and their translation approach in Persian stories have been summarized in the following table.

Table 2. Translation of postmodern features in the corpus

No.	Short Stories	English Story Postmodern Features		Treatment of PM Features in Translation	
				Preserved	Removed
1	*Robert Kennedy Saved from Drowning*	Fragmentation (leaving the story open-ended)		√	
		Fragmentation (segmentation: breaking the text into fragments by titles)		√	
		Vicious circles (double binds: presence of a real-life historical figure in fiction)		√	
		Paranoia (non-linear plot)		√	
		Polyvocality (several narrators)		√	
2	*A Shower of Gold*	Fragmentation (segmentation: breaking the text into fragments separated by spaces)			√
		Paranoia (non-linear plot)		√	
3	*Margins*	Paranoia (non-linear plot)		√	
		Fragmentation (theme attenuation)		√	
4	*Me and Miss Mandible*	Temporal disorder (anachronism)		√	
		Fragmentation (segmentation: breaking the text into fragments separated by dates)		√	
		Paranoia	Plot – conspiracy	√	
			Plot – confinement	√	

5	*Some of us had been Threatening our Friend Colby*	Vicious circle (double binds)	√	
6	*The Glass Mountain*	Fragmentation (breaking the text into fragments separated by numbers) – 100 numbered sentences	√	
7	*City Life*	Fragmentation (breaking the text into fragments separated by numbers) – 18 numbered episodes	√	
		Paranoia (non-linear plot)	√	
8	*The King of Jazz*	Paranoia (non-linear plot)	√	
9	*At the End of the Mechanical Age*	---	-	-
10	*The Balloon*	---	-	-

Discussion and Conclusion

Donald Barthelme, an unconventional postmodern writer, defies traditional artistic norms and presents stories that prioritize the essence of art for art's sake, independent of explicit meaning. His concise and relatively short narratives exhibit non-linear structures and lack a cohesive and unified framework. Barthelme's stories resist sequential scenes, favoring structural disruption over prescribed order. Employing collage as a narrative tool, he combines fragmented and disparate scenes, resulting in character development that lacks strong delineation and leaves readers with an elusive understanding. This fragmentation and dispersion mirror the disarray prevalent in contemporary modern societies. Indeed, Barthelme's works explore themes of instability, confusion, and existential emptiness, albeit occasionally incorporating a hopeful outlook on life. Unraveling the intricate layers of meaning within Barthelme's stories proves challenging, as he purposefully engulfs meaning within an aura of ambiguity, affording readers the opportunity to derive diverse interpretations from the narrative. Consequently, readers are compelled to adopt alternative and diverse perspectives, transcending conventional roles, while Barthelme, with his distinctive writing style, empowers them to engage in multifaceted comprehension and interpretation of the stories.

In the Persian translations, a considerable number of Barthelme's postmodern story features have been successfully retained. The plots of the stories have been faithfully transferred to Persian without alterations. The collage-like arrangement of story fragments has also been preserved in the translations. Specifically, the postmodern characteristics examined in this research, such as the absence of a cohesive and linear structure, fragmentation, double binds, temporal disorder, polyvocality, and paranoia, are present in the Persian translations without any modifications. The fragmented structure is evident in all cases except for the translation of the story *Zar Bārān*, where the translator has made changes by breaking down lengthy paragraphs into shorter ones and even changing them into dialogue. Although the stories *At the End of the Mechanical Age* and *The Balloon* are considered by literary experts to be postmodern, they do not possess any of the specific postmodern features outlined in the research model. Consequently, the significant presence of postmodern elements in the examined translations confirms their high translatability throughout the translation process.

Although the topic of manipulations in translation is frequently discussed, it appears that when it comes to postmodern stories, these manipulations are minimized or even absent, particularly at levels beyond the sentence. This discrepancy may be attributed to the fact that translation analysis models

primarily focus on sentence-level analysis, while postmodern features predominantly emerge at higher levels, such as theme, plot, character, and narrator. Similarly, the formal aspects of postmodern texts extend beyond the sentence level, encompassing punctuation, spacing, paragraph breaks, and overall page layout. As a result, postmodern features in fiction cannot be reduced to the sentence level and may elude the translator's strategies. Another possibility is that the translators may have been unaware of these features or felt compelled to preserve them in their original form, as manipulating extra-sentential features would necessitate embarking on a writing endeavor.

Preserving the postmodern features of fiction in translation can have implications for contemporary literature. It may serve as a medium for introducing postmodernism into the local literary polysystem, potentially leading to the production of works in the same genre within contemporary Persian literature in Iran.

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Translators' Role in the Field: The Case of Anthropological Researches in Iran

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Abstract

This study seeks to investigate the role and impact of translators in the (anthropological) field during research conducted by foreign anthropologists in Iran. To achieve this, a questionnaire, an apparent open-ended one with six items, was distributed to 30 anthropologists who conducted field research in Iran, aiming to identify invisible interpreters/translators, including local informants, who assisted researchers in overcoming language barriers and communicating with participants during anthropological fieldwork. Given that anthropologists are typically trained to work independently without the aid of translators, certain participants displayed hesitancy in discussing the subject matter. Anthropologists who completed the questionnaire and said they conducted the research without utilizing translators in the field cited their fluency in the local language, perceiving translators as impediments, and their accessibility as the main reasons for their approach. Nevertheless, some of these researchers emphasized the potential benefits of using translators, particularly in terms of enhancing comprehension. Conversely, there were anthropologists who found value in engaging both formal and informal translators, as they served as gateways to communication. As an interdisciplinary study, this article endeavors to shed light on a relatively unexplored aspect of anthropology, namely translation. It is crucial to acknowledge and engage in further discussion regarding the collaboration between professionals from different disciplines, including Translation Studies and anthropology, within various scientific journals and conferences.

Keywords: Cultural Anthropology, Translator, Fieldwork, Interdisciplinary Studies

Introduction

Language and translation play a crucial role in cross-cultural studies, particularly within the field of anthropology. Anthropologists often find themselves conducting research in unfamiliar and distant territories, although there are instances where research is conducted within their own country. Consequently, grappling with the language spoken in the field has long posed a significant dilemma. While the discipline's literature typically advocates for anthropologists to learn the language of the field, there are circumstances where the use of a translator becomes unavoidable. According to Churchill (2005, p. 13), the ethnographer must possess the capacity to translate oneself into the world of the participants, as well as the ability to "translate their world into an ethnographic report."

Foreign anthropologists lacking proficiency in the language of the field may find themselves compelled to enlist the assistance of a translator. Borchgrevink (2003) asserts that, during brief research periods, working alongside a translator can streamline the data collection process. However, for extended stays, it is advisable for anthropologists to acquire proficiency in the local language rather than relying solely on translators. Consequently, the role of translators holds significance in the overall fieldwork endeavor. In the context of this study, the term "translator" is employed in a comprehensive sense, encompassing both translators and interpreters.

Noteworthy scholars in the field, such as Delisle and Woodsworth (2012) and Magnússon (2006), underscore the significance of uncovering the often overlooked figures in the historical narrative of translators. The role of translators in the fields of anthropology, particularly within the Iranian context, has received relatively scant attention and their presence often appears invisible. There exists a noticeable gap within the field of translation studies concerning the exploration of what these translators have contributed and the specific roles they have played alongside anthropologists in the field. The importance of shedding light on their activities and understanding the intricate dynamics of their involvement has yet to be fully addressed. A comprehensive examination of their contributions is crucial to gaining a more comprehensive understanding of the collaborative efforts between translators and anthropologists in the Iranian context. Consequently, this study endeavors to investigate the presence of translators and their consequential contributions throughout previous years when foreign anthropologists conducted research in Iran.

Translators' Role in the Field

Borchgrevink (2003) identifies four primary areas affected by the involvement of translators: accessing information, the communication process, translation, and the impact on the anthropologists' fieldwork process. When it comes to accessing information, interpreters not only serve as intermediaries but also assume the crucial role of establishing rapport and acting as gatekeepers on behalf of the ethnographer. In cases where translators belong to the community under study, they can even play a dual role as informants, providing valuable insights. However, as Borchgrevink (2003) points out, the reliance on translators can introduce certain challenges. For instance, it may lead to a potential loss of direct contact and interaction between the anthropologist and the informant, as the locus of communication often centers on the informant-translator relationship. Nonetheless, Borchgrevink (2003) also acknowledges that skilled translators who possess a clear understanding of the study's objectives can be of immense assistance. Moreover, translators can play a vital role in checking the accuracy of information provided. They can act as a valuable resource, identifying potential inaccuracies or inconsistencies in the data during the fieldwork process, thereby enhancing the reliability and validity of the findings (Borchgrevink, 2003, p. 110). Regarding translation, Borchgrevink (2003) emphasizes that translators play a pivotal role in facilitating the interpretation and comprehension of the cultural context. However, certain terms or concepts may lack direct equivalents

in English, posing a challenge in the translation process. In such instances, translators often resort to simplification strategies to convey the intended meaning. To overcome this limitation, Borchgrevink (2003) suggests that anthropologists should make a conscious effort to acquire native terms for central and value-laden concepts, gradually developing a deeper understanding of the terminology used in the field. Alternatively, open discussions between translators and anthropologists can help clarify and refine the translation of complex terms.

Translators who collaborate with anthropologists can assume various roles, including those of "mediators," "brokers," "gate-keeper," "go-between," "facilitator," and "conciliator." For instance, Pöchhacker (2012, p. 46) references scholars who have described the role of translators as "helper," "conduit," "communication facilitator," "bicultural specialists," "ghost," and "kurogo." Similarly, Bujra (2006) outlines diverse roles that a translator can fulfill when working with an ethnographer. These roles encompass acting as informant, serving as intermediaries who facilitate access and comprehension, and assisting in unraveling the reasons behind people's behaviors, kinship connections, or variations between neighboring communities. Consequently, the role and involvement of a translator can be characterized as that of a neutral messenger with minimal engagement or, conversely, as the most involved participant, assuming the role of a negotiator (Pöchhacker 2008).

A number of esteemed scholars have illuminated the multitude of benefits associated with the utilization of translators in anthropological fieldwork. Bujra (2006) astutely emphasizes that, despite anthropologists' prior linguistic training, they may still grapple with the complexities embedded within the local language, particularly in relation to intricate systems such as naming conventions. Given the delicate nature of using terms that pertain to personal identification, particularly when considerations of race and ethnicity are at play, any inadvertent missteps can yield adverse consequences not only for the researcher but also for the integrity of the entire project. In such instances, the invaluable role of local translators becomes apparent, as they possess a deep understanding of the accepted terminology within the cultural context and can guide anthropologists towards employing appropriate and sensitive language choices.

Notably, Borchgrevink (2003) and Temple and Edwards (2002) assert that field translators are more than mere professional translators; they function as "key informants" or field assistants, actively contributing to the research process. Beyond the mere translation of words, interpreters become vital collaborators, serving as "interlocutors," "guides," and "key informants" (Fujii, 2013, p. 149). By drawing upon their cultural expertise, translators illuminate the subtleties and unspoken layers embedded within the interviewees' statements, enabling the researcher to grasp the underlying implications and broader context. Fujii (2013) underscores that translators bring forth not only linguistic proficiency but also invaluable insights, perspectives, and instincts, which are indispensable for the researcher's ability to navigate the field safely, acquire nuanced understanding, and accurately interpret the rich tapestry of meanings conveyed by the interviewees.

In summary, the involvement of translators transcends the traditional role of linguistic intermediaries, as they emerge as essential collaborators and cultural facilitators within anthropological research. Their specialized knowledge, cultural sensitivity, and nuanced understanding contribute to the researcher's ability to navigate linguistic and cultural complexities, establish meaningful connections, and unearth profound insights. The extensive roles they assume as "key informants," "interlocutors," and "guides" highlight the transformative impact of their involvement, propelling anthropologists towards more comprehensive and nuanced interpretations of the field data.

Invisible Translators

According to Edwards (1998) anthropological researchers endeavor to exert control over translators, aiming to train and conceal their presence. This concealment of translators, as referred to by Freed (1988, p. 316) as "interviewing through an interpreter," or as articulated by Fuller and Toon (1988, p. 38) as "a neutral mouthpiece," emphasizes the desire to maintain an appearance of direct interaction. Torikai (2009, p. 1) contends that translators, in general, occupy a paradoxical position of being simultaneously "present but not present," deemed "indispensable but anonymous," and characterized as inaudible, invisible, nameless, and fearless. Drawing on the Japanese theatrical tradition, Torikai (2009) likens translators to "Kurogo," individuals dressed in black who aid actors and discreetly maneuver props on stage, remaining ever-present but purposefully disregarded by the audience, fading into the background. The interpreter's presence, like fleeting bubbles, goes unnoticed, their voices seemingly evaporating in the air. Furthermore, Torikai (2009, p. 3) emphasizes that translators only receive attention "when they are held responsible for their alleged mistranslations." As Torikai (2009, p. 6) illustrates, translators "try to understand the intention […], illocutionary force, […] and implicature […] of the participant's utterances and convey the message based on their perception and understanding." Similar to translators in the field, they inadvertently serve as mediators, bridging the linguistic divide. In her comprehensive study, Torikai (2009) endeavors to shift the focus onto Japanese translators, elucidating their agency and subjectivity, aiming to explore their attitudes and perceptions regarding their role in the interpretive process.

The subject of translation in anthropological research and the use of translators in the field have not received adequate attention from anthropologists, as Agar (1980) asserts in his book. Another scholar who shares this view is Turner (2010), who argues that there has been insufficient research on the dynamics between researchers and translators. Turner (2010) examines the role of translators in anthropology and human geology studies and explores their positioning in the field, as well as their own concerns, limitations, and coping strategies. A according to Turner (2010), translators can be referred to as research assistants, as they can be a cultural consultant and fulfill multiple roles. Borchgrevink (2003), and Gibb and Iglesias (2017) call out anthropologists for discussing the presence of translators, interviewers, and transcribers. Moreover, they emphasize the necessity of discussing translation-related problems and language-related issues in multilingual settings.

Methodology

Instrument

To explore the dynamics between researchers and translators in the anthropological field, as well as the roles they fulfill, a questionnaire was deemed necessary. Consequently, relevant articles were extensively searched across various scientific databases. Numerous scholars have examined the involvement of translators in the field, including Borchgrevink (2003), Hsieh (2006), and Jacobsen (2009), among others. The researcher reached out to these authors to inquire about the methodologies employed in investigating the translators' roles. The authors indicated that their studies were based on their personal experience in the field. However, Sepielak, Wladyka, and Yaworsky (2019, p. 2) conducted a survey in their article with the aim of "investigating how contemporary anthropologists' decisions to use interpreters during fieldwork have affected their research." By utilizing open-ended questions, they sought detailed insights into the specific roles translators play during fieldwork, as well as the reasons behind researchers' decisions to forego translator assistance. Building upon Sepielak, Wladyka, and Yaworsky's (2019) comprehensive survey, an apparent open-ended questionnaire was employed to investigate the relationship between researchers and translators. The questionnaire, comprising six items (appendix 1), was distributed to thirty foreign anthropologists conducting research in Iran.

The first question in the questionnaire addresses whether the anthropologist utilized the services of a translator during their field. If the response is negative, the anthropologist is requested to provide an explanation as to why they have never employed a translator in their fieldwork. Moving on to the second question, the anthropologist is presented with options to specify the status of their translator. They may choose from categories such as a non-professional local resident, a hired professional interpreter, or a professional who arrived with the research team. The third question prompts the anthropologist to select a role that best describes the translator's involvement in the field. They may indicate whether the translator serves as an intermediary facilitating the transfer of information btw languages, a gate-opener who assisted in accessing information, or a cultural mediator/advisor providing insights into the local culture. In the fourth question, the anthropologists is asked to specify the language pair with which the translator worked. Moving forward to the fifth question, the questionnaire inquires about potential risks encountered by translators during fieldwork. Lastly, the sixth question asks anthropologists to elaborate on the specific situations in which they relied on a translator's assistance.

Participants

The questionnaire was emailed to 30 foreign anthropologists who had previously visited Iran and conducted field research in various regions of the country. After making two separate attempts at contact during different time periods, 12 researchers returned the completed questionnaire. These anthropologists, aged between 67 and 90, held university degrees in anthropology or related fields such as Middle East Studies and ethnomusicology. Among them, two were native French speakers, seven were fluent in English, two spoke German, and one spoke Dutch. In terms of data collection and note-taking in the field, six anthropologists gathered data using the local dialect or language, while five collected data in Persian. Only one of them, specifically a French native speaker, collected data in their mother tongue.

Data Analysis

Upon receiving the completed questionnaires, the data was extracted into an .xls file. Within this file, the columns were labeled according to six questionnaire items (referred to as themes), while each row corresponded to the accompanying texts. Subsequently, a representational thematic text analysis was employed to identify the occurrence or co-occurrence of these themes. As defined by Popping (2015, p. 30), in the "representational way of coding usually human coders are used who select a text fragment and assign a theme to this fragment." For the current study, manual coding was utilized since the text was manageable for human coders. The text underwent analysis to identify concept categories, as outlined by Popping (2015). He (2015, p. 32) distinguishes three approaches for developing concept categories: the first involves developing a predetermined set of concept categories (a "priori"), the second constructs categories based on "data-driven analysis", specifically words or phrases present in the analyzed texts (a "posteriori"), and the third approach combines both these methods. In the present study, the latter approach was employed to develop the concept categories.

Results and Discussion

The primary objective of the questionnaire was to assess whether anthropologists employed translators during their fieldwork or while writing their texts, and if so, what roles these interpreters played. The survey was distributed to 30 foreign anthropologists who had conducted fieldwork in Iran. Twelve foreign anthropologies out of 30 ones completed the questionnaire.

The pie chart below provides a visual representation of the responses from 12 anthropologists regarding their use of translators in the field. Out of the total of 12 anthropologists surveyed, seven of them stated that they did not utilize translators during their fieldwork. On the other hand, five anthropologies reported that they did employ translators to aid them in their field studies. The chart clearly illustrates the proportion of each group, showcasing the majority opting not to rely on translators while conducting their anthropological research, while a smaller yet significant portion acknowledged the use of translators as part of their fieldwork process.
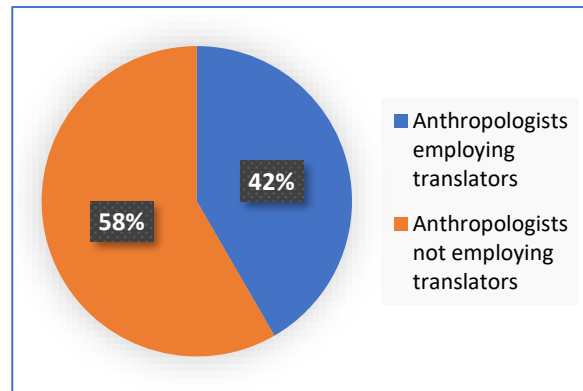

Figure 1. Percentage of anthoropologists using translators

The subsequent sections present the findings based on twelve fully completed questionnaires. In the first part, data from completed questionnaires reveal the responses of anthropologists who stated they did not use translators in the field. Additionally, the section includes an exploration of the reasons they provided for this choice. Moving to the second part, the section delves into the completed questionnaires from anthropologists who reported using translators during their fieldwork. This segment highlights the insights and responses provided by this group. The section further presents the results obtained from other question items (Item 2-item 6) within the questionnaires. These sections encompass a detailed analysis of the responses provided by anthropologists on specific aspects of their research and fieldwork practices.

Conducting the Fieldwork Research without Translators

The first question in the questionnaire focused on the potential collaboration between translators and anthropologists during fieldwork. Among the respondents who completed the survey, seven anthropologists explicitly stated that they did not engage the services of translators while conducting their research. These individuals offered diverse rationales for their decision, which were subsequently analyzed using representational thematic text analysis. Several participants acknowledged the advantages of utilizing translators, particularly in facilitating initial interactions and fostering understanding with the local community. However, despite recognizing these benefits, they chose not to employ a translator for their research endeavors. Moreover, some anthropologists expressed reservations about having translators present in the field, each citing their own distinct reasons.

Subsequently, next sections delve into the three primary reasons articulated by anthropologists who opted against utilizing translators during their fieldwork.

Fluency in the Local Language and Employing Participant Observation

In the realm of anthropological studies, it is commonly advised that anthropologists acquire a solid command of the local language prior to embarking on fieldwork (Murchison 2010; Metcalf 2005). This recommendation stems from the recognition that language proficiency plays a crucial role in establishing rapport, gaining access to information, and comprehending the nuances of the culture under study. By speaking the local language, anthropologists can foster trust and build meaningful

relationships with the community members they seek to understand. The emphasis on learning the language of the field is particularly prevalent in certain academic institutions. These universities prioritize the immersive approach, encouraging students to avoid relying on translators altogether. By immersing themselves in the linguistic and cultural context, anthropologists can gain deeper insights into the daily lives, belief systems, and social dynamics of the people they study. For instance, one participant who embarked on a research trip to Iran in 1963 vehemently disagreed with the use of translators in the field, stating, "I was trained to avoid interpreters." This anthropologist believed that language proficiency was not only an intellectual asset but also a means of demonstrating respect and genuine interest in the local community. By investing time and effort into learning Persian prior to their arrival, these anthropologists were able to bridge the communication gap and navigate the intricacies of the cultural landscape more effectively.

It is worth noting that the participants of the study expressed a sense of pride in their linguistic achievements. Many claimed to be fluent enough in Persian, having devoted considerable time and effort to mastering the language before setting foot in Iran. Nonetheless, they acknowledged the invaluable support provided by friends and neighbors. These individuals served as valuable resources, helping the anthropologists unravel complex terminology, cultural concepts, and customs that eluded their grasp. Through conversations and interactions with these local guides, the anthropologists were able to deepen their understanding of the community's way of life. Furthermore, one participant opted for a method known as participant observation. By actively engaging in the collective activities and events of the community, this anthropologist immersed himself/herself in the daily routines and rituals of the local people. By doing so, s/he developed a holistic perspective that would have been difficult to attain solely through language study. The participant emphasized that their direct involvement allowed them to experience the culture firsthand and perceive subtle nuances that might otherwise remain obscured.

In summary, while the importance of learning the local language before conducting anthropological fieldwork is emphasized, it is also recognized that linguistic proficiency alone is not sufficient. Anthropologists benefit greatly from the support of local individuals who can provide insights and clarification on various aspects of the culture. The combination of language skills, participant observation, and collaborative relationships contributes to a richer and more comprehensive understanding of the communities under study.

Translators as Hindrances in Fieldwork Research

Among the participants of the study who did not work with a translator, one individual expressed a preference for "engaging in unmediated communication with interlocutors." They believed that direct interaction would allow for a deeper understanding and more authentic exchange of data. Similarly, another anthropologist shared their perspective, stating, "I wanted to hear and understand what was being said in the original language and to establish a relationship without the barrier of another person or translation." Their intention was to immerse themselves fully in the linguistic and cultural nuances of the participants, promoting a richer experience of their fieldwork. In another case, again the presence of translators was frowned upon because the participant believed that "As an anthropologist I was trained to distrust interpreters, who tend to 'know' the answers and to impede close contact between fieldworker and subjects."

These viewpoints illustrate the nuanced considerations and personal motivations that influenced the participants' decisions regarding the use of translators. Ultimately, their choices were driven by a commitment to authentic communication, cultural immersion, and the pursuit of unbiased understanding within the field of anthropology.

Availability and Trust

The last factors, which were mentioned by the participants of the study, were availability and confidentiality. For example, one of the anthropologists asserts that "Most of the time it was neither available nor appropriate due to confidentiality and trust issues."

Another anthropologist emphasized the fact that although it could have had some advantages, using a translator was difficult in his field of study: "I don't think I really ever considered working with a (separate) translator or interpreter. I think the logistics of visiting with one would have been difficult."

Conducting the Fieldwork Research with a Translator

Contrary to the prevailing belief held by many anthropologists, which posits that a comprehensive comprehension of the lives of others can only be attained through a thorough mastery of the local language, there exists a differing perspective. Certain scholars contend that this assertion is not universally applicable. For instance, Borchgrevink (2003, p. 96) asserts that despite his proficiency in the language spoken in the field, "[he] was a long way from understanding [his] informants' innermost thoughts and feelings, and that problems with language and communication were among the factors which had prevented [him] from reaching such an understanding" at the culmination of his fieldwork in Nicaragua. He attributes this deficiency in understanding to a range of factors, including language barriers and challenges in communication. During his subsequent research endeavor in the Philippines, Borchgrevink (2003) pursued his investigations in collaboration with a translator, yielding surprisingly positive outcomes. To his astonishment, he managed to amass an extensive and unambiguous corpus of information from his time spent in the field. In the present study, five participants who completed the questionnaire affirmed their utilization of a translator during their fieldwork.

The Translator in the Field

In the second question of the questionnaire, participants were asked to choose among the options who the translator was. Among those who acknowledged employing the services of a translator, one individual initially engaged a student during the early stages of their research, subsequently transitioning to a professional interpreter. Furthermore, three participants relied upon the assistance of local residents who possessed an understanding of the language or local dialect and were enlisted on-site. Finally, one participant opted for a professional translator who possessed fluency in the relevant language or local dialect and was included as part of the research team.

It is noteworthy to mention that while certain respondents asserted that they did not utilize translators during their fieldwork, it appears that they derived assistance from friends, neighbors, local residents, and schoolteachers. However, they preferred not to designate them as field assistants or informal interpreters. For instance, one participant commented that "the friends whose help contributed much to my work were [...] relatively educated young local men for whom it was interesting to communicate with me." Another participant asserted, "In Gilan, the guide from the Rasht Fine Arts group acted more as a guide and introducer to the people I was interacting with. He was from that region so that was a great help." In these instances where researchers claimed to have refrained from using translators, it becomes evident that they derived benefits from individuals who indirectly fulfilled the role of translators, albeit not under a designated title. These indirect translation facilitators played a significant role in bridging the language gap and enabling effective communication between researchers and their subjects. It is noteworthy that researchers often benefited from the insights, guidance, and cultural knowledge provided by these individuals, even if they were not officially designated as field assistants or translators.

Roles of the Translators

In the third question of the questionnaire, participants were requested to specify the roles fulfilled by the translators they hired during their fieldwork. They were given the opportunity to select multiple options from the provided choices. Out of the five anthropologists who utilized a translator, a significant majority of four described the translator's role as that of an intermediary, facilitating the smooth transfer of information between different languages. This function was pivotal in ensuring effective communication between the researchers and the subjects. Furthermore, three participants emphasized an additional role performed by the translator – that of a gate-opener, enabling access to valuable information that may have otherwise been difficult to obtain. The translator's assistance in breaking down language barriers proved instrumental in establishing connections and gaining insights from the local community. Moreover, all five participants acknowledged the translator's role as a cultural mediator and advisor. The translators not only aided in language translation but also provided invaluable guidance regarding cultural nuances, norms, and customs. Their expertise allowed the researchers to navigate sensitive cultural contexts and develop a deeper understanding of the communities under study.

These multifaceted roles played by the translators highlight their indispensable contribution to the research process. Acting as intermediaries, gate-openers, and cultural mediators, they facilitated effective communication, opened doors to critical information, and provided essential guidance for cultural immersion. The participants recognized the translators' expertise as vital in ensuring accurate and culturally sensitive data collection.

Overall, the involvement of translators in the fieldwork proved to be a crucial element in bridging linguistic and cultural gaps, ultimately enhancing the researchers' ability to navigate complex research settings and gain a comprehensive understanding of the studied communities.

Translators and Risks

In the fifth question of the questionnaire, the participating anthropologists were requested to identify any risks encountered by their translators during the course of their research. Their responses shed light on the diverse perspectives regarding the potential risks involved. One participant highlighted the presence of a translator as a means of reducing risks for the researcher. This individual believed that "if the person was from a reputable organization there were no or minimal risks. In fact, with a guide it also served as a protection as well as a facilitation of ease of trust between myself and local residents." Conversely, another anthropologist who did not employ a translator shared their perspective on the risks they might have faced if they had utilized translation services. They attributed potential risks to their own ambivalent status and recounted instances of being interrogated by the police and SAVAK. Moreover, on a couple of occasions, individuals with whom they had engaged in extensive conversations were explicitly instructed to avoid any further contact with the researcher. In contrast to these experiences, three other participants maintained that they did not encounter any risks throughout the research process. While they did not elaborate on the specifics, their responses indicated a lack of perceived risks associated with their fieldwork. These varying viewpoints highlight the complex nature of the risks faced by translators in research settings. Factors such as the itranslator's affiliations, the researcher's own status, and the political and social context of the fieldwork can significantly influence the potential risks involved. Understanding and assessing these risks are crucial for researchers and can inform decisions regarding the use of translators and the implementation of appropriate measures to mitigate potential challenges.

Translators in Different Situations

In the sixth question of the questionnaire, the anthropologists were prompted to outline the specific situations in which they employed the services of a translator. Their responses shed light on the various

contexts where translators proved to be advantageous. One anthropologist emphasized that "It was very useful for written documents, less for interviews which are very formal with an interpreter. The subtle meaning of words is often forgotten with an interpreter." Another situation in which anthropologists found translators to be beneficial is in facilitating introductions to individuals and serving as guides. Additionally, translators were deemed invaluable in regions where local dialects or languages posed challenges for the researchers who were only proficient in the official language, such as Persian in the case of Iran. For example, an anthropologist highlighted the assistance provided by interpreters when respondents spoke Baluchi, a language with which the researcher had limited proficiency. The anthropologist asserted that "Interpreters helped when the respondent only knew Baluchi, or when my Baluchi was insufficient to communicate effectively."

Lastly, anthropologists frequently relied on translators during the initial stages of their research, particularly when they had not yet attained complete mastery of the local dialect or language. These translators played a vital role in bridging the communication gap, offering insights, and aiding the understanding and interpretation of the researchers' observations and experiences. As one anthropologist shared, "Obviously, I had some difficulties in the early stages, when my command of Turkish was less than fluent […] insightful local people […] who appreciate your difficulties, become close friends, and are helpful in 'translating' and explaining what you are observing and experiencing." These individuals became close friends, providing assistance in translating and elucidating the researcher's observations and experiences.

These situations illustrate the diverse contexts in which translators are employed by anthropologists. From written documents to introductions, navigating local dialects, and bridging language barriers during the early stages of research, the assistance of translators proves instrumental in facilitating effective communication and enhancing the researchers' understanding of the cultures and communities they study.

Conclusion

Anthropologists, in their pursuit of conducting fieldwork in unfamiliar territories, have long grappled with the challenges of communication with local communities. While anthropological literature often emphasizes the need for researchers to learn the language prior to venturing abroad, there are instances where employing a translator proves advantageous in the data collection process. Curiously, many anthropologists hesitate to openly acknowledge their reliance on translators in the field. In an effort to bring to light the often overlooked role of these invisible translators working alongside anthropologists, a comprehensive questionnaire was administered to 30 foreign anthropologists who had conducted fieldwork across diverse regions of Iran. Out of the 30 researchers surveyed, 12 diligently completed and returned the questionnaire. Only five of them openly admitted to using translators during their fieldwork. However, it is worth noting that some respondents who claimed not to have used a translator expressed the belief that having one would have facilitated their research process. This reluctance to acknowledge translator utilization aligns with Borchgrevinch's (2003, p. 95) assertion that "the silence regarding interpreter use is linked to the anthropologist's need for establishing authority and to the position that fieldwork has within the discipline." The participants who refrained from employing translators cited various reasons for their choice. Some considered translators more of a hindrance than a help, while others felt confident in their fluency in the language spoken in the field. Issues of trust and availability of reliable translators were also mentioned. Consequently, in order to avoid relying on formal translators and potentially compromising their perceived authority, these anthropologists sought assistance from local individuals, such as teachers and neighbors. Conversely, among those who did use translators, the primary role attributed to them

was that of intermediaries, facilitating the smooth transition of information from one language to another.

Furthermore, it is important to justify the results obtained from the questionnaire and delve deeper into the reasons behind the participants' choices regarding translator usage. The anthropologists who considered translators as hindrances might have faced challenges in maintaining direct rapport with the local community or felt that the translator's presence disrupted the natural flow of interactions. Their language fluency and prior experience in the field may have provided them with a sense of confidence and autonomy in their communication efforts. Additionally, concerns about the trustworthiness and availability of reliable translators may have led some researchers to rely on alternative sources within the local community. On the other hand, the anthropologists who openly admitted to utilizing translators recognized the pivotal role these language mediators played in bridging the linguistic and cultural gaps during fieldwork. By relying on translators, they were able to access nuanced insights and subtle cultural nuances that might have otherwise been inaccessible. The translators' presence may have facilitated deeper connections with the local population and allowed for a more comprehensive understanding of the researched communities. These findings underscore the complexity and multi-faceted nature of translator usage in anthropological fieldwork. It highlights the need for further exploration and discussion on the impact of translators on research outcomes, as well as the power dynamics and ethical considerations surrounding their involvement. As a result, this study calls for greater recognition and collaboration between scholars in Translation Studies and anthropology to jointly investigate the intricate relationship between language, translation, and cultural understanding. Such collaboration can foster a more nuanced approach to fieldwork methodology and contribute to the advancement of both disciplines. The outcomes of this study warrant future research and interdisciplinary dialogue to enhance the effectiveness and ethical implications of translator usage in anthropological research.

The findings of this study also hold implications for the field of Translation Studies. Firstly, the study highlights the vital role of translators as cultural mediators in anthropological research. It underscores the need for translators to possess not only linguistic proficiency but also a deep understanding of the cultural nuances and context in which they work. This emphasizes the importance of training and education in Translation Studies to equip translators with the necessary skills and knowledge to effectively collaborate with anthropologists and bridge the language and cultural gaps in fieldwork.

Secondly, the study calls for increased recognition and validation of translation as a legitimate research topic within Translation Studies. By shedding light on the often overlooked role of translators in anthropological research, this study emphasizes the significance of studying translation practices in diverse fields and interdisciplinary contexts. This can lead to a broader understanding of the complexities, challenges, and ethical considerations associated with translation in specialized areas, such as anthropological fieldwork. Additionally, the study emphasizes the importance of ethical considerations in translator usage. It raises questions about power dynamics, potential biases, and the responsibilities of translators in representing the voices and perspectives of the communities they work with. These ethical implications can serve as a basis for further research and discussions within Translation Studies, leading to the development of ethical guidelines and frameworks for translators involved in fieldwork contexts.

Furthermore, the study encourages collaboration and knowledge exchange between Translation Studies and anthropology. Engaging in interdisciplinary dialogues and collaborations can foster a deeper understanding of the needs and expectations of anthropologists and the role that translation plays in their research. This can facilitate the development of collaborative approaches, methodologies, and best practices that effectively address the unique challenges and requirements of translation in anthropological fieldwork.

In summary, the implications of this study in the field of Translation Studies underscore the importance of recognizing translators as essential cultural mediators and promoting their training and education. It highlights the need for further research and discussions on ethical considerations, power dynamics, and interdisciplinary collaboration. By exploring these implications, Translation Studies can further contribute to the understanding and advancement of translation practices in specialized fields like anthropology.

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Appendix

Questionnaire about the invisible interpreters/translators in the field

The aim of the present study is to find any traces of those who helped anthropologists/ethnographers to communicate with the local people or translate interviews. Moreover, local informants who accompanied you in the field and helped you to tackle language difficulties, can also be labeled as interpreters. Please mention any point that is related to language barriers, difficulties that you faced to communicate with the participants, those who helped you to learn the language, and those who formally or informally played the role of an interpreter/translator.

———————————————————————————————————————

Gender:

Age:

Major:

Degree:

Years of experience when you conducted your research in Iran:

Location of your study in Iran:

Mother tongue:

Language(s) you know:

Language(s) spoken in the field that you conducted your research in Iran:

Language(s) you collected data in:

———————————————————————————————————————

Please elaborate on the following questions:

1. While conducting your fieldwork in Iran, have you ever used an interpreter / translator?

If not, please explain why you have never used an interpreter / translator in your fieldwork conducted in Iran?

2. The interpreter(s) / translator(s) you used was/were: * [you can choose more than one option.]

(a) a nonprofessional local resident who knew the language or local dialect hired on site;

(b) a professional who knew the language or local dialect and arrived with the research team;

(c) a professional interpreter hired on site;

(d) a professional interpreter who arrived with the research team;

(e) Other (please specify).

3. How would you describe interpreter's / translator's role in your research? *[you can choose more than one option.]

(a) intermediary who enabled transition of information from one language to another;

(b) gate-opener to access information;

(c) cultural mediator/advisor.

(d) Other (please specify)

4. What was the language pair your interpreter(s) / translator(s) worked with?

5. Were there any risks an interpreter / translator faced by working with the researchers?

6. Could you please briefly describe in which situations you used an interpreter/translator and how you would rate your experience with interpreters/translators?

The Visibility of Iranian Fansubbers of K-Pop Music Videos

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Abstract

Audiovisual translation has been the subject of substantial scholarly inquiry, with fansubbing being recognized as a unique mode within this field. Fansubbing involves translating and subtitling of foreign videos such as films into another language by fans, rather than by licensed translators. Performing a kind of play labor, fansubbers typically do not receive monetary remuneration for their efforts. Instead, they are motivated by their fandom's satisfaction, gaining visibility and receiving likes. The concept of visibility has been subject to varying interpretations, with the first and most prominent example being Venuti's notions of visibility and invisibility. The advent of digital platforms provided translators with an opportunity to establish a digital presence and voice, which has opened up new avenues for enhancing the notion of translator's visibility. Adopting a quantitative strand of research, this study examines a corpus of 200 K-pop (Korean pop) music video subtitles translated by Iranian fansubbers, focusing on different aspects of translator's visibility across textual, paratextual, and extratextual domains. As per the study results, fansubbers exhibit a higher degree of visibility in the paratextual domain (47%), followed by the textual domain (26%) and the extratextual domain (17%). The most commonly employed strategy for enhancing visibility was mentioning social media ID before or after the subtitle content. Many other strategies were overlooked by fansubbers, either due to a lack of awareness or restrictions imposed by superiors. Different aspects of visibility identified in this study donate valuable insights for subtitlers seeking to enhance their visibility and engagement with respective communities.

Keywords: Visibility, Fansubbing, Textual, Paratextual, Extratextual

Introduction

Subtitling is a mode of audiovisual translation that entails the presentation of written text corresponding to the spoken dialogue in a source language, typically placed at the bottom of the screen. Additionally, subtitling encompasses the translation of any on-screen text elements, such as letters or information conveyed through the soundtrack.

Fan translation, including fansubbing and fandubbing, is a practice whereby those who possess an emotional investment in a particular cultural product engage in the translation of related texts as a means of expressing their affection. This mode of translation allows fans to actively engage with and co-create meaning surrounding their favored cultural products. While it may be carried out individually, it typically occurs within larger communities where fans interact, collaborate, and share their work with one another. Fandom, as a collective of passionate enthusiasts who share a strong attachment to a given cultural product, such as a celebrity or a film, has been identified as a key component of the fan translation phenomenon. The emergence of the internet and digital technologies has facilitated the growth of fan communities on a global scale.

The phenomenon of fansubbing, the production of translated versions of audiovisual content by fans, has been the subject of extensive inquiry within the field of fan translation. This is attributable to the wide consumption of fansubbing, given the global distribution of audiovisual content through online platforms.

Fuchs (2015) suggested that social media users view the "like economy" as the new norm, with recognition on social media being highly valued. Fansubbers engage in play labor, which is unpaid work done during leisure time that contributes to a company's value. To compensate for this labor, fansubbers should receive recognition through increased visibility and benefits in the like economy. The term "translator's visibility" pertains to the extent to which the work of a translator is recognized the end reader, serving as an indicator of the credit or recognition allocated to the translator for their work. In certain instances, translators may work surreptitiously, devoid of any visible acknowledgement for their endeavors. For instance, translators engaged in software localization may not receive public recognition for their contribution, although their efforts are indispensable to ensure the software's functionality in a different language. On the other hand, in certain situations, translators may be publicly credited for their work, for example, by having their name mentioned in the translation credits of a movie. Such recognition can escalate the translator's visibility among their peers and potential clients. The degree of translators' visibility can significantly impact their standing in the profession and career prospects. According to Desjardins (2017) The emergence of OSM (Online social media) has created new opportunities for translators to enhance their visibility, regardless of their area of specialization within the translation profession. Thanks to online professional networking sites that include real-time updates and user photos, translators can now establish a strong digital presence and engage with their audience in a more direct way.

The concept of visibility for subtitlers is intricate since there are no book covers or prefaces, making them visible to the audience. Despite the substantial role of subtitlers in facilitating global access to media content, their work is frequently disregarded, and they are not adequately recognized for their contributions which leads to undervaluation of the profession, lower compensation, and limited career advancement opportunities for subtitle translators. Furthermore, if translators are not given due recognition for their work, it can lead to decreased motivation and quality, which can ultimately impact the viewer's experience and the success of the media content. Therefore, it is imperative for subtitlers to increase their visibility and recognition.

To discover about the visibility of Iranian subtitlers, a specific community were opted, namely K-pop fabsubbers. K-pop is a music genre originated in South Korea and recognized for its infectious melodies

and visually appealing aesthetics. It has gained a massive following globally, and fans have formed dedicated communities and attend large-scale concerts and events to support their favorite K-pop artists. Additionally, the entertainment industry provides a natural setting for people to learn foreign languages, and language learners can refer to it to gain knowledge about foreign cultures and languages. Therefore, Korean music videos can serve as a source for learning Korean language and culture.

The challenging question which arises in this domain is:

1. How are Iranian K-pop fansubbers visible among their target audience?

Therefore, the thrust of this research is directed towards the visibility of Persian fansubbers of K-pop industry and the ways through which they have been recognized.

This research is propelled by the driving force of Kaisa Koskinen's (2000) idea regarding the visibility of translators in three different levels of textual, paratextual, and extratextual. The concept of textual visibility pertains to the ways in which the translator's presence is made apparent at the level of the translation itself. Venuti's concept of the minoritizing translator is a prime example of a deliberate use of textual visibility. However, it can also be argued that all translators exhibit some degree of textual visibility, as every translation is inherently shaped by the translator's individual "translational position" and perspective. In this sense, the visibility of translators is a natural and definite outcome of the translation process, and cannot be entirely avoided. Paratextual visibility pertains to the ways in which translators express their views or approaches regarding their work on the margins of the actual text which involves examples of different levels, from the translator's signature in the book to prefaces. Paratextual visibility have a significant impact on the reception and interpretation of the translation and allows readers to better understand and evaluate the translator's decisions and approach. And finally, extratextual visibility relates to the broader cultural and social context in which the translation is situated. Applying the perspective of Díaz-Cintas (2014) on the applicability of visibility to broader concepts such as the field of audio-visual translation, the researcher decided to classify K-pop fansubbers' visibility into the three aforementioned levels. Elements of subtitlers' visibility at textual level can be the use of a specific font or color, the use of a special register or words and inserting notes within the subtitle clarifying issues such as cultural elements. Examples of visibility at the paratextual level include information and content that are related to the translator and appear before or after the subtitle. This may include the translator's name or initials, watermark or logo, signature, social media account ID, and further explanations. Examples of Extratextual visibility can be seeing translator's name in promotional material, leaving additional notes or explanations in other platforms, their speeches and interviews about the work, and involvement in translational associations or events and social media presence.

The subsequent section provides a review of the existing literature and prior research related to the phenomenon of fansubbing. Subsequently, the methodology section delineates various dimensions of visibility across diverse levels, and expounds on the methodology employed for data collection and analysis. The ensuing section presents the findings of the investigation, accompanied by the inclusion of tables and figures to facilitate comprehension.

Literature Review

The 20th century witnessed an increase in research of AVT which was all due to the emergence new technologies and the establishment of translation as an academic field of study. Subtitling is the most widespread mode of translation in audiovisual programs due to its low cost and speed, and its popularity has been boosted by the availability of free subtitling and online editing sites and

applications. Subtitling has also become a prominent field of study, and more scholars are devoting themselves to the analysis of audiovisual programs in recent years.

According to Evans (2019), fan translation is closely associated with fandom and is focused on translating texts and materials that are typically not addressed by the professional translation industry due to factors such as a lack of economic incentive or delivery speed. Fan translators are aware of the cultural and societal aspects of the content they are translating, which helps them develop a deeper understanding of their identity as fans and their involvement in fandom communities. This sociocultural approach to translation is an important aspect of how fans engage with and contribute to fandom culture.

Vazquez-Calvo et al. (2019) propound the view that Fan products are of four categories: The first is called "fansubbing," which involves fans creating translations of audiovisual content. The second type is "fandubbing," which refers to fans translating scripts and performing the translated dialogue for audiovisual content. The third type is the "fan translation of games or romhacking," which involves fans creating translations for video games. The fourth and final type is "scanlation," which refers to fans translating scanned comics and manga. Fansubbing, has been a common practice in online communities for many years. Cubbison's (2005) research analyzed the practice of fansubbing within the context of anime fandom and suggested that it can be seen as a form of resistance against corporate control over media. Fansubbing allows fans to take charge of the media they consume and offer a more authentic and culturally-sensitive translation of foreign works. This research highlighted the significance of fansubbing in facilitating wider access to anime and other foreign media, especially in countries where these materials are not officially available or promoted.

Nornes (1999) criticized subtitling practices in the film industry and introduced the concepts of corrupt and abusive subtitling to describe two negative approaches to translation. Corrupt subtitling involves modifying the original text to suit the target audience or fit within the constraints of the subtitles, which can result in an inaccurate or incomplete translation. Abusive subtitling involves adding or changing content that was not in the original text, potentially distorting the intended meaning or misrepresenting the source material. Nornes maintained that both practices can harm the translated text and compromise the integrity of the original work. He advocated for subtitlers to prioritize accuracy and faithfulness to the original text while also considering the cultural and linguistic characteristics of the target audience to achieve the best possible translation. Adopting a similar vision, Huang's (2019) thesis examined the management of subtitlers' visibility through their subtitling approaches. The study compared the subtitling approaches of WHV industrial subtitlers and YYeTs fansubbers for the TV series "The Big Bang Theory" to investigate how they manage their visibility. The study used an analytical framework to compare the subtitlers' approaches to verbal and nonverbal issues, technical issues, and how their approaches reflect their visibility. The findings showed that the subtitlers' approaches differ in two dimensions and three aspects of issues, with industrial subtitlers adopting a relatively corrupt approach and fansubbers adopting a relatively abusive approach in the represented dimension. It was also indicated that industrial subtitlers gain less visibility through their corrupt approach, while fansubbers gain more visibility through their abusive approach. Additionally, by using the relatively corrupt approach, industrial subtitlers act as gatekeepers in the represented dimension and adherents in the representing dimension, while fansubbers present themselves as educators in the represented dimension.

Dal Yong Jin's (2017) research described the evolution of South Korean entertainment from a regional interest to a global phenomenon aimed at tech-savvy youth. The Korean Wave, or Hallyu, capitalized on technological advancements and social media platforms, leading to what Jin calls Hallyu 2.0. The government has played a significant role in supporting creative industries, which have become a crucial part of the economy with intellectual property rights as a key source of revenue. Jin also highlights the importance of social meaning in the development of lesser-known areas such as animation and online

games. Lastly, Jin explores the political economy of Korean popular culture and digital technologies on a global level.

K-pop is a music industry that originated in South Korea in the early 1990s and is a fusion of various music styles. It has gained immense popularity in recent years, particularly among young people in Asia and North America, and has become a global phenomenon that encompasses music production, performance, fashion, and media content. K-pop groups feature young and talented performers who undergo rigorous training in singing, dancing, and other skills before debuting. Many K-pop groups also have their own fandoms, with devoted fans who follow their every move and support them through various fan events and activities. K-pop represents a unique and dynamic cultural phenomenon that has captured the attention of millions of people around the world. Translation has an undeniable role and importance in the success of entertainment industry. K-pop fansubbing refers to the practice of creating fan-made translations of K-pop videos and other related content, primarily from Korean to other languages. This practice has become increasingly important as the K-pop industry has expanded globally, and fans around the world seek to access K-pop content in their native language. Fansubbing activities are often carried out by netizens that share a common interest in K-pop, and modern technology has made the subtitling process easier than ever before, thanks to tools like V Fansubs and V LIVE applications developed by companies like NAVER. Overall, K-pop fansubbing plays an essential role in allowing fans to connect with their favorite artists and content, regardless of language barriers. Aisyah and Nam (2017) discussed the increasing importance of translators in the K-Pop industry as it is constantly expanding in global level. Fans eagerly anticipate translated versions of K-Pop videos, leading to active subbing activities. The Korean company NAVER has developed a V Fansubs application to assist with subtitling V LIVE videos, which is a platform that hosts K-Pop celebrity-produced videos. The tools in V Fansubs and V LIVE applications make fansubbing videos in Korean much easier than before, allowing netizen communities with shared interests to collectively work on subtitles using the software. The V Fansubs software exemplifies the "by fans for fans" concept, and the collaboration among the fansubber community has significantly improved the audio-visual subtitling process, making it faster and more dependable. Broadly speaking, the article offers valuable perspectives on the essential contribution of translators to the K-Pop domain, and how the contemporary technological advancements have influenced the practice of fansubbing.

Research on fansubbing in Iran has explored various issues related to subtitling English language films into Persian. One study by Mardani (2023) found that non-professional subtitlers prioritize faithfulness to the original audiovisual translation material and avoid manipulation, resulting in the transfer of many Western cultural and linguistic taboos in subtitling. Novice translators placed more emphasis on complete faithfulness to the original text regardless of any cultural and linguistic filters. The study highlights the significance of non-professional subtitlers in shaping audience taste, directing and stimulating public thoughts, and fighting censorship and government media restrictions. Another study by Khoshsaligheh et. al. (2018) analyzed the translation of taboo language in English language films subtitled into Persian by Iranian fansubbers. The study found that the approach of fansubbers is guided by source culture norms rather than target culture norms. Fansubbers attempted to keep as many taboos as possible, irrespective of the disapproval of the recipient dominant conventions. Such an exercise appears to be a subversion and resistance to the hegemonic doctrine and conservative ideology advocated in Iranian society and mass media. A qualitative research study aimed to explore the reasons behind the popularity of Korean films and TV series in Iran and the fan-produced subtitling of these products. The study involved qualitative interviews with 26 Iranian fansubbers and observational data collected in the Iranian fansubbing atmosphere. The study found that fansubbers are interested in Korean culture and cinematic fiction due to shared cultural similarities and the non-physical sexuality portrayed in Korean films and series. They are also attracted to the advanced cinematography technologies used and the eastern color and philosophy portrayed in Korean productions. The fansubbers aim to help Persian-speaking friends and fellow enthusiasts access these

foreign-language programs and support their favorite Korean actors and their work (Haghpanah & Khoshsaligheh, 2018).

Venuti (1995) coined the term "invisibility" to describe the traditional view of the translator as an invisible mediator between languages. Venuti challenges this notion and argues that translators should make their presence visible in the text, rather than erasing it. This approach, known as "foreignization," emphasizes the foreignness of the source text and resists the tendency to conform the translation to the target culture's norms and values. Venuti suggests that translators can make themselves visible by retaining elements of the source text that may be difficult for the target audience to understand or by introducing new elements that draw attention to the translation process. Prioritizing the visibility of translators in translations can lead to intentionally non-fluent and foreignized texts, which foreground the role of the translator and highlight the fact that a translation is a product of intercultural communication. Venuti's notion of translator's visibility has broader implications beyond the translation process. By making translators visible, he argues that the dominant cultural narratives and power structures that shape the translation process and the way foreign cultures are perceived, can be challenged. Venuti's work has influenced subsequent discussions on translation ethics, cultural representation, and the role of the translator in society. Despite Venuti's introduction of the concept of translator's visibility more than three decades ago, the idea of the translator's visibility has received little attention in the area of audiovisual translation and particularly subtitling.

According to Hermans (2010), translators possess a distinct voice that is independent from the original author of the text. Even though their contribution is significant, some translators may go unnoticed and fail to receive credit for their work. Hermans suggests that this could be due to the fact that translators are often unseen within the translated text, meaning that their presence is not immediately apparent or recognizable to readers. As a result, their contributions may be overlooked or undervalued, despite the crucial role they play in bridging language and cultural divides through translation.

Hong (2019) conducted research about the visibility of news translators in South Korea by examining how their names and other indicators of identity are presented in target texts. The study aimed to determine whether translators' identities are given in the target texts, what type of information is provided, and how it is presented in terms of location, size, color, and space. The corresponding data for source text writers, particularly reporters, were also analyzed for comparison. The results suggest that although more than half of the 11 organizations analyzed present the translators' identity in some form in the target texts, only two organizations provide the full name of the translators, and most identity indicators are only visible after much attention and search. In contrast, the identity indicators of reporters and other contributors are provided in a very detailed and prominent manner. These findings indicate that despite being key contributors to news production, translators are often invisible in the very texts they produce.

The notion and form of visibility have changed over time. In contemporary times, translators possess a digital presence and voice, as noted by Desjardins (2017). She suggested that online professional social networking is an effective method to address the issue of the lack of visibility for translators. Through creating their own professional profile or sharing user-generated content related to translation and the profession, translators can increase their visibility on social media platforms. This can help to shift the discourse around translators from being seen as secondary professionals to being seen as actively engaged professionals. Additionally, it can help to reframe translation from being considered a derivative or less valuable profession to being seen as an essential means of cross-cultural communication.

The primary aim of this research was to investigate the concept of visibility through a novel lens that focuses on audiovisual content translators.

Methodology

Data collection

The data for this research consisted of 200 K-pop music videos, each with Persian subtitle and a duration of 3-5 minutes. The researcher selected the videos from different channels, pages and groups of social media platforms, attempting to avoid duplicates from the same translator. Another criterion for the selection of videos was their translation date, which was limited to the recent decade, spanning the years 2013-2023. The videos were selected manually and randomly from various online platforms, including YouTube, Instagram, Telegram, and two Iranian video sharing sites, namely Aparat and Namasha.

The study under consideration only focused on hard subtitles and excluded soft subtitles. Hard subtitles are permanently embedded into video files and cannot be turned off, while soft subtitles are added as separate files that can be turned on or off by the viewer. The study only considered hard subtitles to ensure a fair analysis, as they may contain pictures, logos, and watermarks that are not present in soft subtitles. Careful consideration was given to ensure that only fan-generated subtitles were selected for analysis, as opposed to officially produced subtitles created by the artists' agencies or companies.

Data analysis

Following a quantitative strand of research, this study explores the new form of translator's visibility within audiovisual material, specifically focusing on subtitling of K-pop music videos, at the three levels of textual, paratextual and extratextual visibility. In order to do so, the researcher drew on existing frameworks and elements used to analyze visibility within textual material across three levels. For example, if a translator's name appears on the cover of a book, this may be analogous to seeing the translator's name displayed before the start of subtitle content. While the researcher developed some of these aspects for the audiovisual context, certain elements, such as the inclusion of a translator's name were previously identified in Diaz Cintas' work (2014).

Translator's visibility at the textual level was defined by the aspects of:

1. The use of a specific font or color: If subtitlers consistently employed a specific color or font type, it could be interpreted as a means of establishing a personal brand or signature within their work. For instance, "Googlekpop" is a YouTube channel that provides Persian fansubs of K-pop videos. The channel has developed a distinctive style by utilizing a specific font and assigning distinct colors to each member of the group. Subtitles change color in synchronization with the individual members' singing. This practice can be seen as a form of self-branding.

Figure 1. The use of specific font and color

2. The use of other registers: Different registers of language use include formal, informal, technical, literary, colloquial, and academic. Formal register is used in formal situations and is characterized by a serious tone, complex vocabulary and standard grammar. Informal register is applied in casual situations and is characterized by a relaxed tone, simplified grammar and use of slang. Technical register is utilized in specialized fields and is characterized by technical terminology and complex sentence structures. The usage of Literary register is in literature and is characterized by figurative language and artistic style. Colloquial register is used in everyday conversations and is characterized by use of familiar expressions and regional dialects. Academic contexts require Academic register and it is characterized by formal language, specialized vocabulary and technical tone. The expected register of fansubs is informal due to the informal register of song lyrics.

Figure 2. The main lyric is "How you like that? You gonna like that." Which is informal but the translation is formal

3. Leaving notes within the text: Subtitlers might include additional explanatory notes within the content of the subtitle, often enclosed in parentheses and placed after the completion of a translation unit. These notes may serve the purpose of clarifying cultural nuances, disambiguating vague phrases, or even conveying personal opinions.

Figure 3. More information about the meaning of "Black Mamba" is written in parentheses

Translator's visibility at the paratextual level was defined by the aspects of:

1. The existence of translator's Name or Initials: The visibility and recognition of translators can be greatly enhanced by the inclusion of their name. Typically, this information is placed either before or after the content of the subtitle.

Figure 4. The name of translators is written before the content of subtitle

2. Providing further explanation: Subtitlers may choose to provide additional notes either preceding or following the content of the subtitle in order to expound on topics that may not fit succinctly within the subtitle itself. Such notes may involve complex analyses of lyrics, introductions to the artist, elaborations on the translator's background, etc.
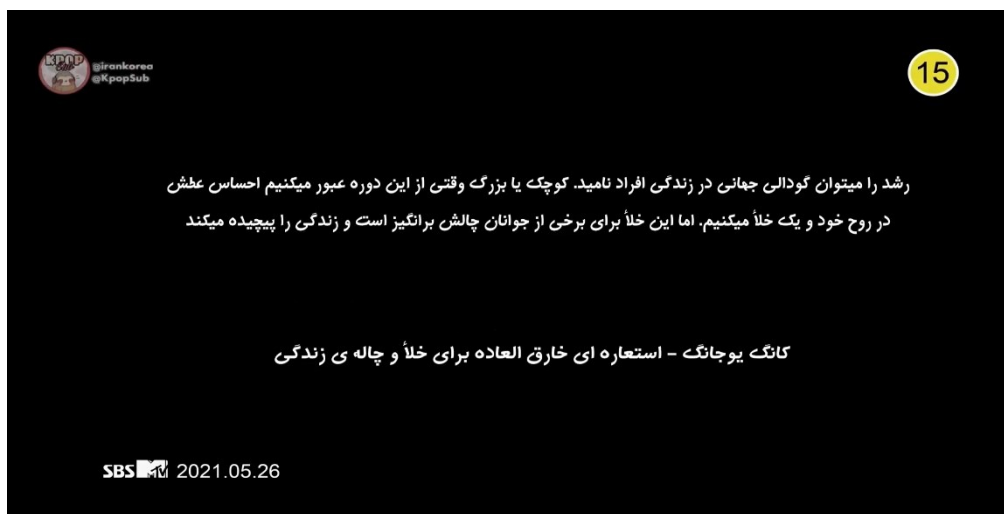
Figure 5. The translator has provided more information before the start of lyrics for the ease of comprehension

3. Inserting watermark, Logo or signature: Translators can use personal branding elements such as watermarks, logos, or signatures to increase their visibility and distinguish their work from others. Incorporating such elements into their subtitles can create a recognizable and distinctive style that helps increase their profile and recognition by viewers. This is particularly useful when subtitles are shared or redistributed across multiple platforms. The use of branding elements can also contribute to the perception of the translator as a professional, established figure within the fan subtitling community.

Figure 6. Translator's logo can be seen on top of the video

4. Adding social media ID: By including their social media ID within their subtitles, translators can provide viewers with a direct means of contacting and following them on social media platforms. This can help to build a following and increase their visibility within fans.

Figure 7. Translator's social media ID is mentioned at the beginning.

Translator's name, title or surname (if stated) were under search in different social platforms like Instagram, Telegram and also within communities of K-pop fans or fansubbers community such as their Telegram channels and groups. Their visibility at the extratextual level was defined by the aspects of:

1. The existence of Translator's name in promotions: Since fansubs are not considered official subtitles, there has been no known instance of fansubbers receiving credit in promotional materials such as posters, trailers, or online advertisements. However, subtitlers could potentially increase their extratextual visibility by creating promotional videos or teasers for upcoming subtitled content. Unfortunately, the present study did not yield any instances of this aspect despite an exhaustive search.

2. Providing notes in other platforms: Subtitlers may utilize their social media or internet pages to provide their followers with additional information about their subtitling process, the content of the

subtitle, or deeper analyses of the music video or its lyrics. By doing so, subtitlers can increase their visibility and establish themselves as authoritative and knowledgeable figures within the community.

Figure 8. The translator offered their personal opinions on the music, also noting that this particular song marked the second collaboration between the singers.

3. Translator's speeches and interviews: Participating in speeches or interviews and sharing their experiences and insights into the subtitling process, can be a powerful tool for raising a translator's visibility. No examples of this phenomenon could be identified by the researcher.

4. Translator's involvement in associations: By joining associations and groups, translators can network with other industry professionals and gain access to valuable resources. Moreover, involvement in associations can help translators establish themselves as active and committed members of the translation community, which can help to build their reputation. Participation in associations can also lead to opportunities for collaboration and professional development.
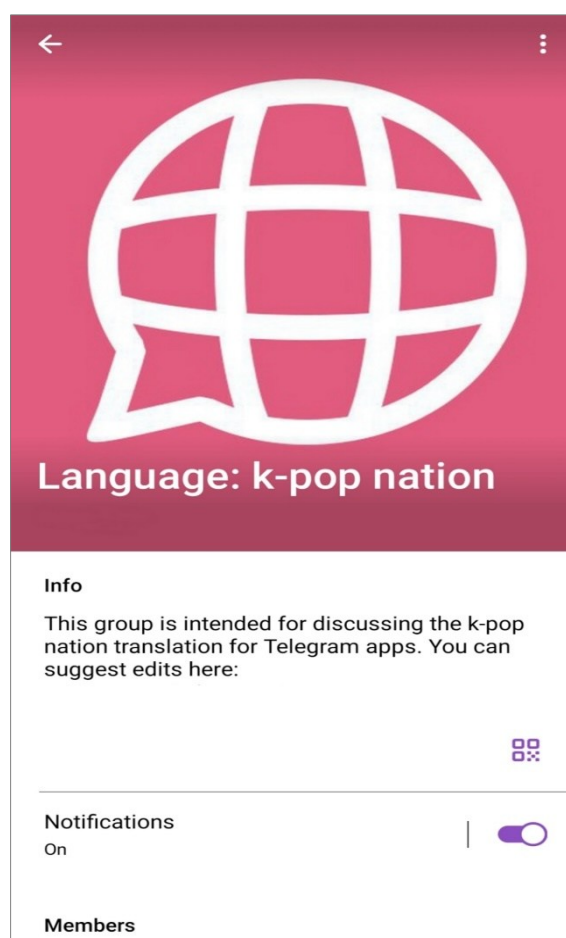
Figure 9. One of the gathering places of K-pop translators

5. Translator's Social media presence: By maintaining an active and engaging presence on social media platforms, translators can build a loyal following of fans who appreciate their work and insights. Social media can also serve as a platform for translators to share their latest projects and updates, promote their work, and engage with their audience.

Figure 10. The inclusion of social media IDs indicates that the translators maintain an active presence there

The present study involved a systematic investigation of the various aspects of visibility discussed earlier. The research process entailed a careful examination of each of these aspects, with the findings being documented in three separate figures corresponding to three distinct levels.

To undertake data analysis, the videos were meticulously and comprehensively watched in their entirety, with particular attention paid to the various demonstrations of translator's visibility within them. A detailed record of these observations was then created. Subsequently, the researcher manually tallied the percentage of each aspect to ensure optimal accuracy and precision in the findings. The results were then presented in column charts to facilitate ease of interpretation. Ultimately, the study calculated an overall visibility percentage based on the findings across all three levels.

Results

This section provides a comprehensive visual representation of the analysis results, using figures to display the calculated percentages of different aspects of visibility. Subsequent to this, a discussion section is presented, aimed at the contextualization and interpretation of the obtained results in relation to the research questions at hand.

Visibility at Textual Level
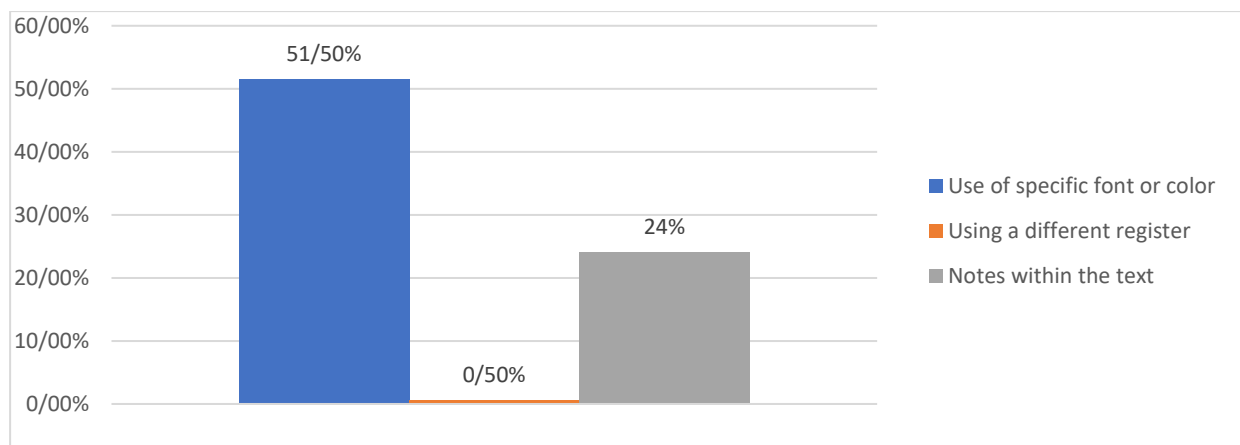
Figure 11. The proportional usage of various aspects for textual visibility enhancement

Among the 200 scrutinized subtitles, it was observed that a specific font or color was employed by the translators in 103 instances, while a different register was utilized in only one instance. Moreover, 48 of the subtitles featured translator's notes within the content. For the purposes of clarity and further elaboration, Figure 11 has been included above.

Visibility at Paratextual Level
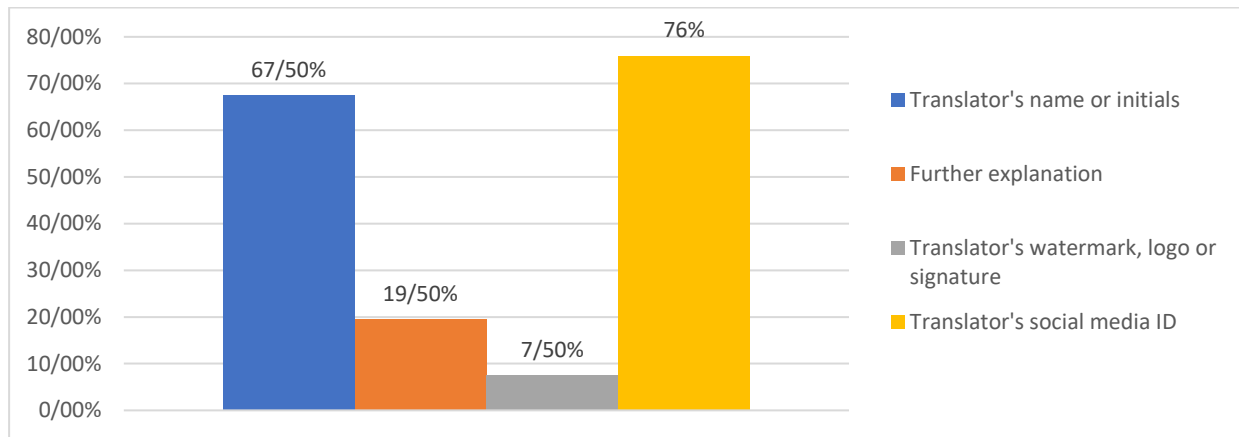
Figure 12. The proportional usage of various aspects for paratextual visibility enhancement

In the corpus of 200 scrutinized subtitles, it was found that the translator's name or initials were provided in 135 instances, while in 39 instances, additional explanation was provided before or after the main content. Furthermore, 15 of the subtitles featured the translator's wavemaker, logo, or signature, while the translator's social media ID was included in 152 of the subtitles. Figure 12 above has been included to facilitate comprehension and provide further details.

Visibility at Extratextual Level
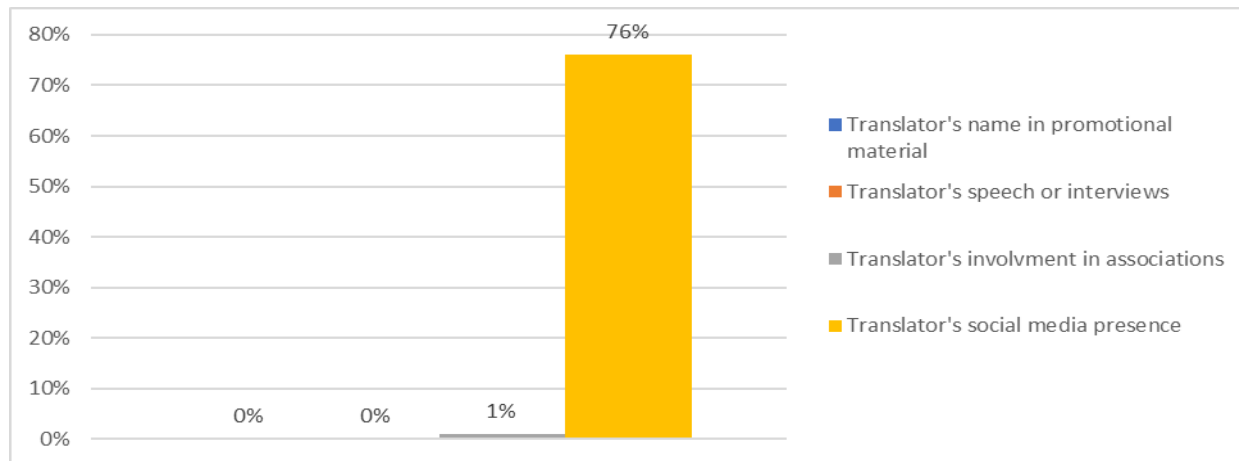
Figure 13. The proportional usage of various aspects for extratextual visibility enhancement

Within the corpus of 200 scrutinized subtitles, it was found that 10 of them had related notes in completely separate platforms. Only 2 of the translators of the subtitles were found to have participated in associations, while 152 were identified as having a presence on social media platforms. None of the translators were found to have their name featured in promotional material, nor had they been identified as having given any speeches or interviews regarding their work. Figure 13 above has been included to aid in comprehension and to provide additional information.

Discussion

The objective of this research was to investigate the visibility of Persian subtitlers of K-pop music videos, who engage in a form of play labor without receiving compensation. Translators play a crucial role in bridging linguistic and cultural divides. However, their work often goes unnoticed and underappreciated. For subtitlers, visibility may often be the only form of remuneration they receive for their work.

Díaz Cintas (2014) proposed a range of initiatives to promote the subtitling profession, including the recognition of translators through program credits and national film databases, the establishment of an annual award for outstanding subtitling and dubbing work, the publication of works that credit both the program and the translator, and the creation of online platforms to showcase this information. However, some of these strategies may not be applicable to the field of fansubbing, particularly in Iran where fansubbers lack the support of any formal institution or union. As a result, fansubbers rely on their own initiatives to increase their visibility and recognition within the subtitling community. This helps them address these challenges and promote their vital contributions to society. By making their work more visible and accessible, translators can build their professional reputations, attract new clients or job opportunities, and gain recognition for their expertise and skills. As evidenced by this research, certain translators of K-pop content have made concerted efforts to increase their visibility, while others have opted to remain invisible. The latter group may have been either unaware of the significance of their visibility or may have deliberately chosen to remain invisible. It was found that sometimes agents and higher-ups may restrict the visibility of translators or even compel them to increase their visibility. In some cases, K-pop music video translation channels on Telegram were found to have imposed specific rules, such as using certain fonts or colors or including the channel ID at the beginning of the subtitles. However, some channels discouraged fansubbers from including their own names or social media IDs in the subtitles. The present research found that Iranian K-pop fansubbers were primarily visible at the paratextual level and least visible at the extratextual level. The evidence suggests that the Iranian K-pop fansubbers made themselves visible mainly by including their social media IDs within the subtitles, which allowed viewers to connect with them on external platforms. Additionally, the fansubbers occasionally provided their name or initials within the subtitles, allowing viewers to identify the individual translator responsible for the work. Ivarsson and Crofts (1992) indicated that subtitlers are entitled to the same copyright protection as writers. As such, they possess the right to have their names attributed to published works. Fansubbers can take more steps to increase their recognition in the industry such as creating their own promotional material, using their full name instead of nicknames, and developing a personal logo.

As posited by various scholars, including Cubbison (2005), fansubbers serve as agents of cultural and social transfer, and their work carries significant weight in the global and cross-cultural arena. Given the critical role they play, it is imperative that they increase their visibility and make themselves more known. Several studies have been conducted both within and outside of Iran, focusing on various aspects of the fansubbing phenomenon such as its process, motivation, and strategies. However, there appears to be a dearth of research on the crucial issue of fansubbers' visibility. However, all of these studies try to elaborate more on the notion of fansubbing and help it to thrive.

Conclusion

The thrust of this study was directed toward investigating the extent to which Iranian translators of K-pop content, specifically fansubbers, experience visibility within their respective communities. This study sought to explore the various levels of visibility that these translators enjoy, as well as the means by which they achieve such visibility. Fansubbers experience varying levels of visibility across different textual, paratextual and extratextual domains. The evidence from this study intimates that this

visibility is highest in the paratextual domain, at approximately 47%, followed by the textual domain at approximately 26%, and the extratextual domain at approximately 17%. Notably, the most influential factor affecting their visibility was the inclusion of their social media ID either before or after the subtitle content.

This study was not free from limitations. Remarkably, the information regarding the subtitlers was obtained and analyzed from various platforms such as Instagram, which may have resulted in missing crucial details if the translator's name or social media ID was not provided. Additionally, the investigation was limited to a decade-long time span and it is possible that fansubbers from earlier periods may have employed different strategies to gain visibility. Therefore, caution should be exercised when generalizing the findings of this study to other contexts and time periods. It is important to acknowledge that the findings of this study are based on a limited sample size of 200 subtitles, which were chosen as a representative sample of the entire corpus.

The results have given us a new insight into the visibility of a distinct group of volunteer translators who operate within the realm of audio-visual media. By acknowledging their existence and worth, their visibility and appreciation is enhanced, thus they will be provided with the recognition and support they deserve. The aspects of visibility under scrutiny may serve as a valuable resource for subtitlers and fansubbers, providing recommendations on how to effectively increase their visibility within their target audience and related communities.

It is recommended that further research be undertaken in the area of the cultural differences that arise in the context of K-pop fansubbing. Such research could explore the strategies employed by fansubbers to navigate these differences, such as incorporating explanatory notes within the text or providing additional analysis through extratextual material. By gaining a deeper understanding of the challenges faced by K-pop fansubbers in managing cultural differences, we may be better equipped to develop effective support mechanisms to facilitate their work. Therefore, future research should aim to address these gaps in knowledge to provide a more comprehensive understanding of the K-pop fansubbing phenomenon.

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Evaluating the Methods Used in the Arabic to English Translation of Qur'an-specific Cultural Items with Regard to the Concepts of Domestication and Foreignization

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Abstract

Translation has played a crucial role in easing communication between human beings at all times throughout history, so without translation, the complex, interwoven social structures in human life might never have been achieved. It has also made accessing texts of high significance easy and comfortable. The purpose of this study is to ascertain the methods translators used in translating certain cultural contents from the Holy Quran, as well as the degree to which they applied the concepts of domestication and foreignization to their translations of these cultural aspects. The theoretical framework for this research is Baker's method (1992), which offers strategies that translators use when dealing with concepts that lack equivalents at the vocabulary level or higher counterparts. The majority of the Qur'an-specific cultural items have been translated using the first strategy of "translation by a more general word," with a total percentage of 48.85. The second most common strategy is "translation by paraphrase using a related word" (21. 71%). Given that the majority of strategies employed by all translators fall under the category of domestication strategies, it can be concluded that the translators adopted a target-oriented approach rather than a source-oriented approach when translating Qur'an-specific cultural items.

Keywords: Qur'an-Specific Cultural Items, Translation Strategy, Culture, Translation

Introduction

Since the recent development of globalization has increased the frequency with which individuals from different cultural backgrounds interact with one another, translation has taken on a greater role in modern society (Cronin, 2017). Differences in language and culture create impediments to communication and comprehension, which is why translation services are necessary (Gambier & Van Doorslaer, 2016). The ability to translate helps eliminate these obstacles to cross-cultural interaction and comprehension (Bassnett, 2014). Importantly, translation helps people of various languages and cultures communicate with one another and share their knowledge and experiences (Hatim & Mason, 1997). It is also essential for advancing industries like business, diplomacy, and international relations, as well as for fostering more intercultural dialogue and understanding (Schäffner, 2016). The process of translation is intricate and requires much more than just swapping out words from one language for those from another (Munday, 2001). A good translation does more than just transmit the original text's content; it also captures the author's intended tone and style. In addition, a successful translation takes into consideration cultural distinctions between the two different languages and adapts the text to the target audience's cultural context (Hatim & Munday, 2004).

There are idioms and phrases in every language that are specific to the people who know that language. The language of the Qur'an also contains such terms. Translating the Qur'an can be a challenging task because the Qur'an was originally written in Arabic, and the language and cultural context in which it was written can be very different from the languages and cultures of today's readers. Therefore, when translating the Qur'an into other languages, its cultural teachings should be translated in a manner that does not interfere with the readers' correct comprehension of the Qur'an, so that Muslims who do not speak Arabic can also benefit from this heavenly book. Consequently, many translators from around the world have attempted to accurately translate these cultural teachings of the Qur'an into a variety of languages by employing various translation strategies. This research sought to ascertain the methods translators used in translating certain cultural contents from the Holy Quran, as well as the degree to which they applied the concepts of domestication and foreignization to their translations of these cultural aspects.

Literature Review

Translation and culture

The connection between translation and culture is intricate and multidimensional. As stated by Bassnett and Lefevere (1990), translation is a sort of revision, and every translation entails a modification of the source text to fit into the cultural setting of the language to be translated. According to them, this cultural change is frequently imperceptible to readers and can lead to a loss of cultural specificity in the primary text (Bassnett & Lefevere, 1990). Mona Baker (2006) explains that translation is a kind of power, and translators need to be conscious of the power dynamics at play throughout the translation process. She also asserts that hegemonic cultures frequently use translation to reinforce their cultural hegemony, whereas marginalized cultures might employ translation as a form of resistance and empowerment (Baker, 2006). Since, according to Lawrence Venuti (1995), each translation includes a negotiation of cultural differences between the source and target languages, translators have a duty to make this negotiation visible to readers and to resist the tendency of dominant languages to impose their cultural norms on other cultures. As Edwin Gentzler (2001) stated, translators are engaged in a form of intercultural communication that necessitates sensitivity to the cultural contexts of both the source and target languages; in addition, translators need to be cognizant of the underlying cultural assumptions and values of the source text and devise strategies for communicating these to target-language readers.

Translatability or Untranslatability of the Qur'an

The Qur'an is known as the Islamic holy book and is regarded as God's revealed word to the Prophet Muhammad (Esposito, 2017). It is written in Arabic and consists of 114 chapters called surahs (Gleave, 2010). There is a wide range in the length of the surahs, from 286 verses in Al-Baqarah to only 3 verses in Al-Kawthar. It was at Mecca and Medina that the Prophet Muhammad received the revelations that make up what are known as the Meccan and Medinan surahs of the Qur'an, respectively (McAuliffe, 2013). The Meccan surahs were revealed at the beginning of Islam, whereas the Medinan surahs were revealed following the migration of the Prophet Muhammad from Mecca to Medina (Esposito, 2017). Theology, ethics, morality, history, and law are only a few of the many disciplines that are represented in the Qur'an (McAuliffe, 2013). Muslims believe that the Qur'an contains an immutable and universal message that is applicable to everyone, regardless of race, ethnicity, or nationality (Esposito, 2011).

The belief in the untranslatability of the Qur'an derives from the notion that the Arabic language, as the language of revelation, possesses a unique sanctity and force that cannot be entirely conveyed by any other language (Nasr, 1996). According to Haleem (2010), the Arabic language has a distinct structure and rhythm that are crucial for grasping the content and meaning of the Qur'an. The Qur'an is also written in a highly lyrical and metaphorical form, making it difficult to translate into other languages without watering down the meaning and beauty of the original text (Mir, 2006). Some Muslims contend that the untranslatability of the Qur'an reflects not only linguistic differences but also the fundamental cultural differences between Islamic and Western societies (Ahmed, 2011).

It is essential to note, however, that not all Muslims believe the Qur'an cannot be translated (Sells, 1999). The translatability of the Qur'an has been the subject of scholarly and Muslim debate (Nasr, 1996). There are many who argue that the original meaning of the Qur'an can be preserved in a translation into another language. They point out that the Arabic language has its own distinctive traits but is not fundamentally different from other languages (Esposito, 2011). Some claim that the message of the Qur'an transcends language and cultural barriers and is thus accessible to everyone (Sells, 1999). They also point out that translating the Qur'an into different languages has been done since the first days of Islam. Many Muslims hold the view that translations of the Qur'an may be helpful in conveying the book's essential lessons to those who don't know Arabic (Ahmed, 2011). They concede that certain aspects of the original Arabic may be lost in translation but insist that the core ideas and teachings of the Qur'an may still be communicated (Mir, 2006).

Since the Quran has been translated into so many languages, there are several English translations available. The Abdullah Yusuf Ali translation, the Marmaduke Pickthall translation, and the Muhammad Asad translation are three of the most popular English translations (Haleem, 2010). However, numerous criticisms have been leveled against the Qur'an's English translations, some of which include:

1. Translation Bias: Certain Qur'an translations have been accused of promoting a certain theological or ideological viewpoint, whether this was done on purpose or not (Mir, 2006).

2. Cultural Differences: Arabic and English languages and cultures vary, making it hard for translators to express the text's meaning (Asad, 2003).

3. Interpretation: The translator's own perception of the content may also play a role in how it is rendered into English, leading to a skewed or inadequate comprehension of the Qur'an, which is another common criticism of English translations (Ahmed, 1992).

4. Destruction of Context and Meaning: The Qur'an's English translations frequently lose meaning and context because they don't convey the Arabic language's richness and complexity (Haleem, 2010).

5. Lack of Consistency: Different translations of the Qur'an frequently use varying terminology and expressions to convey the same meaning (Haleem, 2010).

Cutlure-Specific Items

According to Aixela (1996, p.14), culturally special items are "textual elements associated with foreign cultural concepts (history, art, literature) that may be unfamiliar to the target text's readers." Thus, it may be argued that CSIs lead to a linguistic and cultural gap between the two languages involved (Hatim & Mason, 1997). Such a gap occurs when a concept from the source language cannot be found in the target language's culture or when the TL lacks a word for it (Newmark, 1988).

There are a variety of difficulties translators have when attempting to render specific cultural items from the Qur'an into other languages because of the theological and cultural significance they hold in Islam (Schäffner, 2016). Among the most significant obstacles translators confront when translating specific cultural elements from the Qur'an are:

1. Religious significance: Misinterpretation or mistranslation of CSIs in the Qur'an may be considered very insulting or hurtful by Muslims because of their religious importance. Thus, translators must make great efforts to faithfully communicate the original meaning and context of such items (Hatim & Munday, 2000).

2. Cultural differences: CSIs in the Qur'an are frequently intertwined with particular Islamic cultural practices, beliefs, and values. These cultural distinctions can be challenging to convey precisely in a different cultural context, especially when there is no corresponding notion or practice in the culture of the TL (Munday, 2001).

3. Multiple interpretations: In the Islamic tradition, the Qur'an is subject to multiple interpretations, and various translators may interpret CSIs differently. This can result in translation inconsistencies or contradictions, as well as scholarly and reader disagreements (Baker, 2006).

4. Linguistic complexity: Classical Arabic, the language in which the Qur'an was originally written, has a grammar, syntax, and vocabulary that make it challenging to translate into modern languages. A thorough familiarity with the Arabic language and its cultural connotations is generally necessary for the accurate translation of CSIs in the Qur'an (Venuti, 1995).

Domestication and Foreignization

Translators use two distinct approaches, known as domestication and foreignization, when translating one language into another. The process of domesticating a text involves changing it so that it complies with the linguistic and cultural norms of the audience. Domestication attempts to create a translation that reads naturally and fluently in the target language and may entail modifying the text's structure or style to make it easier to understand for the target audience (Venuti, 1995). As part of this process, cultural references, idioms, and other components of the text must be translated so that they are readily understood by the target audience. The goal of domestication is to make the translation seem to have been written in the target language from the beginning rather than in a foreign language (Venuti, 1995 as cited in Munday, 2001).

In contrast, foreignization means preserving the original text as much as possible, even if doing so makes the translation more challenging to understand for the target audience. The goal of foreignization is to preserve not only the original text's style and tone but also the cultural and linguistic differences between the source and target languages (Venuti, 1995). In doing so, it may be necessary to keep idioms, cultural allusions, and other characteristics that are specific to the original language and culture but may be unfamiliar to the target readers (Munday, 2001).

It is important to remember that translators may and do utilize a mix of domestication and foreignization tactics depending on the objectives of a given translation project (Hatim & Munday,

2000). The goal of the translation, the target audience, and the cultural and linguistic distance between the two languages all play a role in determining the best strategy to take (Munday, 2001). In the end, every translation should result in a work that is not only comprehensible and interesting to the intended readers but also faithful to the original's content and aim (Schäffner, 2016).

Methodology

This research investigates the challenge of translating the Quran's culturally specific items, so the correctness of the English translations of the Holy Quran is not assessed since this research is a descriptive study. The goal of this study was to determine what strategies translators utilized to translate certain cultural items from the Holy Quran, as well as how extensively they applied the notions of domestication and foreignization in their translations of these cultural aspects. The theoretical framework for this research is Baker's method (1992), which offers strategies that translators use when dealing with concepts that lack equivalents at the vocabulary level or higher counterparts. In Baker's method (1992), specific cultural terms are among the first items that lack a lexical counterpart; hence, using this theoretical framework may assist us in achieving our research aim. The translation techniques will be divided into eight categories based on Baker's model (1992): translation by a more general word (superordinate); translation by a more neutral or less expressive word; translation by cultural substitution; translation by using a loan word or loan word plus explanation; translation by paraphrase using a related word; translation by paraphrase using unrelated words; translation by omission; and translation by illustration. The body of the study includes a list of 50 special cultural terms from the Qur'an (Table 1), along with their translations into English. Therefore, the translations of the Qur'an by seven prominent translators, by the names of Muhammad and Samira Ahmed, Muhammad Marmaduke Pickthall, Muhammad Habib Shakir, Abdullah Yusuf Ali, Tahereh Saffarzadeh, Arthur John Arberry, and Ali Quli Qara'i, were investigated.

Table 1: Culturally Specific Items of the Qur'an

No.	Culturally specific items	No.	Culturally specific items
1	وَ اتَّقُوا	26	نَذَرْتُ
2	بِكُفْرِهِمْ	27	تَوْبَةً
3	بِالْإِيمَ۞انِ	28	يَتَوَكَّل
4	أَشْرَكُوا	29	مُؤْمِنِينَ
5	أَلْحَقّ	30	كافِرُونَ
6	بِالْباطِلِ	31	أَلرِّبوا
7	بِالْمَعْرُوفِ	32	إِسْرافاً
8	أَلْمُنْكَرِ	33	أَلْمُطَّهِّرِينَ
9	فِتْنَةٌ	34	بِالْقِسْطِ
10	أَلْغَيْب	35	وَلِىّ
11	نُوحِيهِ	36	نَصِير
12	ظَلَمْتُمْ	37	مَسْجِداً
13	يُذَّكَرَ	38	لَكاذِبُونَ

14	فَضْلٌ	39	بِالصَّبْرِ
15	لِيُفْسِدُوا	40	يَظُنُّونَ
16	صَدَقَةٍ	41	فِدْيَةٌ
17	حجّ	42	اَلْمَحِيضِ
18	صَوْماً	43	شَهِيداً
19	اَلصَّلاةَ	44	اَلْفَحْشَاء
20	اَلزَّكاةَ	45	قِصاصٌ
21	طُغْيانِهِمْ	46	عاهَدَ
22	يُنْفِقُونَ	47	نِكاحاً
23	مُخْلِصينَ	48	شَعائِر
24	حَلالاً	49	مَكْرُوهاً
25	حَرامٌ	50	قِبْلَة

The data for the study came from the "Jami' al-Tafasir" software, which has all the surahs of the Holy Quran and their translations into many different languages around the world. This software has been used to search for specific cultural terms in the Holy Quran among the verses and translate them. After examining the Holy Quran verses containing these culturally significant elements, a verse and its English translation were selected at random for each of them. In the subsequent phase, the collected data were analyzed in accordance with Baker's (1992) model in order to determine what strategies each translator used to translate each of the specific cultural terms from the Quran, as well as the extent to which they applied the concepts of domestication and foreignization to their translations of these cultural aspects. The number and percentage of each technique were computed, and the resulting data were presented in categorized tables so that each translator's work could be evaluated both individually and in comparison to that of other translators. Finally, 50 verses and a total of 350 translations by seven translators were evaluated.

These are examples of the translation of specific cultural items from verses of the Holy Quran. The verses and their translations have been underlined to draw attention to culturally specific elements.

وَ اعْلَمُوا أَنَّما أَمْوالُكُمْ وَ أَوْلادُكُمْ فِتْنَةٌ وَ أَنَّ اَللّهَ عِنْدَهُ أَجْرٌ عَظيمٌ (الأنفال، 28)

M. and S. Ahmed: And know that your properties/possessions/wealths and your children (are a) <u>test</u>, and that God at Him (is) a great reward/wage.

The strategy used in translation: Translation by a more general word (superordinate)

M.M. Pickthall: And know that your possessions and your children are a <u>test</u>, and that with Allah is immense reward.

The strategy used in translation: Translation by a more general word (superordinate)

M.H. Shakir: And know that your property and your children are a <u>temptation</u>, and that Allah is He with Whom there is a mighty reward.

The strategy used in translation: Translation by a more general word (superordinate)

A. Yusuf Ali: And know ye that you're possessions and your progeny are but a <u>trial</u>; and that it is Allah with whom lies your highest reward.

The strategy used in translation: Translation by a more neutral/less expressive word

T. Saffarzadeh: And know ye that you're possessions and your progeny are but a <u>trial</u>; and that it is Allah with whom lies your highest reward.

The strategy used in translation: Translation by a more neutral/less expressive word

A.J. Arberry: And know that your wealth and your children are a <u>trial</u>, and that with God is a mighty wage.

The strategy used in translation: Translation by a more neutral/less expressive word

A. Quli Qara'i: Know that your possessions and children are only a <u>test</u>, and that Allah with Him is a great reward.

The strategy used in translation: Translation by a more general word (superordinate)

وَ لْتَكُنْ مِنْكُمْ أُمَّةٌ يَدْعُونَ إِلَى ٱلْخَيْرِ وَ يَأْمُرُونَ بِالْمَعْرُوفِ وَ يَنْهَوْنَ عَنِ ٱلْمُنْكَرِ وَ أُولَئِكَ هُمُ ٱلْمُفْلِحُونَ (آل‌عمران، 104)

M. and S. Ahmed: And to be (should be) from you a nation, (who) call to the good, and they order/command with the <u>kindness/known</u>, and they forbid/prevent from the awfulness/obscenity, and those, they are the successful/winners.

The strategy used in translation: Translation by paraphrase using a related word

M.M. Pickthall: And there may spring from you a nation who invite to goodness, and enjoin <u>right conduct</u> and forbid indecency. Such are they who are successful.

The strategy used in translation: Translation by paraphrase using a related word

M.H. Shakir: And from among you, there should be a party who invite to good and enjoin <u>what is right</u> and forbid the wrong And these it is that shall be successful

The strategy used in translation: Translation by paraphrase using a related word

A. Yusuf Ali: Let their arise out of you a band of people inviting to all that is good, enjoining <u>what is right</u>, and forbidding what is wrong: They are the ones to attain felicity.

The strategy used in translation: Translation by paraphrase using a related word

T. Saffarzadeh: There should be from among you a Group who call [mankind] to virtue And enjoin <u>what is good</u> and forbid what is wrong; and they are those who shall receive salvation;

The strategy used in translation: Translation by paraphrase using a related word

A.J. Arberry: Let there be one nation of you, calling to good, and <u>bidding to honour</u>, and forbidding dishonour those are the prosperers

The strategy used in translation: Translation by paraphrasing using unrelated word

A. Quli Qara'i: There has to be a nation among you summoning to the good, bidding <u>what is right</u>, and forbidding what is wrong. It is they who are the felicitous.

The strategy used in translation: Translation by paraphrase using a related word

وَ لَوْ لا فَضْلُ ٱللَّهِ عَلَيْكُمْ وَ رَحْمَتُهُ وَ أَنَّ ٱللَّهَ رَؤُفٌ رَحِيمٌ (النور، 20)

M. and S. Ahmed: And where it not for God's <u>grace/favour/blessing</u> on you and His mercy, and that God (is) compassionate/ merciful, merciful.

The strategy used in translation: Translation by paraphrase using a related word

M.M. Pickthall: Had it not been for the <u>grace</u> of Allah and His mercy unto you, and that Allah is Clement, Merciful, (ye had been undone).

The strategy used in translation: Translation by cultural substitution

M.H. Shakir: And were it not for Allah's <u>Grace</u> on you and His mercy, and that Allah is Compassionate, Merciful

The strategy used in translation: Translation by cultural substitution

A. Yusuf Ali: Were it not for the <u>grace</u> and mercy of Allah on you, and that Allah is full of kindness and mercy, (ye would be ruined indeed).

The strategy used in translation: Translation by cultural substitution

T. Saffarzadeh: And were it not for Allah's <u>Favour</u> and Mercy upon you; and that Allah is The Merciful Compassionate, a grave Disaster would have fallen upon you;

The strategy used in translation: Translation by a more general word (superordinate)

A.J. Arberry: But for God's <u>Bounty</u> to you and His mercy, and that God is All gentle, All compassionate

The strategy used in translation: Translation by a more general word (superordinate)

A. Quli Qara'i: Were it not for Allah's <u>grace</u> and His mercy upon you, and that Allah is all-kind, all-merciful.

The strategy used in translation: Translation by cultural substitution

4. Result and Discussion

At first, each of Baker's strategies is listed in alphabetical order in Table 2 to avoid multiple repetitions of strategy names. The number and percentage of different translation strategies used by different translators are shown in Tables 3 and 4, respectively. In the first column, each translator's name is mentioned. The translation strategies are listed in the first row. Eventually, the following rows will show the number or percentage of each strategy that each translator uses.

Table 2: Strategies Proposed by Baker (1992)

A	Translation by a more general word (superordinate)
B	translation by a more neutral/less expressive word
C	Translation by cultural substitution
D	Translation using a loan word or loan word plus explanation
E	Translation by paraphrase using a related word
F	Translation by paraphrase using an unrelated word
G	Translation by omission
H	Translation by illustration

Table 3: Number of Strategies

Strategies / Translators	A	B	C	D	E	F	G	H
M. and S. Ahmed	20	0	0	0	30	0	0	0
M.M. Pickthall	21	9	10	1	9	0	0	0
M.H. Shakir	28	7	8	2	5	0	0	0
A. Yusuf Ali	19	7	9	1	12	2	0	0
T. Saffarzadeh	18	5	13	4	10	0	0	0
A.J. Arberry	24	4	15	2	3	2	0	0
A. Quli Qara'i	41	0	1	1	7	0	0	0

The most frequently employed strategy by translators is the first one, or translation by a more general word (superordinate), as shown in Table 3. Another interesting fact in this table is that none of the translators used the strategies of translation by omission or translation by illustration. Only two translators, Yusuf Ali and Arberry, have used translation by paraphrase using unrelated words; other translators have not employed this strategy. Compared to other translators, M. and S. Ahmed used only two strategies in translating specific cultural aspects of the Qur'an, while other translators used at least five different strategies in their translations.

Table 4: Percentage of Strategies

Strategies / Translators	A	B	C	D	E	F	G	H
M. and S. Ahmed	40%	0%	0%	0%	60%	0%	0%	0%
M.M. Pickthall	42%	18%	20%	2%	18%	0%	0%	0%
M.H. Shakir	56%	14%	16%	4%	10%	0%	0%	0%
A. Yusuf Ali	38%	14%	18%	2%	24%	4%	0%	0%
T. Saffarzadeh	36%	10%	26%	8%	20%	0%	0%	0%
A.J. Arberry	48%	8%	30%	4%	6%	4%	0%	0%
A. Quli Qara'i	82%	0%	4%	4%	14%	0%	0%	0%

The percentages of using each strategy by different translators are shown in Table 4. Everything that is stated in Table 3 is also relevant for Table 4. In addition, we can also determine which of the translators has employed each strategy most frequently. Among the strategies used by the translators, Shakir has made the most use of translation by a more general word (superordinate) with 56%. Pickthall has employed translation by a more neutral/less expressive word 18% of the time, the highest percentage among the translators. The majority (30%) of translation by a more general word (superordinate) were performed by Arberry. Saffarzadeh has made the greatest use of translation using a loan word or loan word plus explanation, with 8%. M. and S. Ahmed have associated the most use of translation by paraphrase using a related word with 60%. Yusuf Ali and Arberry have both accounted for 4% of all instances of translation by paraphrase using unrelated words.

Table 5: Total Number and Percentage of Strategies

No.	Translation Strategies	Number	Percentage
1	Translation by a more general word (superordinate)	171	48.85%
2	Translation by a more neutral/less expressive word	32	9.14%
3	Translation by cultural substitution	56	16%
4	Translation using a loan word or loan word plus explanation	11	3.14%
5	Translation by paraphrase using a related word	76	21.71%
6	Translation by paraphrase using unrelated words	4	1.14%
7	Translation by omission	0	0%
8	Translation by illustration	0	0%

In Table 5, the total number and percentage of strategies used by all translators for the translation of culturally specific content are listed. The majority of the culturally specific elements of the Qur'an have been translated using the first strategy of "translation by a more general word," with a total percentage of 48.85. The second most common strategy is "translation by paraphrase using a related word" (21.71%). If we exclude the two strategies that are not used at all, translation by paraphrase using unrelated words has the lowest usage rate at 1.14%.

Conclusion

Due to the fact that previous research on the work of Qur'an translators in the translation of specific cultural items has only examined a small number of translators, particularly male translators, in this research, an attempt has been made to reach broad and comprehensive results by examining the work of a large number of male and female translators both individually and in comparison to each other's work. In the current study, emphasis has been placed on the evaluation of the strategies employed in the translation of specific cultural elements of the Qur'an by seven translators, as well as the application of the concepts of domestication and foreignization. The following is a concise summary of the analysis of the data presented in this study.

Translation by a more general word (superordinate) is the most frequently employed strategy in the translation of culturally specific terms of the Qur'an, both in the work of each translator individually and in the work of all translators in general. Translation by paraphrase using a related word is the second most prevalent method in translations of these items. None of the translators used the translation by omission or translation by illustration techniques for their translations. Among the strategies used, the lowest usage percentage was found for translation by paraphrase using unrelated words. On the other hand, given that the majority of strategies employed by all translators fall under the category of domestication strategies, it can be concluded that the translators adopted a target-oriented approach rather than a source-oriented approach when translating the specific cultural terms of the Qur'an.

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Applying the Conceptual Blending Theory to Persian Translation of English Neologisms: Investigating Translations of the Harry Potter Book Series

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Abstract

Neologisms tend to flourish in languages that experience frequent information exchange. English, renowned for its dynamism, consistently introduces novel words. The translation of these terms into Persian involves a nuanced cognitive process, a subject of exploration through the conceptual blending theory. This study delves into the analysis of neologisms within the Harry Potter book series, aiming to identify the application of blended networks in their translation. The theoretical aspect introduces and elaborates upon the conceptual blending theory, its networks, and the intricate process of constructing meanings through these networks. Employing a descriptive approach alongside content analysis, the research manually selects and categorizes 83 translated neologisms from the series. Notably, the focus lies on translating English neologisms that lack direct Persian equivalents. This involves the utilization of diverse blending types such as simple, mirror, one-dimensional, and two-dimensional. The application of this theory serves to enrich our comprehension of the translation process, offering an alternative perspective on how neologisms can be effectively rendered between languages.

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Introduction

One important aspect of translation is how a translator or interpreter translates neologisms. The question that arises here is this what is neologism? The meaning of neologism is a new word, usage, or expansion (Merriam-Webster's Collegiate Dictionary, 1994). Nowadays, the number of new words is increasing because of advertisements, writers, translators, media, educators, etc. Neologism can be created by integrating existing words or giving words new and unique suffixes or prefixes. When two or more new words or phrases combine, they become shortened or lengthened. When neologism is translated, there is more mere translation that is carried on. What shades new light upon the translation of neologism is conceptual blending theory.

Historically, this theory is developed by Gilles Fauconnier and Mark Turner in the 1990s. As they (2002, v) pointed out, conceptual blending is

> a great mental capacity that, in its most advanced 'double-scope' form, gave our ancestors superiority and, for better and for worse, made us what we are today. We investigate the principles of conceptual blending, its fascinating dynamics, and its vital role in how we live and think.

This theory often involves four main types of networks such as Simplex, Mirror, Single-Scope, Double-Scope. In the first network which is Simplex, one input consists of a frame and the other consists of specific elements. In the second network, Mirror, a common organizing frame is shared by all spaces in the network. In the third one, Single-Scope, the organizing frames of the inputs are different, and the blend inherits only one of those frames. In the last one, Double-Scope, essential frame, and identity properties are brought in from both inputs. The emergent structure creates as a result of these four activities operated during the construction of the blend (Fauconnier & Turner, 2002).

The possibility of arriving at the emergent structure is the main characteristic of this theory. With the discovery of this emergent structure, a translator or an interpreter is enabled to explain a novel meaning of utterances or writings which was not derived directly from any of the input structures involved in the meaning construction process (Evans & Green, 2006).

It is hoped that this research will enlarge and gives significant impact to the study of the translation of neologisms through the conceptual blending theory especially in the children's literature. In addition, It is also expected that this research will become According to the explanation above, the objective of this research can be stated to identify and analyze neologisms which are found in the Harry Potter books, their stages of meaning making in the translation of neologism which are applied by a translator to translate those SL neologisms to TL based on conceptual blending theory. In this research, the writer will focus on two research questions:

1. What are the stages of meaning-making in the translation of neologisms based on the conceptual blending theory?

2. Which type of blended networks can be used in the translation of neologisms?

Literature Review

Not many researches have been conducted on how conceptual blending works in the translation of neologisms, so the study of this field is unique. Among them are some studies which are mentioned below:

Ardebili, Barakat, Rovshan, and Ebrahimi (2015) applied the semantic continuity in a story of Iranian folk tales according to the theoretical foundations of conceptual blending. The result revealed that the

application of the conceptual blending theory can be helpful in analyzing semantic continuity from the perspective of cognitive semantics.

Yongxiang (2015), focuses on analyzing the meaning construction and cognitive mechanism of understanding English proverbs through conceptual integration theory. The results reveled that although the four space, cross-space mapping, partial selection and emergent structure were involved in all conceptual blending, they did have different networks.

Razavizn and Khorshidi (2019), further, tried to test the application of conceptual blending theory in cognitive semantics in the field of advertisement by examining examples of radio advertising teasers and TV advertising teasers.

Coulson and Oakley (2000) claimed that their article serves as a primer for the theory of online meaning construction known alternately as conceptual blending, conceptual integration, the many space model and the network theory. They go on by analyzing novel and conventional examples of linguistic and nonlinguistic blends. They reviewed recent work on blending theory from the perspective of linguistics, psychology, computer science and neurobiology. They suggest that meaning arises through the composition, completion and elaboration of a blended mental space that compresses time and causality.

Also, Ghafoori and Naeimi (2019) worked on translating neologisms in two Persian Translation of 'Harry Potter and the Half-Blood Prince' based on Newmark's model. The result reveled that neologisms are complex, inevitable and intricate part of many language. Pookhao & Timyam (2012) investigated the most frequently used processes in forming the neologisms in woman cosmetic advertisements in the woman magazines. The results reveled that the first two types of word formation processes are compounding and affixation and these word formations are not shortening processes.

Based on the background expansion above, previous studies of this field have not provided a coherent answer to the question to what are the stages of meaning-making in the translation of neologisms based on the conceptual blending theory.

This article represents an attempt to analyze the extent to which relations at work in conceptual blending theory can account for translation of neologisms.

Neologisms

Newmark (1988, p. 140), proposes a plausible explanation for neologism,it "is a newly coined lexical unit or existing lexical units that acquire a new sense". Algeo (1991, p. 2) shared his opinion on this point. He asserted that "neologism is a form or the use of a form not recorded in general dictionaries". As stated by Stockwell and Minkova (2001, p. 3), "Neologism enters the language every day and words cease to be used".

Cabre (1993) suggested four parameter lists to identify neologisms that are classics by now: first, formal or semantic stability second, the date of appearance in a lexicon, third, exclusion from dictionaries and last, the perception speakers have of an item's novelty.

Translation of neologisms is really important for the new generation, since it is the practice of translation that makes the greatest contribution to the enrichment of the vocabulary of certain languages (Petrova, 2014).

Newmark (1988) proposed the seubsequent strategies to translate neologisms.

Transferring: in this process, an SL word transfers to a TL text as a translation procedure.

TL neologisms: it means recreating any neologism based on the SL neologism in literary texts.

TL-derived words: One way to translate neologisms is by adding affixes to the word.

Naturalization: this procedure adapts the SL word first to the normal pronunciation, then to the normal morphology of the TL.

Recognized TL translation: if the equivalent of the SL word has been generally accepted, this procedure should be used by the translator . As Newmark (1988) stated it is important to "use the official or the generally accepted translation of any institutional term" (P. 82)

Functional term: it refers to a common process that requires the use of a culturally free word, sometimes with a new specific term; it therefore neutralizes or generalizes the SL word. If the SL technical word has no TL equivalent, the translator should use this procedure.

Descriptive term: this process weighed against function to describe the SL word that has no equivalent in the TL.

Literal translation: or word-for-word translation happens where the SL grammatical constructions are transformed to their close TL equivalents, but the lexical words are gained translated singly, out of context.

Translation procedure combination: two lines of poetry may contain some translation procedures to relate to one translation problem. They are particularly common for cultural words if transference is combined with a cultural or functional equivalence.

Through-translation: the literal translation of common collocations, names of organizations, the components of compounds, and perhaps phrases.

Conceptual Blending Theory

Originally, this approach was developed to account for the linguistic structure and for the role of language in meaning construction, particularly creative aspects of meaning construction. Recently, researchers received that this theory plays a central role in human thought and imagination. Some scholars applied this theory to phenomena from disciplines as derives as literary studies, mathematics, music theory, religious studies, computer science, and genetics (Evans & Green, 2006). This approach derives from two traditions within cognitive semantics: conceptual metaphor theory and mental spaces theory. As Fauconnier and Turner (2002) argued, blending theory is most closely related to mental spaces theory. Conceptual Blending theory is developed to account for some phenomena that mental space theory and conceptual metaphor theory cannot account for. Conceptual Blending theorists developed this theme that human imagination plays a crucial role in cognitive processes and in what it is to be human.

According to Fauconnier and Turner (2002), the process of creating an integration network involves defining mental spaces, matching across spaces, projecting selectively to a blend, locating shared structures, projecting backward to inputs, recruiting new structure to the inputs or the blend, and running various operations in the blend. Whereas establishing mental spaces, the connection between them and blended space gives us global insight, new meaning, and human-scale understanding, it plays a crucial role in this theory. The question that arises here is what is mental space.

A Taxonomy of Integration Networks

Fauconnier and Turner (2002) developed the idea that there are several different kinds of blending networks. Four main types of integration networks, they add, have been distinguished includingSimplex, Mirror, Single-Scope, Double-Scope.

Simplex Network

A simplex network is the simplest kind of conceptual integration network in which one input consists of a familiar abstract frame that is described to embrace certain kinds of values, and the other input space consists of specific elements or situations presenting just values. There is no clash between the input spaces. It is an integration network because it gives rise to a blend containing structure that is in neither of the input (Fauconnier and Turner, 2002).

Mirror Network

A Mirror network which is another conceptual blending network is a little more complex than the simplex network. A mirror network is identified by a shared organization frame present in all mental spaces that consist of four spaces. It is relatively standard for conceptual integration networks. Although there is not any clash between the input spaces at the level of the organizing frame, there may be clashes at the sub-level of the organizing frame (Fauconnier and Turner ,2002).

Single-Scope Network

A Single-Scope which is an extension of the mirror network in conceptual blending theory, is characterized by two input spaces that have different organizing frames. Since the input spaces have different frames, there are conceptual clashes in single-scope networks. In this situation, the blend inherits only one of those frames (Fauconnier and Turner, 2002).

As it was explained before, in the simplex network only one of the inputs is structured by a frame, and in the mirror network all the spaces share a common frame but in the single scope network both inputs contain frames that each of them is distinct. Moreover, only one of those inputs frames structures the blend (Fauconnier and Turner, 2002).

Double-Scope Network

The writer turns finally to the Double-Scope network. In this type of conceptual blending network different input frames are blended into a blended frame whose organizing frame-level structure includes at least some organizing structure from each of the two input frames that is not shared by the other. The only network that solves clashes between inputs that differ fundamentally in content is the Double-scope network (Fauconnier and Turner, 2002).

Method

Corpus of the Study

The research is based on a corpus analysis, a procedure that is gaining importance in the last years due to the rapidity to analyze huge amounts of data in a short period of time. In the other words, more than one text that author collects can be called corpusThe corpus of the present study consists of the English versions of Harry Potter books written by J. K. Rowling as source text (ST) and their Persian translations by Vida Eslamie as target text (TT).

Harry Potter series sail to a long journey of fame and success. This style constitutes a large number of neologisms created to introduce readers to the magical world. The Harry Potter series has attracted many researchers to investigate the creative style of the novel from several areas of study, such as literary criticism, morphology, and stylistics.

1. Harry Potter and the Philosopher's Stone (1997)

2. Harry Potter and the Chamber of the Secrets (1998)

3. Harry Potter and the Prisoner of Azkaban (1999)

4. Harry Potter and the Goblet of Fire (2000)

5. Harry Potter and the Order of the Phoenix (2003)

6. Harry Potter and the Half-Blood Prince (2005)

7. Harry potter and the Deathly Hallows (2007)

Data Collection Procedure

As Kabir (2016) defined, data collection is a procedure which researcher gathers and measures information on variables of interest, in an established systematic fashion. This process was done manually to answer stated research question, test hypotheses and evaluate outcomes. The data of this research were collected from several steps. At first, lots of books, thesis and essay about neologism were reviewed before identifying the neologisms in the chosen source texts. In the next step, the novel entitled Harry Potter was chosed. Then, the novel that is divided into seven books was read line by line. When the manual process of identification and selection of candidate terms are concluded, they were compared to larger online corpus databases of English language as COCA (Corpus of Contemporary American English). The aim of searching words in online corpus was to verify whether the words had been previously used in other contexts and, therefore, if they must be removed from the group of neologisms. Finally, the target text was examined to establish what happened to the translation of those neologisms according to the conceptual blending theory (CBT). On the basis of the analyses, the author discussed the translation of neologisms and the relation between the translation of those words and the networks of this theory that influence the translator's choice.

Data Analysis Procedure

The translated versions of selected novels were studied considering Conceptual Blending Theory as the framework. It gives translator permission to integrate conceptual representation with astonishing fluency, speed as well as freedom. Conceptual blending or integration is a theoretical framework that emphasizes the construction of meaning. It also explores conceptual structure in general and the integration of information from disparate "mental spaces" in particular (Fauconnier and Turner 1998, Faucinnier and Turner 2002). As Fauconnier and Turner said, there are a number of different kinds of blending network such as Simplex, Mirror, Single-Scope, Double-Scope. Extracted neologisms were examined based on the networks of the Conceptual Blending Theory using characteristics of four different parts of networks as input space1, input space2, generic space and blended space. For the sake of clarity, the analysis of the neologisms will be discussed in details in the next part.

Results and Discussion

After analyzing the corpus of the study, 83 neologisms were extracted. Once the neologisms were selected, there was a work to classify them into for groups according to the conformity of the characteristics of each one with blending networks as the following parts.

Simplex Scope and Translation (Transliteration)

In translation, the blended space come into the semantic meaning of the original word as the organizing structure, and inherits a chain of Persian characters from Persian input. This chain of English letters has no meaning in the Persian language and their syllabic and phonetic features are presented only as elements that are combined with the organized structure of the English language and are

integrated into the blended space and then they create a new structure. A Simplex network applies in transliteration that entails changing the alphabet used to write words in one language to the alphabet of another; taking the letters or characters from a word and making different them into the equivalent characters in another language. To clarify the role of this network in translation, one example is given:

Quidditch: کوییدچ

The most obvious example of them is "Quidditch" (in English) as "کوییدچ" (in Persian). This neologism can be defined as a fictional sport devised by author J.K Rowling for her book series Harry Potter. It first appeared in Harry Potter and the Philosopher's Stone (1997). It is a perilous but beloved sport played by witches and wizards riding flying broomsticks with three balls. Now, the translation of this word is discussed. When a message cannot be translated from one language or culture into another, the translator must change the alphabet used to write words in one language to the alphabet of another. As you see, the translator takes the letters or characters from a language and changes them into the equivalent characters in another language. So, the translator used the simplex scope network to translate this word. As explained above, only one input has the framework and the translation of this neologism has no meaning in the Persian language. Their phonetic characteristics are projected only as elements to be blended with the organizing structure from the input1 (English) and then the emergent structure is constructed that is کوییدچ.

Mirror Network and Translation (equivalence)

As explained in the previous section, the mirror network is a little more complex than simplex. In this type of network, all spaces share an organizing frame. This organizing frame specifies the nature of the participants, events, and activities. Because in this type of network, two input spaces mirror each other in having this same frame, it applies in equivalence which is a translation principle. To clarify the relationships between mirror networks and equivalence, one example is provided:

Muggle: مشنگ

The next invented word created by the author is "Muggle" (in English) as "مشنگ" (in Persian). Muggle is the incarnation of a human being who was born to two non-magical parents. He seems incapable of performing magic. It appeared in the first book. The translator applies the equivalence phenomenon because this word points to the same person in both languages. As in the Muggle-مشنگ example: muggle in English is a person who lacks any sort of magical ability and was not born in a magical family; while in Persian مشنگ is defined as the person who doesn't have correct and perfect intellect (Moeen, 1983).

Therefore, both of these words in both languages share the same characteristic of foolishness. According to this example, the organizing frame provides a set of organizing relations among the elements in space. Because all mental spaces share the same organizing frame, the translator can use the equivalence technic to translate this word.

Single Scope Network and Translation

As mentioned before, when a network consists of two different input spaces, this type of network can be understood as a single-scope network blending. These two input spaces have different organization frames only one of these is projected into the blended spaces and the other is projected into elements into the blendFrom the point of view of conceptual blending theory, we inherit the model and the style of English as an organizing framework in the blended space. Well, according to Newmark (1988) when

a translator cannot find the equivalence of one work in the target language, he or she should make the text closely conform to the culture of the language being translated to (Persian). From the point of view of a Conceptual blending network, the translator uses the organizing frameworks from the Persian language to translate the translation. To clarify the role of this network in translation, one example is presented:

Death Eater: مرگ خوار

Another new word that is under this category is "Death Eater" (in English) as "مرگ خوار" (in Persian). Death Eaters are a radical group of wizards and witches, led by the dark wizard Lord Voldemort. In Persian, the translator translated this word as someone who eats death. According to this meaning, we conclude that the blended space gives the concept from the English (input1) and then she projects them to the input 2 (Persian).

Double Scope Network and Translation

Like other types of translation above mentioned, this type consists of four spaces; input space 1, or English language includes the English linguistic framework; input space 2, or Persian language includes the Persian linguistic framework; one blended space and one generic space. In translation of this type, frameworks from both English and Chinese inputs are projected. The projected frames are integrated to a new one in the blended space. Emergent structure is the integration of the blended framework and other projected elements from two inputs. But when the projection starts, the difference becomes apparent. Double-scope network blending is understood as a type of translation that is composed of two frame networks at the same time. Each one of the two input spaces has a different framework. The translator integrates the two frames in both input spaces that are composed by the organizing framework in the blend space. In other words, the translator projects the frameworks from both inputs which are English and Persian. Then, he or she integrates the projected frame into a new structure in the blended space. So, the integration of the blended framework creates the emergent structure. To clarify the role of this network in translation, one example is given:

Pensieve: قدح اندیشه

The last new word in this section is "Pensieve" (in English) as "قدح اندیشه" (in Persian). Pensieve is a wide and shallow dish made of metal or stone, often elaborately decorated or inlaid with precious stones, and carrying powerful and complex enchantment. This neologism appears in the fourth book of the Harry Potter story. The translation of this new word can be understood as a double-scope network blending because the two input spaces have different frameworks. Then, to compose the organizing framework in the blend space, the two frames in both input spaces integrate and then create an emergent structure that is قدح اندیشه.

In conclusion, the description and analysis of 83 samples in total that the translated words of those neologisms can be classified into four networks of conceptual blending theory: 28 neologisms have been translated through the Simplex network, 23 neologisms have been translated through the Mirror network, 20 neologisms have been translated through Single-scope network and 11 neologisms have been translated through Double-scope. The simplex network is the most common way of inventing translated neologisms.

Some other examples of four different types of conceptual blending network are presented in the following table:

Table 1. Four different types of conceptual blending network

English Neologism	Persian Translation	Type of Network	English Neologism	Persian Translation	Type of Network
Parseltongue	پارسلتانگ	Simplex network	Arithmancy	ریاضیات جادویی	Mirror network
Nimbus	نیمبوس	Simplex network	Mud-blood	گند زاده	Mirror network
Levicorpus	له وی کورپوس	Simplex network	Vanishing cabinet	کمد ناپدید کننده	single scope network
Crucio	کروشیو	Simplex network	Dung bomb	بمب کود حیوانی	single scope network
The D.A.	دال . الف	Simplex network	Firewhisky	نوشابه اتشین	single scope network
Bezoar	بیزوار	Simplex network	Gobstones club	انجمن تخته سنگی	single scope network
Argog	ارگوگ	Simplex network	Imperius Curse	طلسم فرمان	single scope network
Muffliato	مافلیاتو	Simplex network	Snitch Blood	گوی زرین	Double scope network
Avadakedavra	آوداکداورا	Simplex network	Howler	نامه ی زوزه کش	Double scope network
Impedimenta	ایمپدیمتا	Simplex network	Patronus	سپر مدافع	Double scope network
Petrificus totalus	پتریفیکوس تونالوس	Simplex network	Blisterpod	ابنبات تاول خونی	Double scope network
Verita-serum	محلول راستی	Mirror network	Wolfsbane potion:	معجون تاج الملوک	Double scope network
House elf	جن خانگی	Mirror network	The Dark Mark	علامت شوم	Double scope network

Conclusion and Implications

Translation is a complicated process which involves a large number of elements and factors from both the target and source languages. Therefore it cannot be simply concluded as decoding and encoding or finding some equivalents in target languages. It is a cognitive process that applies inputs from both languages. Then, all frameworks are integrated to translate a neologism. Because the translation of neologisms is more of the case, the translator needs to use all four networks to translate neologisms. To translate neologism, the translator requires "creation" that is possible under the shadow of conceptual blending theory.

As Conceptual blending theory shades new light upon rendering new words, this theory is worth investigating. A professional translator visits inputs from both languages and triggers cultural associations, and then in translation, all of the cultural schemes and elements are integrated in the blended space to build up an emergent structure.

After analyzing and collecting the data that were 83 neologisms using the theory of conceptual blending by Fauconnier and Turner (2002), Different results dealing with the previous analysis were found. One of them which is provided after analysis of these neologisms shows that she uses all four networks to create translation process of these new words. Alternatively stated, the writer applied specific networks often frequently than other ones. According to the findings, because half of the data was put in the category of the simplex network, the most commonly used network that she applies to create these neologisms is simplex network.

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The Effect of Translators' Payment on the Quality of Translations: A Sociological Perspective of Translation Quality

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Abstract

This paper investigates the payment's impact on the quality of translated products, an area that has been largely overlooked in translation sociology. Drawing on Actor-Network-Theory, the study analyzed recent translations by 10 Iranian freelance and agency translators with over five years of translation experience in the market. Participants provided the researchers with translations completed for low and good payments, which were evaluated using the Waddington (2001) model. Interviews were conducted to gather the participants' opinions with regard to the Iranian translation market. Despite dissatisfaction with low payment and the unjust translation market, most translators produced high-quality translations. However, the unjust market frustrated translators and led many to leave their jobs. The findings suggest that while low payment does not necessarily negatively affect translation quality, it can significantly impact the job satisfaction and retention of translators. This study sheds light on the economic aspect of translation and has important implications for the translation industry.

Keywords: Actor-network Theory, Agency Theory, Translation Market, Translators' Payment, Translation Quality

Introduction

One of the purposes of conducting sociological research in Translation Studies (TS) is to highlight the neglected "position of translators" in the translation process and society (Liu, 2012). However, this is not the only objective behind the study of translation from a sociological viewpoint. As a branch of Descriptive Translation Studies, the main task of translation sociology is to describe the function of translation within society and the different social factors that might influence both the translation process and the product (Munday, 2016). Chesterman (2006) asserts that the significance of the sociological approach to translation lies in the emphasis it puts on translation practice, that is, how the translator and other agents involved in the task of translation act and what the relationships between these agents are. Two conclusions might be sought from Chesterman's statement. Firstly, the translator is not alone in shaping the final product of the translation but is only one agent among other agents involved in the task of commissioning a translation project. Secondly, in different situations, translators might act differently. Sociologically speaking, many factors influence translators and their products. Bourdieu's (1977) "Habitus" and "Capital" (e.g., social, cultural, and economic) are only two of these factors. While some of these sociological factors have been well-researched in TS, some others have been neglected. For instance, the concepts of 'Habitus', 'Ideology', 'Power', and 'Structure' or what is technically called 'Field', have been well-studied by researchers in TS and neighboring disciplines. Looking at TS literature from a sociological viewpoint will reveal that the economic factor has almost been neglected or has not been studied as a separate category deserving special attention. Nonetheless, a significant element of the translation industry today is the financial aspect. The translation industry today has grown much bigger and has radically changed; as Abdallah (2012) declares, translators' working conditions have transitioned from the simple dyadic relationship between a client and a translator in which the translator was considered an expert to that of production networks which involve the participation of several agents or more precisely subcontractors which work in a chain. Abdallah (2012) further believes that the production networks have been established due to the ever-increasing and ever-profitable business of the translation industry. Therefore, as it appears, the financial factor is a big motivator for the agents involved in the production networks. Nonetheless, despite its importance, the financial aspect has been neglected.

Among the few researchers who have generally touched upon this area, Abdallah (2012) acknowledges that the translators' workplaces, scientifically termed 'translation ergonomics', is an under-researched study area. However, the term workplace is broad and involves many factors, one of which is the economic factor which is the focus of the present study. Although an under-researched area of study, the economy of translation has been emphasized by TS theorists, prominent of which are Heilborn and Sapiro (2007) who in a study proposed three areas to be covered in sociological TS. These are "the field of international relations of exchange", "the political, economic, and cultural dynamics," and "the dynamics of reception by intermediaries, such as translators, critics, agents and publishers".

There have been some sporadic studies on translators' income. Studying the economic conditions of literary translators in the US, Venuti (2002) concluded that the translators are being misused and repressed by the publishers and that their lot is, in a word, miserable. He believes the miserable lot goes back to the translator's weak role in the network. This example is a good start for initiating studies in the economy of translation. However, it is both limited to the literary market and does not make arguments beyond the translator's income.

Nonetheless, if we want a bigger picture of the complex economic factor, we need to study it in relation to other variables, such as the translated product, process, and the potential effect it might exert on the said variables. An important variable that the present study focuses on is 'translation quality'. Emphasizing the complexity and the malleability of the concept, Gambier (2023) claims that translation

quality depends on a myriad of factors, including the fees translators receive for their job. However, this remains a weak hypothesis, unless supported by empirical studies. To the best of the researchers' knowledge, no study has specifically explored the impact of the financial factor on the product. Concentrating on the translation market in Iran (with a strong emphasis on freelancing), the present study attempts to fill the mentioned gap by studying the possible effects of the translators' financial lot on their translation quality. In other words, it explores whether the fees translators receive for their translations affect the quality of their work.

There could be multiple reasons for conducting such studies. Firstly, building on Actor-Network-Theory (ANT) proposed by the celebrated French sociologist Latour (1996), "anything that has the power to act and to affect others can be an actor" (Callon, 1986, as cited in Abdallah, 2012) including money. Consequently, the financial factor is an actor that can affect the human agent, the translator in our case. Secondly, as Abdallah (2012) believes, translation quality is not well-defined in the translation market or the production networks. Moreover, she concludes that the disagreement over quality is susceptible to network breakdown and the disappointment of the actors involved in translation networks. Therefore, it seems highly important to investigate the factors that lead to the deterioration of translation quality. Thirdly, as they reveal some aspects of the true nature of the sociological process of the translation market, the results could be helpful for translation companies, organizations that outsource their work to translators, individual clients, and subcontractors (that can be translators) in better planning their economic deals.

The present research has a dependent variable and an independent variable. The dependent variable is translation quality, and the independent variable is the money the translator receives as a fee for carrying out a translation project (which could be any text ranging from a one-page paper to an extended text). Therefore, this study investigates the impact of the money variable on the quality variable. In other words, the purpose is to determine whether the fees translators receive for their job affect the quality of their translations. Herein, quality is measured according to Waddington's (2001) translation quality assessment (TQA) model, which will be elaborated on in the methodology section. More specifically, the researchers attempt to determine whether quality deteriorates when translators receive low fees.

According to the said purposes, the paper is an attempt to respond to the following two questions:

1. Do the fees translators receive for their job affect the quality of their translations?
2. Does the quality deteriorate when translators receive low fees?

Literature Review

The present study builds upon the well-documented theory in sociology called ANT. Proposed in 1984 by Bruno Latour, this theory analyzes social acts in their contexts of inception. According to ANT, an act which at first sight might appear to be functioning individually could be affected by a myriad of external factors. Therefore, to have a more accurate picture of any social act (including translation), we need to situate it within the context from which it aroused. A more important feature of the theory, which prompted the present research, is that an actor is not only human, but it could be non-human. Non-human actors whom, in the context of translation, could be anything ranging from money and technology to a skill could be argued to influence the translator's job, including the final product of the translation. Building on the potential relationships between human and non-human actors proposed by the ANT, the hypothesis of the present study emerged. The current study is built on the premise that the fees translators receive for their work might affect their products for the better or the worse, depending on the amount of income they are paid; if translators are paid good enough, they might

produce high-quality translations, and if they are paid less, they are susceptible to produce low-quality translations.

The translation industry is an important economic player at a global level. It is a fast-growing service sector in terms of volume and turnover, which has proliferated over the past few years. There have been a good number of studies on the general status of the translation market around the world as well as the economic conditions of the translators (Abdallah, 2007, 2010, 2011; Austermühl, 2005; Chan, 2005; Dam & Korning Zethsen, 2008; Jääskeläinen, 2007; Moorkens, 2017; Sennett, 2007). For example, researching the status of the translation market in Slovenia, Fišer (2008) showed that from 2004 to 2006, the Slovenian's translation industry enjoyed a 3% annual growth, still less than the European average. Based on research and consulting firm specializing in the online and offline operations driving business globalization, internationalization, translation, and localization, the Common Sense Advisory has estimated the worldwide translation and localization services market in the US as $8.8 billion (DePalma & Beninatto, 2005). China witnessed unparalleled growth in the translation industry. The Chinese translation output in 2005 was estimated to be around 20 billion Yuan (2.5 billion US Dollars). Nonetheless, the Chinese translation market is far from being smooth and even. The same researchers confirm that translation companies in China vary significantly in scale, management, and price since there are no stringent entry requirements in place; the pay rate fluctuates greatly from region to region, from case to case. Furthermore, they point out that the low professional status of translation in China and the prevailing misconception that anyone who speaks two languages can translate opened up the door for unqualified people to enter the translation market and deliver poor translation products, which in turn led to low recognition and low payment to professional translators. In Germany, the most populated country in European Union, 9,447 companies are working in this category, of which 9,040 companies have a turnover of over 17,500 Euros and 407 companies enjoy a turnover of over 250,000 Euros (Olohan, 2007). Parker (2008) claims that the potential translation market in Germany is 4.27 percent of the world's total. Investigating the translation market of the United Kingdom, which comprises four countries: England, Scotland, Wales, and Northern Ireland, Olohan (2007) admits that the 'translation and interpreting services' enjoyed an overall increase of 6.2% in the cost from 2000 to 2005.

As to translation rates in the private as well as the freelancing market Table 1 shows the average rates per word as reported by ProZ.com's community of freelance translators and translation companies for some of the most spoken language pairs in the world (as well as Farsi) (ProZ.com, 2023). The rates below are based on the international market.

Table 1. Average translation rates per word as reported by ProZ.com

Language Pair	Avg. Rates per Word		Sample Size
	Standard	Minimum	
English to Arabic	$0.10/wd	$0.08/wd	6712
English to Chinese	$0.10/wd	$0.07/wd	7818
English to French	$0.11/wd	$0.09/wd	7781
English to Spanish	$0.11/wd	$0.08/wd	20355
English to Persian (Farsi)	$0.09/wd	$0.07/wd	1110

*sample size above refers to the number of translators who reported the rates.

Another leading international website, Translators Café (2023), reports rates per each country. For instance, for the language direction English > Arabic in the US, Egypt, and France the rates are $0.12, $0.08, and $0.11, respectively. As to the language direction English > Spanish in the US, Spain, and

Argentina (where more respondents reported their rates) the rates are reported to be $0.10, $0.08, and $0.07 per word, respectively. With regard to English > Persian (Farsi) the rates are reported to be $0.10, $0.10, and $0.07 in The US, UK, and Iran, respectively. In fact, regarding the rates in the language pair English/Farsi, these are charged by translators registered and working at Translator's Café and ProZ.com. Hence, they are not true about the translators who are working with other agencies or on a freelance basis (as the translators in our study). Generally, the standard translation rates per word for the language direction English > Persian amounts to ¢ 7 which equals IRR 30,000 (0.7096 USD).

In Iran, the rates for the direction English > Persian ranges between 100 Rials and (0.023655 USD) 300 Rials (0.070964 USD) as reported by Motarjemshodan (2023) and The Research Institute for Translation Studies (2023), respectively. According to the statistics above, translation rates in Iran are between 33 and 21 times lower than the international rates.

As far as the researchers are aware, no specific study has exclusively examined the impact of the translators' financial conditions on the translation quality variable. Most studies previously mentioned did not specifically examine the effect of the economic factor on the quality of translation. The related literature reveals a gap in this regard. Nevertheless, a pioneer in this area is Kristina Abdallah, who has conducted several studies on translators' workplaces in Finland that shed light on translators' working conditions, recognized the complications and faults within the translation industry, and ultimately provided solutions for the enhancement of the translators' working conditions. In a longitudinal study on eight Finnish translators who worked in "production networks," which encompasses many actors, including the translation company, the client company, the translator, and the actual client or the reader, Abdallah (2010) found that lack of support (i.e., financial support) for the translators is one of the factors that discouraged translators from creating high-quality translations. Dissatisfied with the income they received for their work, the interviewees (translators) believed they did not need to produce high-quality translations when they were paid less than they deserved. When asked about the reasons for low quality, a freelance translator expressed his view in the following manner:

> *"This is not my fault; they don't pay me by the hour; why should I worry about it as no one seems to care"* (Abdallah, 2010).

The fact that translators are being abused in the market by being paid low wages had previously been confirmed by Chan (2005) and Jääskeläinen (2007). However, the studies in this regard are very few, and except Abdallah (2010), no other researcher has investigated the impact of the economic factor on the quality of the product. Abdallah (2007, 2011) has investigated translation quality from different angles. Conducting a survey in the subtitling industry in the private sector in Finland, Abdallah (2011) found that subtitled products mostly suffered from translation quality issues. The study associated the deteriorating quality with factors such as a lack of agreed-upon definition of quality and the translators' powerlessness "in defending their rights and their definition of quality" (Abdallah, 2012).

An important point to be borne in mind is that every country has a unique economic condition. Therefore, the results gained in some countries cannot be simply generalized to other parts of the world. In the Iranian context, few studies have explored the Iranian translators' economic conditions. Investigating the status of the translation profession in Iran, Kafi et al. (2018) documented some failings in the Iranian translation market. These were administrative challenges, issues of social status, academic and educational issues, issues related to translators and other translation agents, and economic challenges. In an M.A. concerning the status of the translation publishing market in Iran and the opinions of B.A. translation students on the translation publishing market, Askary (2017) reported that the students were worried about entering the translation market due to the financial insecurity, low rates, and challenges with receiving the payment. In the same vein, Mirsafian et al. (2019) reported a number of factors that influence literary translators' income (economic capital) including received

awards, membership in the jury of awards and the editorial board of literary magazines as well as experience.

The three studies mentioned above examined the economic factor in the translation market without investigating its potential impact on other factors, such as translation quality. This gap is to be accounted for in the present study.

Materials and Methods

Data Collection Procedures

The present study adopts a qualitative empirical approach. It is qualitative because part of the data is collected through semi-structured interviews. Furthermore, the object of the study is not well-known in the field, and few studies have been conducted on the subject. The impact of one variable on another variable is explored. That is, the potential impact of the payment on translation quality is investigated. To this end, we selected our participants from LinkedIn platform, where professionals (both employees and employers) create profiles and connect with each other in an online social network which allows job seekers to post their CVs and employers to post job positions. The researchers visited LinkedIn through the corresponding author's account and searched for Iranian freelance translators who had an account in LinkedIn. To delimit the data and make the search process more convenient, only translators who were employed at Tarjomic, the most comprehensive platform for providing translation services and other language services in Iran were selected. The main criteria for the selection of translators was that they had at least five years of continuous work experience as translators. The translators who met this qualification were connected to, then, when they became among the network members of the researcher's account, they were sent an invitation to participate in the study. In the invitation, the purpose as well as the required data were described, and they were asked if they could provide the researchers with the required data. They needed to provide the researchers with at least four translations (along with their source texts) that they carried out during the current year (i.e. 2023). Furthermore, as the research attempts to compare the translation quality of translations carried out under different financial conditions, that is, those carried out for good fees and those carried for low fees, the participants were asked to provide the researchers with some translations done for good payment, payment that they considered deserves their effort, and some translations for which they received less money than they deserved. However, as is explained in the following sections, it was difficult to obtain such structured data as some translators did not accept works with low fees, while others were unsatisfied with the wages they have received for all the works that they have done so far. These issues made it more difficult to collect enough data.

As to the number participants, very few translators consented to send their translations. Most of them refrained from sharing their translations because they had either signed a contract with the translation agency not to share the translations or they felt committed to their clients (in cases where the translations were not done for an agency). Out of the 49 translators who were sent an invitation only 10 accepted to share their translations. The rest rejected sharing their data because they felt committed to both the translation companies and their clients and they saw it disloyal and unethical to share the translations which in some cases contained personal information of the clients.

After the researchers received the required translations from the participants via e-mail, the translations were saved in a computer file, with each file named after the participant's name.

In addition to assessing the quality of the translations, semi-structured interviews were administered with each translator so as to gain an insight of the translators' satisfaction with the translation market generally and the translation fees specifically. Semi-structured interviews are conversations in which the interviewer knows what s/he is looking for using a set of questions to cover, but the structure of

the conversation is flexible and may vary for different interviewees (Fylan, 2005). The participants were asked to provide the researchers with information about the payment of the translations they sent. In addition to the oral conversation conducted with the interviewees, some of them annotated the sent file with brief statements about their satisfaction or dissatisfaction with the fees they received for the translations, and some wrote via social media platforms (e.g., e-mail and WhatsApp) about their feelings about the payments they received. Here is one comment by a participant who was a Ph.D. candidate in TS and a professional translator. The comment is a direct quotation in Persian.

(1) من از دستمزد هیچکدوم راضی نبودم، جز یکدونه که چکیده بود. فقط از دستمزد اون راضی بودم. اون چکیده ۷۰ تومن بود. بقیه ترجمه‌ها حدود ۲۰۰ تومن اینا. کلاً از پول ترجمه راضی نیستم و انجام نمیدم دیگه.

> 'I was not satisfied with the payment of neither of the translations I did, except one, which was an abstract. I received 1.67 $ for that abstract. The rest of the translations were about 4.76 $. I'm not satisfied with the money I receive for translations, and I don't translate anymore.'

After this initial phase of the data collection process, the researchers had to determine the quality of each of the translations to later compare it with the translators' degree of satisfaction with the payment they received. The data were evaluated with the help of Waddington's model of TQA. The model will be explained below. However, this will be preceded by a brief description of the participants and the main data of the study (i.e., the translations).

Participants and Data

As illustrated in Table 1, the study obtained the required data from ten purposefully selected translators who are both freelancers and agency translators (4=male and 6=female) with at least five years of continuous experience in the translation market. Due to anonymity reasons, they are called translators A, B, C, D, E, F, G, H, I, and J. The four male translators are named A, B, C, and D. The six female translators, on the other hand, were named E, F, G, H, I and J (See Table 2).

Table 2. Participants of the Study

Male Translators	Particulars	Female Translators	Particulars
1. Translator A	**Experience:** Self-employed freelance translator since Dec. 2013 (9 yrs 4 mos)/ **Education:** Ph.D. candidate in Translation Studies	1. Translator E	**Experience**: Self-employed freelance translator since Jul 2014 (8 yrs 4 mos) **Education**: Ph.D. student of Translation Studies
2. Translator B	**Experience:** Full-time agency translator for 15 years - Full-time employed translator at the Iranian Foreign Ministry - Translator at a translation office - Part-time translator at a number of translation agencies **Education:** Bachelor's degree, English Translation	2. Translator F	**Experience**: -Full-time legal translator since 2018 (certified translator) - Freelance translator since 2010 - Book translator **Education**: MA degree, English Translation

3. Translator C	**Experience:** Self-employed translator since Jul 2012 (10 yrs 9 mos) **Education:** MA degree, Translation Studies	3. Translator G	**Experience**: Self-employed freelance translator since 2017 **Education**: MA degree, Translation Studies
4. Translator D	**Experience:** Self-employed translator since 2017 **Education**: MA degree, English Language Teaching	4. Translator H	**Experience**: Self-employed freelance translator since 2016 **Education**: Ph.D. candidate in Translation Studies
		5. Translator I	**Experience**: - Freelance translator since 2002 (21 yrs 3 mos) - Book translator - Certified translator **Education**: Bachelor's degree, English Translation
		6. Translator J	**Experience:** Self-employed freelance translator since 2015 (7 yrs) **Education**: MA degree, Translation Studies

Waddington's Model of Translation Quality Assessment

In the present study, the researchers needed to evaluate the translations to discover the possible connections between translation quality and the money received for those translations. In other words, the aim is to test the study's hypothesis, which speculates that the money translators receive for their work might affect the quality of their work in that it either acts as an incentive to produce a good quality translation or conversely demotivate the translators from doing their best. To this end, Waddington's (2001) holistic model of TQA model was adopted.

As Waddington and other theorists in TS, such as Farahzad (1991) assert, there are basically two models of TQA. These are the holistic model and the error analysis model. While in the former approach, we assess the quality holistically with the help of rubrics which define quality through terms like accuracy and fluency, in the latter approach, we count the number of errors which could be such as accuracy errors, grammatical errors, spelling errors, fluency errors. Originated in Spain, Waddington's model consists of five levels and a marking system of 0 to 10 (Table 3).

It introduces two main criteria for the assessment of translation quality. These are accuracy and expression. Accuracy "is the degree of accuracy with which the translator transfers the content from the source to the target text; and expression refers to the quality of the translator's expression of this content in the target language" (Waddington, 2001). As is illustrated in Table 1, level 5, which means both complete transfer of content and a translation that reads like a piece originally written in the target language, receives the highest mark (i.e., 9~10), while level 1 receives the lowest mark (i.e., 1~2).

Table 3. Waddington's Model of Translation Quality Assessment

Levels	Accuracy of transfer of ST content	Quality of expression in TL	Degree of task completion	Mark
Level 5	Complete transfer of ST information; only minor revision needed to reach professional standard.	Almost all the translation reads like a piece originally written in ST. There may be minor lexical, grammatical, or spelling errors	Successful	9, 10
Level 4	Almost complete transfer; there maybe one or two insignificant inaccuracies that require a certain amount of revision to reach professional standard.	Large sections read like a piece originally written in ST. There are several lexical, grammatical, or spelling errors.	Almost completely successful	7, 8
Level 3	Transfer of the general idea(s) but with several lapses in accuracy; Needs considerable revision to reach professional standard.	Certain parts read like a piece originally written in ST but others read like a translation. There are considerable number of lexical, grammatical or spelling errors.	Adequate	5, 6
Level 2	Transfer undermined by serious inaccuracies; thorough revision required to reach professional standard.	Almost the entire text reads like a translation; there are continual lexical, grammatical or spelling errors.	Inadequate	3, 4
Level 1	Totally inadequate transfer of ST content; the translation is not worth revising.	The candidate reveals a total lack of ability to express	Totally inadequate	1, 2

As Stansfield et al. and Waddington (2001) confirmed, the criteria in the model, that is, accuracy and expression, are in line with what teachers of translation think translation competence is, which they define as "the ability to understand and transfer the content of the source text and the ability to express this content adequately in the target language." Therefore, it was selected as a tool for operationalizing translation quality in the present research. The process of evaluation will be carried out by the researchers themselves. That is, every translation will be evaluated by two evaluators. Where the evaluators disagree in one point or less the median of the two scores will be assigned as

the true score. Where the disagreement is larger than that the two evaluators will cooperatively evaluate the translation so that they reach a consensus.

Framework of Analysis

Before describing the nature of the data, the frameworks for analyzing the data will be briefly explained. The present study draws on a theoretical framework and a model of TQA for the data analysis. The theoretical framework adopted is agency theory. It is an economic theory that addresses the relationships between the agent and their principal from a financial point of view (Kivistö, 2007). Its main objective is to recognize the faults within a commercial transaction between the agent and the principal who delegates authority to an agent. In other words, the agent acts on behalf of the principal (Eisenhardt, 1989). In its most basic sense, the principal is someone who heavily relies on an agent to execute specific financial decisions and transactions that can result in fluctuating outcomes.

Because the principal relies heavily on the agent to make the right decision, there may be an assortment of conflicts or disagreements. Agency theory dives into such relationships. The theory presupposes several causes for the conflicts that arise out of a principal-agent deal. One of the conflicts, as Abdallah (2010) has previously confirmed through an empirical study, could be a confidentiality breach regarding the personal and financial information of the principal; that is, the principal may not pay the agent the money that he/she deserves. Faced with such unjust behavior, the agent may lower their quality as retaliation in response. Retaliation, also called 'tit for tat', is a strategy the agent uses when the principal does not cooperate (Abdallah, 2010).

Adopting the same framework to the study of the translation market as Abdallah (2010) did, the principal could be a usual client, a translation company, or a client company in a production network. The agent in our present case is the translator who acts on behalf of either of the principals mentioned above. In the current research, agency theory is adopted for analyzing the results, that is, for the interpretation of the scores assigned to each translation, which are calculated by means of Waddington's TQA model.

Results

This section reports the translations' quality assessment (QA) results of each translator and analyzes the QA results with respect to the fees and the translators' level of satisfaction.

Translator A

As illustrated in Table 2, translator A, who had nine years of experience in the market, produced high-quality translations. This translator sent three of his translations to the researchers. He received 9.5 for the three of his translations. 0.5 of the score which was deducted belonged to the minor punctuation errors he had in each translation. Overall, all his translations fall in level 5 (the highest level) of Waddington's TQA framework. As to his level of satisfaction, he was utterly discontent with the fees he received for his works. When he was asked to send translations that he received good money for, his answer was:

(1) پول خوب برای هیچ سفارشی نگرفتم.

'I did not receive good money for either of the translations I did.'

More surprisingly, he mentioned that he has stopped working as a translator. Here is how he expressed himself in Persian.

(2) مدتی است از ترجمه دست کشیده‌ام، چون پولی در آن نیست. نهایتاً شاید موردی را به‌زور ترجمه کنم. آخرین پروژه ترجمه‌ام را X قبول کرده بود، اما خودش گفت نمی‌رسد انجامش دهد، و من هم از ناچاری قبول کردم؛ وگرنه هیچ پروژه دیگری نمی‌گیرم.

'I have stopped translating for a while now. There is no money in translating. I no longer accept translation projects. The last project was outsourced to me by X (a friend of the translator). He said he didn't have time to do it. So, I reluctantly accepted it. Otherwise, I don't accept projects anymore.'

The fact that this translator was completely dissatisfied with the money he received for all his translations defies the study's hypothesis. The low fees he received did not affect the quality of his translations but resulted in leaving the translation market.

Table 4. Translator A

Translator A	Subject Field	Direction	Word Count	Fee	Satisfaction with the Fee	Score
T1	Physical education essay	English into Farsi	5,000	19.05 $	Dissatisfied	9.5
T2	Accounting essay	English into Farsi	5,700	14.93 $	Dissatisfied	9.5
T3	Accounting essay	English into Farsi	4,926	7.02 $	Dissatisfied	9.5

'T' stands for "translation"

Translator B

This is the second most professional and experienced translator among the participants, with 15 years of sustained translation practice. Throughout these years he has been working in-house for a number of public, as well as, private organizations and agencies. He is currently employed as a full-time translator at the Iranian Foreign Ministry. As illustrated below, he provided the researchers with eight translations (four of which he was financially satisfied and four with which he was dissatisfied). With the exception of one translation, he received acceptable scores for all his translations. Overall, the translations with the good fees were much better in quality in comparison to the translations with low fees. Some of the deficiencies with the two translations that received lower scores are 'literal translation of some words, phrases and sentences', 'typographical convention errors', 'missing some words', and 'erroneous transfer of the meaning'. Undoubtedly, all the above errors (it might be more accurate to call them mistakes) arose from the translator's carelessness because he has demonstrated his very good translation competence in the rest of his translations. However, the important question is that whether the lower quality of these two translations could be attributed to the low fees. As the translator in the interview indicated the answer is yes, but it seems that there are other reasons too. The translator himself acknowledged that he doesn't take the same effort and attention as he does for the translations with the good fees. However, as the results below show, the translator produced two perfect translations for which he received very low fees. Therefore, the hypothesis can only partially be verified. In addition to the low fees which seem to have discouraged the translator from producing a flawless translation, the type of translation and the client seems to have an effect in this case. The first four translations were all published in an electronic magazine entitled 'mahalaye nabinaian' (translated as the neighborhood of the blind) which publishes content for the Iranian blind society. On the other hand, the translations with the low fees (80~120 Tomans per word) were not published anywhere. Therefore, given the fact that the translator's name is published with the translation, it seems that he did his best for the published translations. Furthermore, in the interview the translator mentioned that in the former case the translations undergo a post-editing process which seems to be absent in the translations with the low fees. The results of this translator specifically point towards another factor which might affect the translation quality. This is the 'client' as well as the type of translation (i.e., whether the client wants the translation to be published somewhere or not).

Table 5. Translator B

Translator B	Subject Field	Direction	Word Count	Fee	Satisfaction with the Fee	Score
T1	General article	English into Farsi	3,228	20 $	Satisfied	9.75
T2	General Medicine (article)	English into Farsi	3,828	24 $	Satisfied	10
T3	General article	English into Farsi	2,952	18.5 $	Satisfied	10
T4	General article	English into Farsi	3,021	19 $	Satisfied	9.75
T5	Political article	English into Farsi	11,779	30 $	Unsatisfied	6.5
T6	Historical article	English into Farsi	8,944	22.5 $	Unsatisfied	9.75
T7	Historical article	English into Farsi	5,840	14.5 $	Unsatisfied	10
T8	Medical Geography article	English into Farsi	20,235	50.5 $	Unsatisfied	8

Translator C

Translator C, who had 11 years of experience in the translation market, also produced high-quality translations for both of his translations sent to the researchers. One of these was an essay of 4,000 words in linguistics, for which the translator was paid 9.52 $. The other was an essay of 5,000 words in automotive engineering for which he received 11 $. He sent two of his translations and was dissatisfied with the low wages he received for all his translations. Nonetheless, translator C received a high score for his low-paid translations as translators A and B did (Table 6). Although he still worked in the market, he hinted that he might leave his job in the company in the near future due to low wages.

Table 6. Translator C

Translator C	Subject Field	Direction	Word Count	Fee	Satisfaction with the Fee	Score
T1	Linguistics	English into Farsi	4,000	9.52 $	Dissatisfied	9
T2	Automotive Engineering	English into Farsi	5,000	11 $	Dissatisfied	9.5

Translator D

This case differed from the other three participants in that he hardly accepts translations with low payment. Therefore, he provided the researchers with two translations only. As shown below, both of the translations were successful in terms of quality.

As illustrated in Table 7, he produced high-quality translations like the other participants.

Table 7. Translator D

Translator D	Subject Field	Direction	Word Count	Fee	Satisfaction with the Fee	Score
T1	Commerce	English into Farsi	1,000	2.3 $	Satisfied	10
T2	Commerce	English into Farsi	1,100	2.4 $	Dissatisfied	10

Translator E

This translator is a self-employed freelance translator and subtitler with 8 years of continuous experience. She is a Ph.D. student in Translation Studies. This translator mentioned that for a long time she has been working for an institution that continuously sends her works to translate. The translator was neutral in her opinion with regard to the fees she received from this institution and described the fees as relatively acceptable. This shows that the translator expects higher fees. As illustrated below, she sent five of her recent translations to the researchers, for which she received full marks in terms of quality. As in the previous case, the lower fees did not discourage the translator from producing high quality translations.

Table 8. Translator E

Translator E	Subject Field	Direction	Word Count	Fee	Satisfaction with the Fee	Score
T1	Medicine	English into Farsi	2,013	4.6 $	Relatively acceptable	10
T2	General library text	English into Farsi	172	0.4 $	Relatively acceptable	10
T3	Pragmatic	English into Farsi	4,852	11.16 $	Relatively acceptable	10
T4	Law	English into Farsi	432	1 $	Unacceptable	10
T5	Pragmatic	English into Farsi	305	0.7 $	Unacceptable	10

Translator F

This is a certified translator with 12 years of experience as a freelancer and 6 years as an in-house legal translator. Therefore, she is a professional translator as translation is her main source of income. As shown in the table below, she provided the researchers with four of her recent works for which she received full marks. Two of these translations were done for low fees. However, this did not discourage the translator from producing perfect translations. Hence, in the case of this translator, the low fees did not have any negative effect on the translation quality.

Table 9. Translator F

Translator F	Subject Field	Direction	Word Count	Fee	Satisfaction with the Fee	Score
T1	Law	Farsi into English	4,155	12.46 $	Satisfied	10

T2	Purchase contract	Farsi into English	1,512	4.52 $	Satisfied	10
T3	Work contract	Farsi into English	1,206	1.44 $	Dissatisfied	10
T4	Work contract extension	Farsi into English	1,150	1.44 $	Dissatisfied	10

Translator G

This translator works for a number of translation agencies including Tarjomic. She mentioned that she is totally discontent with the fees she receives form the agencies for whom she works. This is how she responded when she was asked to provide the researchers with works for which she received good fees and works for which she received low fees:

در مورد دو ترجمه‌ای که دستمزد خوبی نگرفتم می‌توانم برایتان بفرستم، اما تا حالا ترجمه‌ای نبوده که از دستمزد آن راضی بوده باشم. چون کارها را از سایت‌هایی مثل ترجمیک می‌گیرم، دستمزدها معمولاً خیلی پایین است.

'I can send you those two translations for which I received low fees. But there has been no translation yet for which I received good fees. The fees are usually very low because I get my works from websites like Tarjomic'.

Nonetheless, the translator produced high quality translations for these works, which defies the research hypothesis.

Table 10. Translator G

Translator G	Subject Field	Direction	Word Count	Fee	Satisfaction with the Fee	Score
T1	Pragmatic	English into Farsi	434	0.4 $	Dissatisfied	10
T2	Specialized (informative)	English into Farsi	1,939	1.3 $	Dissatisfied	5

Translator H

Translator H, who also had seven years of professional practice, produced high-quality translations. Out of four translations that belonged to various subject fields, including nursing, architecture, and Art, the translator received a full score for three translations (i.e., 10/10) and 9 for one, which was an abstract of 300 words. What is surprising about this translator is that the translation for which she received 9 out of ten is the only translation with whose fee the translator was satisfied. Except this translation (the abstract), the translator was completely dissatisfied with the money she was paid for her job. Like translator A, this translator claimed that she will no longer accept translations and intends to find another job. Nonetheless, the low fees did not discourage the translator from producing high-quality translations (Table 11).

Table 11. Translator H

Translator H	Subject field	Direction	Word count	Fee	Satisfaction with the fee	Score
T1	Architecture abstract	English into Farsi	300	1.67 $	Satisfied	9

T2	Nursing essay	English into Farsi	4,000	4.76 $	Dissatisfied	10
T3	Art	English into Farsi	764	4.76 $	Dissatisfied	10
T4	Art	English into Farsi	974	4.76 $	Dissatisfied	10

Translator I

Translator I is the most experienced translator among all the participants. She has 21 years of experience as a predominantly self-employed freelance translator. She had also worked for some translation agencies including Tarjomic, Transnet, and in an official translation bureau. Furthermore, she had translated some books from English into Persian. As is illustrated in Table 12, she received complete marks for all her translations which are technical texts (including three legal texts and a commercial contract). The translator produced highly successful translations both when she was satisfied with the fees and when she was dissatisfied.

Table 12. Translator I

Translator I	Subject Field	Direction	Word Count	Satisfaction with the Fee	Score
T1	Law	Farsi into English	1,756	Dissatisfied	10
T2	Law	Farsi into English	791	Dissatisfied	10
T3	Commerce	English into Farsi	3,677	Satisfied	10
T4	Law (BA degree transcript of records)	Farsi into English	1,654	Satisfied	10

Translator J

This freelance translator (with seven years of sustained translation practice) sent three of her translations, two of which with acceptable fees and one unacceptable. As illustrated below, the translator produced successful translations in all the three occasions. As to the last translation for which she received nine out of ten, an error analysis of the translation revealed that the two errors were actually mistakes (due to the translator carelessness). In on occasion, the translator had mistranslated "60 Iraqi male EFL learners" into «۶۰ معلم مرد عراقی زبان انگلیسی», where the translator mistook 'learners' for 'teachers' which exactly appeared in the preceding phrase that reads "Nineteen male EFL teachers". The other error was missing the word "semi-structured" in the phrase "semi-structured interview" in the following sentence: "At the end of the study, two semi-structured interviews were done with teachers …". This was translated as follows:

(1) در پایان، دو مصاحبه با معلمان و زبان آموزان انجام شد.

'Finally, two interviews were held with teachers and language learners.'

All in all, the translations quality remained consistent, which defies the possible negative impact of low fees on the translation quality.

Table 13. Translator J

Translator J	Subject Field	Direction	Word Count	Fee	Satisfaction with the Fee	Score
T1	MA dissertation abstract (Arabic language and literature	English into Farsi	291	1.33 $	Satisfied	10
T2	Finance (Money laundering)	English into Farsi	14,215	17.5 $	Dissatisfied	9.75
T3	Academic abstract (Linguistics)	English into Farsi	283	0.75 $	Satisfied	9

Discussion

It has to be acknowledged that some of the findings of the present study conflict with Abdallah's (2010) study conducted in Finland. Although the Finnish translators in that study abstained from producing good quality translations due to low payment, the translators of the present study produced high-quality translations both when they were lowly paid (which was mostly the case) and when they received good money. In other words, the financial factor did not hinder the participants from producing good quality translations or retaliating in kind. However, both studies suggest that some moral factors might affect the translators' behavior and, subsequently, their product. As the participants indicated in the interview, the translators did not consider it appropriate to retaliate in kind for the low wages that they were paid. As some of them indicated, producing low quality translation could stigmatize their reputation. Therefore, they abstained from producing low quality translations and preferred to show their qualifications instead. However, the unjust rates were not without ramifications. Dissatisfied with the financial conditions, the translators changed multiple jobs. The results obtained in this study also verify previous studies that showed that the translation market in Iran is a desperate one (see Kafi et al., 2018; Mirsafian et al., 2019). In fact, all the translators in our study experienced working at different places, including in-house translators at sale companies, insurance companies, translation bureaus, online translation agencies, etc. If this fact points to anything it is the desperate market of translation in Iran and the financial insecurity that the Iranian translators struggle with at their work. As was pointed out previously, translation rates in the unofficial translation market of Iran are very lower than those of the international market. However, unofficial translation in Iran as revealed by the quality assessment enjoys very acceptable quality, with a median of 9.47 out of 10 so as to follow Waddington's model of TQA.

Conclusion

Based on the current research findings, the fact that our participant translators are paid low wages did not hinder them from producing good quality translations. The analysis showed that under different financial conditions, these translators produced high-quality translations. The results defy the negative impact of payment on the quality of translations. Drawing on agency theory and the translators' comments expressed in the interview, it was revealed that other factors than the financial aspects condition translators' mindset concerning the quality of their translations, such as ethical considerations and the translator's reputation. The participants felt committed to their job and clients to produce the best results even in poor financial conditions. Furthermore, as some translators pointed out, producing low quality translation could threaten their reputation.

Nonetheless, although the low payment and the unjust market of the translation did not affect translation quality, as the semi-structured interview with the participants showed, it psychologically frustrated the translators and led most of them to leave their jobs.

Implications and Suggestions for Further Research

As stated above, part of the results of the present study are in conflict with other studies conducted in Europe (e.g. Abdallah 2010). It seems that the results obtained in Iran might not be true about translators in other parts of the world. Accordingly, the researchers suggest that more studies be conducted in Iran and other parts of the world so that we have a clear picture of the role of translators' workplace and specifically the financial conditions in shaping the translation product. Furthermore, as the present study was conducted with few participants, the researchers propose that studies with larger groups of participants be conducted so that we have a clear picture of the object of the study. Additionally, future studies can investigate the role of Habitus on translation quality. This sociological concept is believed to impact individual's (including translators) behavior. Therefore, the researchers believe that investigating its impact on the translation product might yield interesting results. Furthermore, the influence of the translators' Habitus can be compared to the influence of other contextual factors (e.g., translation fees and clients) so as to find out which of the two had stronger influence on translation quality.

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