Language Hegemony and Translation of Product Labels in Iranian Industrial Context

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Abstract

The present study investigates the impact of English language hegemony on the different industries in Iranian context. A sample of eighty food, health, and beauty products was selected to examine the prevalence of English on product labels. Data were collected on label content, including legal requirements of labeling, statements, claims, and nutritional information, both in Persian and their corresponding English translations. Statistical analysis revealed that although both producers and consumers of these products were Persian speakers and there was no legal requirement to translate the labels, approximately 75 percent of the labels featured English translations. This finding suggests that translation serves as a linguistic tool that reinforces language hegemony within the industry. Despite the absence of legal mandates, English operates as a symbolic tool, potentially enhancing product appeal through its association with success and high quality. This study contributes to understanding industrial contexts by illuminating the complex interplay between language, power, and commerce. Additionally, it highlights the need for further examination of the socio-cultural implications of English language hegemony in non-Anglophone countries, offering valuable insights for policymakers, industry professionals, and scholars in translation studies and cultural studies.

Keywords: language Hegemony, Industry, Label Translation, Linguistic Imperialism

Introduction

Based on the statistics published in Statista, 1.5 billion people speak English around the world. Many scholars consider English one of the most important languages globally (Baugh and Cable, 2002). The strong power of the British Empire, and its efforts to force local people to speak English, are considered the starting point for spreading the English language. Even after the decline of the British Empire, the United States assumed a significant role in disseminating English worldwide through technological developments and Hollywood productions (Khaiyali & Akasha, 2018, pp. 153–155). To put it in a nutshell, Al Khaiyali and Akasha (2018) identify eight key factors behind the dominance of English over the world: 1. English Empire 2. Media 3. Internet 4. Computer technology 5. Education and immigration 6. Multinational companies 7. Political hegemony 8. Military power. Moreover, Crystal (2003, p. 7) highlights economic, technological, and cultural power as drivers for a language achieving global status, emphasizing "the power of its people – especially their political and military power" (Crystal, 2003, p. 9).

The English language holds an undeniable position of power in today's globalized world. The hegemonic power of the English language inevitably influences the political, cultural, and economic aspects of various nations. The influence is significant because of the substantial economic power of English-speaking countries such as England and America. Antonio Gramsci (1971) coined the term hegemony, emphasizing that the most powerful country in international relations defines hegemony. He (1971) emphasized that military and economic strength are crucial aspects of hegemony, but his theory goes beyond brute force. Gramsci (1971) further emphasizes the importance of consent alongside power and force. Consent can play a pivotal role in persuading peripheral countries to, for example, change their beliefs or adopt the hegemon's language as the most prestigious one. Building on this idea, Nye (2004) introduced the concept of "soft power", which refers to a country's ability to attract others through its values, culture, policies, institutions, economy, and industry.

The Many Faces of Hegemony

Gramsci's (1971) concept of hegemony was further explored by scholars like Pahre (2005). He identified different sources of power within hegemony. Based on his classification, the first kind of power consists of an "overt form of influence", i.e. permutation, cooperation, and coercion. The second type relates to changes in preferences driven by Americanization and globalization. Finally, the third kind is "ideological" power, which aligns with Gramsci's notion of hegemony achieved through cultural dominance.

Following Pahre's (2005) study which explained the relationship between hegemony and power, Antoniades (2008) adopts a new perspective and studies hegemony as a movement of power, the power that can be external or internal. He suggests four different movements of power to illustrate the origin and target of the power. 1) Outside-out: "The existence and reproduction of the hegemon/the hegemonic power are based on its ability to maintain its primacy and superiority mainly in terms of material capabilities". 2) Outside-in: hegemony is about "consent, shared values, preferences, and beliefs, in one word, about identity". 3) Inside-out: "Hegemony is achieved through the enforcement of a new commonsense within the sphere of influence or rule of the hegemon". 4) Inside-in: "Hegemony is conceptualized as a diffused and decentered apparatus of power that governs human life from its interior" (Antoniades, 2008, pp. 8–10). Building on this typology, Antoniades (2008, p. 11) mentions four different dimensions of hegemony: "hegemony as the production of *coercion*, the production of *consent*, the production of *attraction* and the production of *life*".

The Reach of Hegemony: From Education to Indigenous Languages and Social Media

Some studies have been conducted to examine the hegemonic power of the English language in different aspects, including culture, identity, education, and economy: Regarding the influence of the hegemonic power of English on education, Crystal (2003, p. 50) illustrates that in Southeast Asia and the South Pacific region, "English had come to be established throughout the region". In many Asian countries, English is either a compulsory subject in schools or is taught in separate English institutions. As Chowdhury and Kabir (2014, p. 1) maintain, Asian countries have been concerned that "incompetency in the English language may result in keeping them lagged in taking economic advantages from the momentum generated by globalization, of which English is arguably a major driving force". Yoo and Namkung (2012) studied the impact of American linguistic hegemony on the Korean education system and its impact on job status. They examined the relationship between American linguistic hegemony and the Educational Testing Service (ETS). Yoo and Namkung (2012, p. 249) concluded that "English functions not only as a gatekeeper to positions of prestige in Korean society but as a dominant international language".

The effect of the hegemonic power of the English language has also been studied on minority and indigenous languages. Because of the economic power of English-speaking countries, the impact of English on indigenous languages is considerable. As Crystal (2003, p. 15) points out, considering English a global language may even cause the "disappearance of minority languages". As a case study, Anyanwu, Okecha, and Omo-Ojugo (2013), examined the impact of English hegemony on the indigenous languages spoken in Nigeria and how these minority languages are threatened by English. They proposed two methods to maintain indigenous languages: the application of diglossia, and linguistic localism. Phillipson and Skutnabb-Kangas (2022) employ a critical analysis approach to examine the dominance of English and its consequences. They engage with language policies, linguistic imperialism, and the concept of linguicism to address linguistic inequality. They argue that the myth of English being a "global" language is deceitful and results in linguistic and cultural genocide. Phillipson and Skutnabb-Kangas (2022) also highlight the limitations faced by scholars who only function in English and explore successful language policy challenges and endeavors in academia and education, including the learning of additional languages like English.

As another aspect, the effect of the hegemonic power of English was examined by Shanta (2017) on the national language of a country in social media. Shanta (2017) studied the changing trends of language in Bangladesh, including "code-switching", "violation of the standard form of Bangla", and "use of English accent in pronouncing Bangla". These changes were mainly caused by the widespread usage of electronic media such as Facebook. He concluded that "a nation-wide awareness program" is needed to tackle the possible future drawbacks of the English language on the national language.

The Double-Edged Sword: Benefits and Concerns

While English proficiency offers economic advantages and access to jobs and resources (Monzó, 2020), its dominance raises concerns about cultural and linguistic homogenization. As Monzó (2020) highlights, the growing demand for English worldwide, with nations making it a national project and mandating English education, can be seen as linguistic imperialism. She discusses the cases of Portugal and Poland, where the pursuit of English proficiency has raised concerns about the potential loss of national identity and its impact on individuals and societies. She (2020) asserts that learning English is seen as a way to boost a nation's competitive edge on the global market and elevate its status and power. English proficiency has been linked to better economies, providing individuals with greater access to jobs and resources. Overall, Monzó (2020) suggests that while English proficiency

may offer economic advantages, it is important to consider the potential consequences of cultural and linguistic diversity.

Scholars like Tsuda (2014) have problematized the dominance of English, associating it with neocolonialism and globalism. The hegemony of English perpetuates linguistic and communicative inequality, linguistic discrimination, and colonization of consciousness. The domination of English in international mass communication leads to Anglo-Americanization, transnationalization, and commercialization of contemporary life. Tsuda (2014) also proposes the Ecology of Language Paradigm as a counterstrategy, emphasizing the right to language, equality in communication, and the importance of multilingualism and multiculturalism.

Regarding the impact of using English language on industry, rare studies have been conducted in Iran. As an instance, the impact of English in Persian advertisements in Iran on Iranian target groups' perceptions and purchase intentions was examined by Jalilfar and Shokrollahi (2015). They interviewed 180 participants to assess their reactions to advertisemtns containing English texts. Their study confirmed existing literature suggesting that using English in international advertising enhances the brand's prestige and symbolizes positive attributes. Their findings emphasize the relevance of incorporating English in advertisements to create a desirable impact on Iranian consumers, aligning with the globalization of business and marketing practices. Following studies that have examined the impacts of the power of the English language on different aspects, the present research aims at investigating the possible effects of the English language on Iran's industry.

Drawing upon Antonio Gramsci's (1971) theory of hegemony and Joseph Nye's (2004) concept of soft power this research seeks to address the following question:

What are the possible hegemonic effects of the English language on Iran's industry?

Antonio Gramsci's (1971) theory of hegemony and Joseph Nye's (2004) concept of soft power are used to analyze how the hegemonic power of English is maintained through consent, shared values, and attraction, rather than overt coercion. The incorporation of English translations on product labels could be seen as a manifestation of soft power and hegemonic influence.

Methodology

To investigate the hegemonic effects of English on the Iranian industry, eighty food, health, and beauty products were selected. These products were purchased from hypermarkets in Tehran, the capital of Iran, without considering the brand name. The Label of a product is the first thing that a customer encounters. Research conducted by Mirghotbi, Bazhan, and Amiri (1391) on 2123 Iranian customers indicates that over 80% of participants read labels while shopping and use the information to decide on a purchase. Similarly, studies carried out by Wang, Fletcher, and Carley (1995), Guthrie, Fox, Cleveland, and Welsh (1995), Levy and Fein (1998), and Lubman, Doak, and Jasti (2012) also confirm the importance of food labels among customers, who use them to compare products. Therefore, the labels of 80 food and health and beauty products were collected to extract the information presented on them.

The examined products are listed below:

- Cakes and biscuits: Minoo Wafer, Naderi cookie, Didaniha two-layer cake, Naderi cookie with raisins, Shirin Asal Tea Time cookie, Sisi caramel cake, Ekbatan Novin cake, Narbon wafer, Dorni cake, Salemin biscuit, Rangarang wafer, Ashena keep cake, Chee puff cookies, Minoo cookie, Dorna FunCake, Dorna burger

- Dairy products: Pegah Cheese, Pakban Milk, Choopan milk, Sabah lactic cheese, Damdaran milk, Domino milk, Domino ice cream, Mihan Ice cream, Pak milk, Damdaran yogurt

- Noodles: NC pottage macaroni, Bozorgmeher pottage macaroni, Tak Macaron spaghetti, Adl rice macaroni, Pirooz pottage macaroni

- Chocolates: Farman Deragee, Eleman candy, Shiba jelly gum, Sina Gaz, Aidin chocolate

- Snacks: Jaragheh puffed wheat, Chee.Toz popcorn, Shirin Asal cracker

- Sauces: Dehkadeh Khoram Liquid Kashk, Sahar ketchup, 1 & 1 ketchup, Somayeh Kashk, Mahram mayonnaise, Tabarok mayonnaise

- Beverages: Damavand Mineral Water, Landa carbonated drink, Bisheh mineral water, Zamzam mineral water, Sunich orange syrup, Hoffenberg malt beverage, Aquafina drinking water

- Beauty and health products: Pooneh toothpaste, oven cleaner Rafooneh, carpet shampoo Bath, fabric softener Softlan, Persil power gel, glass cleaner Active, glass cleaner Rafooneh, all-purpose cleaner Fedisheh, surface cleaner Attack, Active bleach, Firooz shampoo, Cinere shampoo, Sehet body wash, Latifeh shampoo, My cream, Firooz soap, Golrang hand washing liquid, Goldnet toothpaste, ABC toothpaste, Nasim toothpaste

- Miscellaneous: Amoon bread crumbs, Sayan cardamom, Farmand jelly powder, Famila olive, Roshd white flour, Nanavaran bread, Abshan honey, Zamani vinegar

According to the general specifications that are published by the Iran Food and Drug Administration, some legal requirements are mandatory for labeling products in Iran. According to the 4th paragraph of the General Standards for the Labeling of Foods, Dietary-nutrition and Sports Supplements published by Iran Food and Drug Administration (2011, pp. 1–11), the following items are mandatory on product labels: 1. Statement of identity: product's name and brand name 2. Net quantity of contents 3. Permit number 4. Date of manufacture and use-by date 5. Designation of ingredients 6. The name and address of the manufacturer and packer 7. Made in Iran 8. Batch number including lot identification 9. Permit number 10. Storage condition 11. Instruction for use where applicable. The 5th paragraph of these regulations mandates the following descriptive statements on labels: fresh, frozen, natural, dried, organic, enriched foods; cautions, and special dietary usage. The 7th paragraph specifies the following claims that must be included: general claims, nutrition claims, and health claims. Finally, Nutrition information was added according to the 8th paragraph. It is worth mentioning that for health and beauty products according to Article 11 of the health and beauty products' regulation published by the Iran Food and Drug Administration (2004, p. 61), many of the items on health, and beauty product labels are the same as food products. These mandatory requirements must be written in Persian. According to Article 11 of the regulations for food, beverages, health, and beauty products published by the Iran Food and Drug Administration (2013, p. 34), labels only need to be translated if the product is intended for export. If the exported products are returned to the country under special circumstances, they cannot be sold in Iran unless Persian labels are attached. Therefore, all the products that are intended to be distributed in Iran's market must have Persian labels, and translating the content on the product labels is not mandatory.

Based on the list, all product labels were analyzed to extract the information. Although it was not mandatory to translate the information on the product labels, many manufacturers included English translations on the labels. Therefore, a list of previously mentioned requirements, statements,

claims, and nutrition information was compiled in Persian. Additionally, any corresponding English translations (if present) were collected.

To analyze the data collected from the product labels, a combination of quantitative and qualitative methods was employed. The quantitative analysis focused on the numerical representation of the data, while the qualitative analysis delved into the underlying meanings and implications.

Frequency analysis was used to calculate the frequency and percentage of labels featuring English translations for each category of information (requirements, statements, claims, and nutrition information). This provided an overview of the prevalence of English translations across different label sections. By comparative analysis, the frequency of English translations across different product categories (e.g., food, health, and beauty products) was compared. Then the results were analyzed qualitatively based on Antoniades's (2008) redefined model of hegemony and power to shed light on the potential role of English as a signifier of modernity and prestige.

Results and Discussion

After Extracting all the features from the labels (requirements, statements, claims, and nutrition information), the data was tabulated. Table 1 presents the results for both the information in Persian and its corresponding English translations.

Table 1. Information Presented on the Labels in Both Persian and English

General Features	Special Features	No of labels in Persian	No of labels in English	Percentage of the translated labels	Total percentage of the translated labels
Requirements	Name	75	73	91%	74%
	Brand Name	75	79	99%	
	Date of manufacture and use-by date	79	34	34%	
	Designation of ingredients	73	57	71%	
	Net quantity of contents	70	63	79%	
	Lot identification	80	80	100%	
	Health cert. No.	78	34	43%	
	The name of the manufacturer and packer	76	60	75%	
	address of the manufacturer and packer	79	48	60%	
	Made in Iran	71	45	56%	
	Storage condition	78	56	70%	
	Instruction for use	24	7	27%	
Statements	Descriptive statements (fresh, frozen, natural, etc.)	8	7	88%	69%
	Cautions (energy drinks, etc.)	5	2	2%	
	special dietary usage	0	0	0	
Claims	General claims (under license, No preservative)	38	33	87%	80%
	Nutrition claims (claims about calories, sugar, salt, etc.)	7	3	43%	
	Health claims	1	1	100%	
Nutrition Information	Nutrition information (energy, protein, carbohydrate, fat, saturated fat, etc.)	39	32	82%	82%

The information in Table 1 details the presence of translated labels on Iranian products, where such translations are optional according to Iranian Food and Drug Administration (IFDA) regulations. The table breaks down the data by information category and the presence or absence of an English translation.

Looking at the "General Features" section, 74% of the labels included English translations for general information, while 99% had their brand names translated. Data on other general features like date of manufacture and use-by date (34%), designation of ingredients (71%), and net quantity of contents (79%) were all translated into English at least somewhat frequently. Notably, 100% of the labels included English translations for lot identification, the only category within "General Features" to have a perfect translation rate. Forty-three percent of the labels had English translations for health certificate numbers. Information on the name and address of the manufacturer and packer was translated on 75% and 60% of the labels respectively. Interestingly, only 56% of labels included English translations for "Made in Iran". Storage condition information was translated on 70% of the labels, while instructions for use were only translated on a small minority (27%).

Moving to the "Statement" section, descriptive statements like "fresh", "frozen", or "natural" were translated on a much higher percentage (88%) of labels. Cautionary statements (such as those found on energy drinks) were translated on only 2% of the labels, while no labels included English translations for special dietary usage information. General claims (like "under license" or "no preservatives") were translated on a substantial 87% of the labels. Finally, of the translated information related to claims, nutritional claims (like those for calories, sugar, or salt) were included on 43% of the labels.

The data are summarized in the following chart to illustrate the percentage of translated data on the labels.
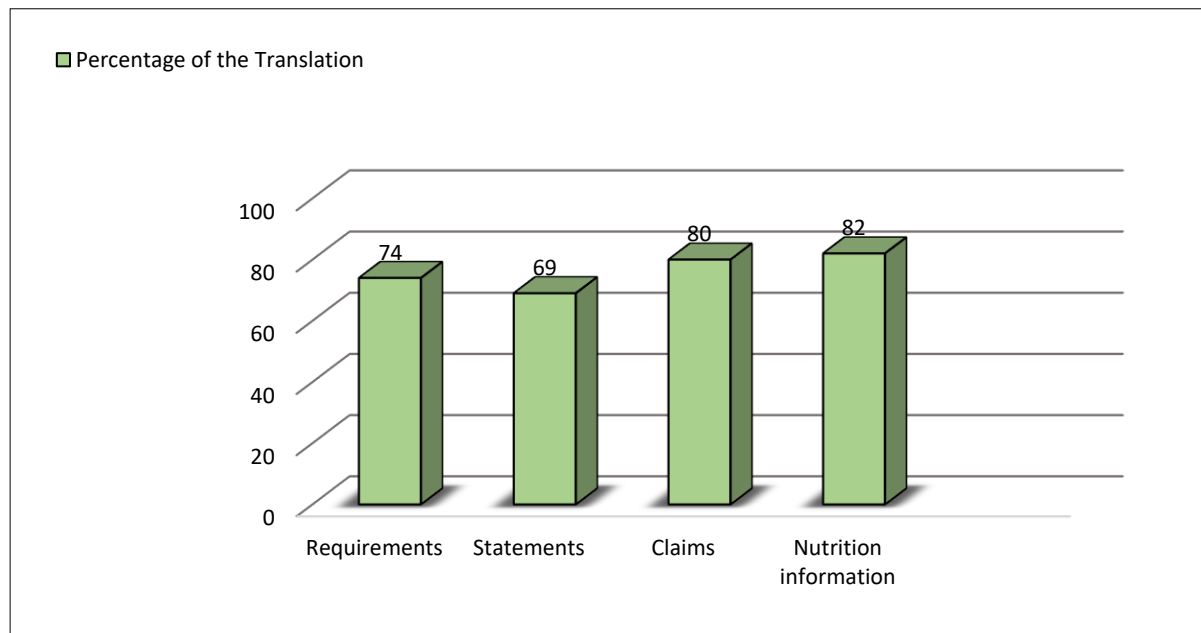

Figure 1. Percentage of Translated Data on Labels

Based on the bar chart in Figure 1, the percentage of translated data is highest for nutrition information, at 82%. Claims and requirements are the next highest categories, at 80% and 74% translated respectively. Statements are the least translated category, at only 69% translated. Considering the fact that the manufacturers were not obliged to translate the information on the labels, the result exceeded the expectations. As Shanta (2017, p. 35) illustrates, "Knowledge of English was unrealistically perceived as a general panacea that can make people's lives better by enhancing their livelihood and standing in the community. Thus, English is deemed as a sign of social status and prestige". In the present study, the manufacturers used translation as a tool to achieve success and high social and economic status.

English translation of the sections on the labels did not directly correspond word-for-word with Persian labels, indicating that communication of information was not the primary function of the English labels. The fact that some necessary information on labels, such as expiration dates, was not translated further supports this claim and suggests that English language hegemony was the primary reason. Moreover, the translation errors (syntactic errors, typos, inadequate conversion of measures and dates, and inconsistency in translation of technical terms) illustrate the status of translation in industry and the lack of translation quality control. For instance, translating ویفر پرتقالی into wafer orange, پودر خردل into mustard powder, and نظرآباد کرج into town Nazar Abad were among the errors that happened while translating the Persian sections into English. These errors serve as evidence of the hegemony of English in Iran's food industry, suggesting they were not created to convey information accurately.

Antoniades's (2008) redefined model of hegemony and power, which includes the concept of consent, can be applied to the present study. Figure 2 shows the four-dimensional approach to hegemony presented by Antoniades (2008, pp. 8–12).

	out	in
outside	Coercion	Consent
inside	Attraction	Life

Figure 2. A four-dimensional Approach to Hegemony

The power of the hegemonic language (English, in this case) tries to "persuade the other members of the system about the appropriateness and desirability of its values and preferences and the legitimacy of its action" (Antoniades, 2008, p. 12). The outside-in power in which hegemony is about "consent, shared values, preferences, and beliefs, in one word, about identity" can be traced in the corpus and the hegemonic power of English on Iran's industry is clear. The power of language had a significant impact on the manufacturers' preferences, beliefs, and even identity. This explains the high percentage of data translated into English (around 75%, as shown earlier). Based on Antoniades's (2008) redefined model of hegemony and power, the values and preferences of the English language are used by manufacturers to present their products as more prestigious. Unlike Iran, where translating labels is used as a way to advertise and attract customers, FDA law in America forbids manufacturers from translating part of the information into a second language other than

English (Arai, 2002). According to the law implemented by the FDA, all the mandatory information to be printed in English on the food labels should be translated into another language in case the manufacturer wants bilingual labels. Therefore, manufacturers are not allowed to translate only part of the information written on the labels into the second language for advertising purposes (Arai, 2002). The data of the study's corpus revealed that some brand names had no information in Persian except for the product name. English in Asian countries such as China and Bangladesh is considered a "symbol of socio-intellectual eliticism", and "economic and social prestige" that controls the culture (Guo & Beckett, 2007; Shanta, 2017; Chowdhury & Kabir, 2014) and it seems it was proved by the findings of the present study. In line with the finding, Wiley (1996, p. 113) asserts that "linguistic hegemony is achieved when dominant groups create consensus by convincing others to accept their language norms and usage as standard or paradigmatic." He continues to say that "those who fail to meet those standards […] view their failure as being the result of the inadequacy of their language." That can be the reason why some of the manufacturers preferred to present all the information on the labels in English. The present case exemplifies Nye's (2004) concept of soft power, where the dominance of the hegemonic identity and status is achieved not through coercion but through attraction and consent.

Conclusion

As has been argued by different scholars, there is a close relationship between language and power (Fairclough, 1995; Guo & Beckett, 2007; Hung Ng & Deng, 2017). The present study explored how the hegemonic power of the English language affects Iran's industry. According to the regulations of the Iran Food and Drug Administration (IFDA), translation of labels is optional for products designed for the Iranian national market. Despite this, as shown earlier, nearly 75% of all the information on the labels was translated into English. The dominance of English on the labels, even though translation is not required, aligns with the concept of hegemony, the power of a dominant group or culture to influence others, and in this case, English may be influencing the way Iranian manufacturers present their products. By including English translation, even if not mandatory, manufacturers might be hoping to enhance the marketability of their products. Manufacturers, by incorporating English translations, might be strategically targeting a wider audience or associating their products with a perception of international quality and prestige. Since the English language is known to be associated with "social status and financial security in various parts of the world," (Guo & Beckett, 2007, p. 121) the translation of labels can be seen as a strategic move. Campbell (2005) argues that the power dynamics inherent in translating must be considered, as translation involves not only transferring words but also power, given that the international figures available unambiguously indicate English as "the most central language in the international translation system" (Heilbron, 2014, pp. 433–434). The hegemonic power of the English language is also evident in Iranian consumer perception. Foreign products in Iran's national market, are often perceived as having higher quality and durability compared to Iranian-made goods. This perception can be attributed to the power dynamics between developed and developing nations. As Phillipson (1999, p. 40) argues, English, as a dominant language, carries the connotation of "success and hedonism." Therefore, when customers read part of the label in English, they will be tempted to buy the product. In this context, translation is not used in the simple act of transferring words from one language into another, but rather as an instrument to achieve hegemonic power.

Future research could investigate the motivations behind manufacturers' use of English translations. Additionally, studies exploring consumer behavior and the impact of translated information on purchasing decisions would provide valuable insights. By examining these factors, we can gain a more

nuanced understanding of the role of language in the global marketplace and its potential implications for both economic opportunity and consumer well-being.

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Bridging Translation and Engagement: A Paratextual Study of Publishers' Notes

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Abstract

Focusing on the intersection of translation and activism, the current study aimed to address the issue of publishers' activist agency in the socio-political context of post-revolutionary Iran. In so doing, it mainly drew on Tymoczko's (2010a) conceptualization of political and ideological agency and activism as engagement and her classification of its different forms. The data came from a body of publishers' notes, written on Persian translations of six English books selected through criterion sampling from the works that apparently enjoyed a level of prestige among the international readers, and reflected the Other's views on religious, philosophical, political, and socio-cultural issues, which considering the fundamental values of the Islamic Republic of Iran that the post-revolutionary State tries to keep, could make them a possible site of translational activism. The results showed that in their notes the publishers had encoded their engagement by using a combination of different forms of engagement, i.e., publicizing, witnessing, rousing, inspiring, and mobilizing; they also revealed their interest in introducing the unfamiliar territory of the foreign to the Persian-speaking readers, and in increasing their understanding of the Other's culture. They emphasized the importance of tolerance, pluralism, openness, and mutual respect in cultural exchanges but introduced the source Islamic culture and its set of moral values as criteria for determining the validity of the Other's presented ideas and beliefs and rejecting what did not meet such criteria.

Keywords: Activism, Agency, Ideology, Other, Self

Introduction

Language Recent developments in the field of Translation Studies have led to an increased interest in the theme of translation activism, and a proliferation of studies that read and discuss translations as "records of cultural contestations and struggles," or "a means of fighting censorship, cultural repression, political dominance, physical coercion," and "fostering cultural nationalism and even revolution" (Tymoczko, 2010c, p. 3). To the researchers' best knowledge, a brief but significant synopsis of such studies has been presented in three advanced resource books: (1) *The Routledge Handbook of Translation and Activism* (2020), which introduces four paradigms of the translator activist: as a witness-bearer, voice-giver, vernacular mediator, and as revolutionary (Gould & Tahmasebian, 2020). The book offers a unique overview of literary, cultural, and political translations in various activist contexts, and strives to make the role of translation visible in different fields such as promoting and enabling social change and equality, supporting human rights, and challenging autocracy and injustice across the world; (2) *Translation, Resistance, Activism* (2010b) which discusses cases of significant translations and translation movements that have had major contributions in changing societies in many parts of the world, and have participated in ideological and political dialogue and struggles; and (3) *Translation and Opposition* (2011), which examines issues of power struggle, ideology, censorship, and identity construction through a body of case studies with the final goal of showing how translation could be utilized as a political tool at the service of constructing differences, hindering communication, and breaking cultural or political relationships.

Taken together, the studies included in these sources, as representative of many studies carried out in this area of research, view translation as a potential site of empowerment. Their main concern, however, seems to be shedding light on how the agency of translators takes an activist form, as well as the way they resist, oppose, or support political or moral positions. In so doing, they discuss pragmatic and theoretical issues like translators' choices, the partial nature of resistant translations, and the roles of resistant translations in the target culture.

It seems that such studies could also be of great significance in the unique socio-political context of post-revolutionary Iran. Since its establishment after the cultural and ideological Islamic Revolution in 1979, the State has maintained a unique official "anti-Western/anti-American ideological stance" (Golmohammadi, 2019, p. 94). It has tried to resist politically, culturally, and economically against outside influences which could turn its territory into a landscape of consumption in relation to absorbing overseas ideas and products. Accordingly, many Iranian agents of translation who work in the post-revolutionary era have found themselves involved in a sort of sociopolitical activism concerning this issue, as it has driven them to consciously or unconsciously support certain post-revolutionary Iranian governments' rights or interests. Nevertheless, only a few studies deal with the Iranian context (e.g., Farahzad, 2013; Ghaderi, 2018; Maddahi & Mollanazar, 2021), none of which has examined the ways publishers' notes reflect the issue of activism (engagement) in the context of post-revolutionary Iran. Thus, the current study aims to specifically address this research gap, in the hope it will shed light on the ways publishers' notes have contributed to maintaining the State's Ideological stance and its decades of politics of dissent. In so doing, the study adopts Tymoczko's (2010a) conceptualization of political and ideological agency and activism as engagement (and her classification of its different forms), which enables translation agents to act proactively and initiate ethical, political, and ideological actions based on their commitment to specific principles, and participate in collective action and organized programs.

The study seeks to answer the following question: What range of engagement forms can be discerned in the publishers' notes added to the Persian, translated books published in post-revolutionary Iran?

Method

The current study was a corpus-based, descriptive-explanatory, qualitative research that was carried out on a group of publishers' notes, written on Persian translations of six English books selected through criterion sampling from the works that apparently (1) enjoyed a level of prestige among the international readers (they were either winner of national or international prizes, best sellers, or *written by recognized U.S. political figures), and* (2) reflected the Other's (conflictual) views on religious, philosophical, political, and socio-cultural issues, which considering the fundamental values of the Islamic Republic of Iran that the post-revolutionary State tries to keep (as stated in the Bylaw of Cultural Indicators approved by the Supreme Council of Cultural Revolution on 25.09.1382/16. 12. 2003), could make them a possible site of translational activism (engagement). Table 1 shows the English and Persian titles of the books (See References for other bibliographical information).

Table 1. English and Persian Titles of the Corpus Books

No.	English Title	Persian Title
1	*Religion and Science*	علم و دین در جامعه
2	*Awakening the Buddha Within: Eight Steps to Enlightenment: Tibetan Wisdom for the Western World*	بیداری بودای درون
3	*Consciousness and Society: The Reorientation of European Social Thought, 1890-1930*	آگاهی و جامعه
4	*The Room Where It Happened: A White House Memoir*	اتاقی که در آن اتفاق افتاد: خاطرات کاخ سفید
5	*Fear: Trump in the White House*	ترس: ترامپ در کاخ سفید
6	*Crisis: The True Story of an Unforgettable Year in the White House (1982)*	بحران

Data analysis involved a content, thematic analysis of the publishers' notes with regard to Tymoczko's (2010a) conceptualization of political and ideological agency and activism as engagement. Based on her remarks, the following operational definitions were provided to detect the textual manifestation of engagement in the corpus under study:

1. *Mobilizing:* statements that encourage the Persian-speaking readers to take collective actions

2. *Rousing:* statements that give rise to negative emotions or feelings such as hatred or anger in the Persian-speaking readers

3. *Inspiring:* statements that fill the Persian-speaking readers with positive feelings such as hope and interest, or wish

4. *Inciting to rebellion:* statements that encourage or stir up violent or unlawful behavior

5. *Witnessing:* statements that bring events, deeds, activities, etc. to the Persian-speaking readers' focus as evidence for the stated ideas and information such as claims, arguments, descriptions

Nevertheless, for this study, *publicizing* was also added as a category to refer to those statements that gave out information about the books, people, etc. for advertising or promotional purposes and

for making them widely known. The same approach had been previously taken by Ghaderi (2018) for covering the data that she had been examining with regard to the notion of engagement and could not be covered by Tymoczko's (2010a) five explicitly proposed forms of engagement.

In the examination of the notes, the second part of the Bylaw on Policies to Confront Cultural Invasion that was approved on 24.12.1378/14.03.2000 by the Supreme Council of Cultural Revolution acted as a guide. As long as (translated) books are concerned, the bylaw maintains that the following strategies should be adopted to take initiation and *proactively* avoid cultural invasion (as cited in Rahmani, 2017, p. 171):

- Assisting in the creation of national understanding by enhancing cultural and intellectual development by means of promoting thoughts, and exchanging ideas by employing logical methods;

- Assisting in the creation of stability to achieve economic, social, and cultural development and preventing Westernization;

- Expanding the culture of criticism, and argument according to spiritual values, basics and principle stances;

- Creating mental convergence between domestic circles and abroad, by means of magnifying economic and cultural structures while respecting national values and Islamic culture;

- Providing grounds for having expert dialogues to arrive at cultural strategies that are in line with national objectives without slandering, insulting others, and violating laws;

- Studying social problems to find general solutions;

- Reviewing ways of preventing the cultural, political, and social infiltration of enemies to prevent the independence of the country;

- Preventing populism and demagogy, and reliance on correct beliefs, habits, and methods.

By sticking to the bylaw, then, the researcher tried to show how in the notes, the publishers have used different forms of engagement to discuss various issues (themes) that aim to implement the suggested strategies and convince the potential target audience to take side with their ideo-political, activist stance. First, the main points of each paragraph (as the unit of thought) were highlighted and their main themes were detected. Then, the themes' relevant forms of engagement were appointed. Finally, each of the themes extracted from the notes was discussed with regard to their relevant forms of engagement, and examined in terms of the aspects that contributed to the implementation of the bylaw's suggested strategies and hence the maintenance of the State's official resistance discourse.

Results

The publishers have discussed various issues in different lengths and order in their notes. The following subsections provide a brief discussion of the results of the data analysis under the title of each theme presented in the notes.

1. Book's Significance, and the Publisher's Aim of Publishing Its Translation

In two (33.33%) of the notes, the publisher tried to draw attention to the significance of the book and the publisher's aim of publishing its translation. In *Consciousness and Society*, the reader is

informed that the book is a member of a collection of books entitled *The Collection of Thoughts of the New Era* which aims to acquaint Persian speakers with the main currents of thought and theorizing in one of the most important periods of the history of human thought, i.e., from the mid-nineteenth century to the middle of the present century. By doing so, the publisher *publicizes* the book and the collection to which it belongs. Then, he lets the readers know that this period *witnessed* huge advancements in the evolution of thought and the transformation of the method of research. Finally, the publisher goes on to put that the collection especially includes analytical writings that discuss new ideas and thoughts, presented in the field of social sciences, artistic and literary criticism, and psychology. However, he emphasizes that only those works have been included in the collection that have more or less reached the level of prestige and status of "classic" books or describe the mainstream of thought and theorizing. That is, they have left the purely ideological and political encounters, debates, and controversies behind. Thus, drawing attention to the significance of the book, the publisher *inspires* interest in its reading (Farhangi, 2012).

Similarly, in the note written on *Crisis*, the publisher maintains that the significance of the book lies in the revelation of many behind-the-scenes currents and connections of mysterious figures (e.g., Ghotbzadeh) with the Americans, and their secret meetings with the author, Hamilton Jordan, at the height of the hostage crisis. The publisher adds that in describing these secret meetings, Jordan refrains from revealing these figures' names in the text. But, after the execution of Ghotbzadeh, he sees no benefit in keeping his name secret and reveals it in a TV interview.

In this way, the publisher *publicizes* the book and *inspires* interest in reading the book by explicitly referring to its significance and content from his sarcastic point of view, and provides the author's TV interview as a *witness* for his criticism and *rouses* anger with regard to the whole circumstances described (Hafteh, 1983, p. 4).

2. Introducing the Source Culture

Three publishers (50%) have aimed at introducing the source culture and increasing the readers' understanding of it. However, two different approaches have been taken by the publishers in this way:

In the publisher's note added to *Religion and Science* (Jami, 2019, p. 4) and *The Room Where It Happened* (Kabir, 2020, pp. 3-12), the source culture has been the object of the publisher's implied criticism. Both publishers have taken a critical stance, the first one toward Western civilization, capitalism, and socialism, and the second one toward the source culture's political system. The first note sheds light on the fact that the author, himself, has been in conflict with the source society's cultural attitudes in such areas as religion, human rights, and class or ethnic systems. However, the second one levels criticism at Trump's administration and his beliefs, opinions, political decisions, and actions with which he disagrees, as well as his governance.

Nevertheless, in the third book, i.e. *Consciousness and Society*, the publisher has looked positively at the source culture and referred to the mid-nineteenth century to the middle of the present century as one of the most important periods in the history of human thought, in which the evolution of thought and transformation of research methods have been huge and noteworthy (Farhangi, 2012, p. 5).

In sum, all of the publishers have tried to *publicize* some information about the Other's culture. The first two have approached the Other's culture from a critical point of view. They have tried to *rouse* negative feelings in the readers about the issue, and mainly used the author as a *witness* to their

claims. However, the third one has valued it positively and shared his affection for the source culture and *inspired* readers with interest in the book and the source culture.

3. Introducing the Author to Persian-speaking Readers

Not surprisingly, the publishers of four books (75%) have allocated a part of their notes to introduce the author of the source text to their Persian-speaking readers:

The publisher's note of *Religion and Science* includes some necessary, impressive details such as the author's family, educational and professional background including the places he had studied or taught in, other books he had written, his expertise, and the awards he had won, his activist deeds and their public impressions, and the author's stance towards ideological, philosophical, and social issues. It also provides a synopsis of the author's ideas presented in his major works. In brief, it introduces him as a blue-blooded lord, home-schooled scientist, secular philosopher, a denier of God and soul, religion and Christianity, an anti-war and pacifist activist, anti-socialism and capitalism, and the young author of influential works such as *The Principles of Mathematics*, *the Problems of Philosophy*, and *Why Am I not a Christian?* (Jami, 2019, pp. 2-9)

The other three publisher's notes are *Fear, The Room Where It Happened*, and *Crisis.* As could be expected, the publishers try to introduce the authors as providers of first-hand, detailed, and documented political narrations on the U.S. presidents and behind-the-scenes stories of the White House which are worth reading. According to the notes appended to the first two books, the authors are prominent, well-known, American political figures: John Bolton, is introduced as a 1974 law graduate of Yale University, a longtime Republican figure in the United States who has served in various governments, e.g., as the U.S. Permanent Ambassador to the United Nations in the George W. Bush administration, the National Security Adviser to the Donald Trump administration. He is described as one of America's most anti-Iran political figures, one of the main supporters of the Mujahedin-e Khalq terrorist organization and skeptical of international institutions, and a supporter of the idea that Iraq had nuclear weapons (Kabir, 2020, pp. 7-13); and Hamilton Jordan is introduced as the White House Chief of Staff and Carter's closest adviser and confidant who carried out numerous secret missions on Carter-related issues in Iran and has been involved in all of the White House's high-level decisions, and a provider of investigative and documentary reports whose notes taken during his service reveal what is often considered a state secret (Hafteh, 1983, p. 3). Finally, Bob Woodward, the author of the third book, is introduced as the teller of the *true* story of President Trump, who has documented investigative and documentary reports on eight presidents from Nixon to Obama, in his resume, and this time describes the unprecedented details of President Donald Trump's tense life inside the White House and how he managed foreign and domestic policy (Nahl, 2018, p. 7).

In sum, not only does each of the notes communicate the publisher's interest in the book, but also tries to convince the readers that the author it is introducing is impressive, and deserves status, proposing that reading the book provides a unique opportunity to become familiar with the author and his ideas and stories, and as such *inspires* the readers with interest in reading the book. In so doing, each publisher *publicizes* the author and his ideas and works and makes the readers *witness* the author's achievements and deeds. However, in cases where the author's ideas and his political, ideological, or philosophical stance contradict the vast public's religious beliefs like when he denies God, religion, human being's soul, or takes anti-Iran actions, he tries to *rouse* negative feelings such as anger, and hatred. The same happens when the publisher tries to make the readers accompany the author in his negative attitude toward the source (socio-political) culture.

Additionally, in the case of *Religion and Science*, the publisher also uses the author as an example to *inspire* the readers and fill them with necessary feelings for positive social change (hope and faith) in achieving the desired goals. It convinces them to take action, and do similar activist deeds, by making them believe that they can perform the same activist deeds in their own societies.

4. Introducing the Publisher's Stance about the Author's Ideas

In five books (83.33%), the publishers give the Persian readers some approximate idea of their stance about the book content and the author's proposed ideas. In three of them, the publishers have adopted a hardline stance against some of the ideas proposed by the author of the books: In *Religion and Science*, Russell's ideas about God, human beings' souls, death, and life after death, etc. have been rejected and considered as naive, and mere claims without any proof. Then, the publisher tries to provide counterarguments for their rejection, and in this way has even used allusion to Mowlānā's poems (Jami, 2019, pp. 7-9); and in *Awakening the Buddha Within*, reincarnation and human beings' having several lives, found in Buddhism, have been criticized, and Buddhism has been introduced as an invalid, non-divine system of thought (Mordad, 2000, p. 2).

In the other two books, the criticism has taken its strongest form: in *The Room Where It Happened*, the translated book has been regarded as a reflection of the claims and views of John Bolton, an enemy of Iran, which cannot be considered completely true; it has been reminded that some of the claims are contrary to certain facts and clear international documents (Kabir, 2020, p. 19); while in *Crisis,* the publisher clarifies his stand more elaborately. He suggests that the author's ideas are not as objective as the author claims. They are biased, and a seemingly futile attempt to justify Carter's way of dealing with Iran, and to acquit him of his mistakes (which in the publisher's view, led to the hostage-taking) (Hafteh, 1983, p. 4). The publisher then states that even the former hostages, leveled criticism at the continuation of these mistakes, and the U.S. conspiracy against the Islamic Revolution of Iran (e.g., Tabas case). He goes on to remind us that the hostages were released, although Jordan has tried not to completely describe the scene of their showing anger at Carter's policies (Hafteh, 1983, p. 5). In the publisher's view, the readers already know about the author's bias. Yet he still feels the need to discuss some other warning points. He rejects the author's claim that Imam Khomeini promised in Paris that after the establishment of the Islamic Republic, he would go to Qom and be content with the spiritual leadership of his people. He states that this is not true and Imam had always stressed the need for the clergy to intervene in politics (Hafteh, 1983, p. 5). He also criticizes the author's attempt at portraying Carter as a man of God and humanity, a man with religious beliefs, and suggests that Carter's actions during his four years in office showed his ugly face to the world and proved that his claims of human rights have been nothing more than a deception (Hafteh, 1983,).

Referring to the U.S. invasion of Tabas, the publisher emphasizes that it was done under the guise of a rescue operation aimed at freeing innocent people. However, in his view, if this plan was carried out completely, not only the hostages would not be saved but the lives of hundreds and thousands of other innocent people would be endangered. He claims that Carter committed this crime to maintain his position, not to rescue the hostages, as Jordan claims (Hafteh, 1983).

The publisher also talks of Jordan's aim of covering up the disgraceful defeat of the United States in the hostage-taking event. He rejects his conclusion that Iran did not benefit from hostage-taking. He quotes Imam Khomeini's reference to the occupation of the spy nest as the second revolution that brought many fruits and thwarted other conspiracies against the Islamic Revolution of Iran. Finally, he suggests that when Jordan talks about the mass media and American and European newspapers,

he tries to introduce them as independent and free. But the publisher deems it wrong, as in his view they are completely dependent and mostly in the hands of the Zionists (Hafteh, 1983).

Nevertheless, in *Fear*, contrary to the mentioned cases, the publisher introduces the book as the provider of the most documented narration of the first year of Trump's presidency, whose focus is on the heated debates and decision-making process in the president's office, the White House operating room, the Air Force One, and his residence. It seems that by calling the book *The True Story of President Trump as Told by Bob Woodward* he shows his approval of the content of the book and his harmony with the author's standpoint (Nahl, 2018) which describes the situation as "an administrative *coup* d'état" and a "nervous breakdown" of the U.S. executive branch (Nahl, 2018, p. 8).

On the whole, in these books, the publishers try to summarily *publicize* the authors' (controversial) religious, ideological, or political ideas, and combine them with their own interpretations and comments which seemingly aim at *rousing* negative feelings in the readers. In this regard, the publisher of *Religion and Science* brings Mowlānā's poems as a *witness* to his arguments which is also quite *inspiring* in reestablishing religious faith in the readers; while the publisher of *Crisis* refers to political events as a *witness* to support his claims and *mobilize* the readers to take side with the publisher or the State's official stance; and finally the publisher of *Fear* brings the Woodward's description of the situation as an *inspiring witness* for the readers to *mobilize* them to take side with the State's anti-U.S. official stance.

5. Reader's Responsibility

In the concluding part of two (33.33%) publishers' notes, the publishers have placed the ultimate responsibility for the final judgment of the (controversial) contents of the book on the readers. They both have invited or it might be better to say *mobilized* them, with varying degrees of severity, to do further analysis of the ideas expressed in the books. Doing so, the publisher of *Religion and Science* respectfully has asked the readers for their feedback and cooperation and *publicized* a "valuable" book, i.e. *A Study and Critique of Selected Thoughts of Bertrand Russell* by Allameh Mohammad-Taqi Ja'fari for reading (Jami, 2019, p. 9), and the publisher of *Awakening the Buddha Within* has *publicized* some must be consulted sources (the Qur'an, the Tradition) for evaluating them, rejecting and criticizing whatsoever is contrary to, or not in line with the contents of them and *rousing* negative feelings in them (Mordad, 2000, p. 2).

6. Publisher's Account of the Author's Work

In three (50%) of the books, i.e. *Fear, The Room Where It Happened* (Kabir, 2020, pp. 15-18), and *Crisis (Hafteh, 1983, pp. 3-6),* and an almost big part of the notes have been dedicated to the publishers' account of the books.

At first look, introducing the subject of the book and offering an outline of its content could be considered a usual act, aiming to engage the potential readers and encourage them to read the book by drawing their attention to its value. Nevertheless, a close examination of these parts of the notes shows that the publishers have taken ideology and politics seriously, and provided a clear introduction to the political creeds and doctrines that have dominated and shaped the Islamic Republic of Iran, as well as the themes and directions of the U.S. ideological and political attitude toward it. Their distinctive competing, and sometimes conflicting values have been highlighted. Extended coverage has been also given to key contemporary political issues such as the U.S. presidential election, hostage-taking in Iran, and nuclear weapons, especially supported by details on

the political scene of the U.S and major ideas and deeds of important political figures of both countries, which help reinforce a politically and ideologically informed understanding of the book.

All told, all of the publishers have tried to *publicize* some information about the U.S. political scene from a critical ideologically and politically informed position, *rouse* negative feelings in the readers about the conflicting political issues and figures and the like, and mainly used the political events as a *witness* to their claims, and have *inspired* readers with interest in the book and *mobilized* the readers to take side with them or the State's official stance.

7. Debts and Acknowledgements

In two (33.33%) of the books, i.e. (1) *Consciousness and Society (Farhangi, 2012, p. 5),* and (2) *The Room Where It Happened (Kabir, 2020, p. 19),* the publisher has taken the note written on the book as a chance for thanking those who have had theoretical and practical contributions to the project of book translation and publication. This could be quite *inspiring* and considered a nice gesture of polite professionalism and sincere appreciation. Yet, both of the publishers' notes seem quite successful in the books' gaining recognition of importance among the readers as the first publisher *publicizes* the contributors as the providers of cultural services in general and even calls some of them by their names and titles, and the second one goes an almost similar way and talks of the book translation and publication as careful, research-based teamwork which has resulted in a quality annotated translation presented in a short time. It seems that both notes take a *mobilizing* form and convince the readers to buy and read them.

8. Introducing Prominent Figures

This topic has been discussed in four (75%) of the books. In *Religion and Science,* the note ends with an invitation to the readers to further analyze the thoughts of the author by reading *A Study and Critique of Selected Thoughts of Bertrand Russell*, a valuable work, authored by Allameh Mohammad-Taqi Ja'fari, an Iranian Shia scholar, philosopher, intellectual, and Islamic theologist. *Publicizing* one of the famous works of this prominent figure, the publisher seemingly aims at clarifying the issues discussed in the book, and at *mobilizing* the readers to take action and read the book. He *inspires* faith in them by introducing the fact that the ideas that the author represents can be different from what many other prominent figures believe in the target culture (Jami, 2019, p. 9).

However, in (1) *The Room Where It Happened* (Kabir, 2020, pp. 2-13), (2) *Crisis (Hafteh, 1983, pp. 3-5),* and (3) *Fear* (Nahl, 2018, p. 7), the notes *publicize* some of the prominent, the high-ranked U.S. political figures, mainly amid the accounts of the U.S. political scene (the first and second books), or when introducing the author as the creator of well-documented books about these figures (the third book). This seemingly natural act of referring to such people in the aforementioned cases, however, *inspire*s the potential audience with an interest in reading them and *mobilizes* them to buy the books, and the critical tone of the publishers when giving an account of the events they have played a role in, *rouses* negative feelings in them.

9. Publisher's Expectation

The publishers of two (33.33%) of the books have talked about their expectations. In *Consciousness and Society,* the publisher hopes that now that the publishing house is implementing another phase of its publishing program, the result will be welcomed by experts and will be useful for those who are interested, and they will help us to enrich this collection as much as possible. Such statements take a

publicizing form and give the readers some clues about the activist purposes the publisher pursues by publishing the collection in general, and the book, in particular, *mobilizes* them to contribute to the very same deed and *inspires* the readers with hope by shedding light on the value and the possible positive outcome of reading the text (Farhangi, 2012, p. 5).

Interestingly, however, the publisher of *Crisis* talks of his decision to omit and summarize those parts of the book which have been devoted to the U.S. domestic affairs and the course of that country's election campaign, as he considers them as not being interesting to the Iranian readers. He also talks of his expectations that the readers will notice the unjust parts of the book, and will not let the Americans re-establish their foothold in Iran by publishing books about Iran. In his ideological view, the Iranian nation of martyrdom will not be deluded by foreigners (Hafteh, 1983, p. 6). So, the publisher adopts a critical standpoint and *publicizes* his thoughts, *rouses* negative feelings in the readers regarding his discussed issues, *mobilizes* them to take sides with him, and *inspires* interest in a guided reading of the book.

Discussion

To As Pellatt (2013, p. 86) suggests, the publishers' notes have provided the chance of enabling "propaganda, including justification and promotion of the author and the work" and guide the reading task, so that in some cases it may even "shift the focus of the work by suggestion" . A close examination of the publishers' notes revealed their primary attempt at broadening the readers' perspectives on the ideological, philosophical, and sociological aspects of life. However, their notes also give a deep sense of distrust and criticism. The publishers have a highly strong presence in their notes. They have benefited from them highlighting their ideological and political positions and directing the reading process. Doing so, they have tried to introduce the views and ideas of the authors, which they have deemed harmful and contrary to the vast Islamic Iranian society (e.g., those denying the existence of God, or human souls) from an ideologically-formed position, and then they have endeavored to convince their readers to take sides with their positioning before reading the content of the book and follow their path of resistance.

The results seem consistent with previous studies done by Ghaderi (2018), and Maddahi and Mollanazar (2021) who have found paratexts as a significant site of translation activism in Pahlavi and post-revolutionary era in Iran, respectively. As Table 3 shows, the publishers have used a combination of different forms of engagement in their notes.

Table 3. The Cumulative Table of the Statistical Analysis of the Publisher's Notes

Book Titles	The Number of Themes Related to Each Form of Engagement					
	Publicizing	Witnessing	Rousing	Inciting to Rebellion	Inspiring	Mobilizing
Religion and Science	5	2	3	0	3	2
Awakening the Buddha Within: Eight Steps to Enlightenment: Tibetan Wisdom for the Western World	2	0	2	0	0	1
Consciousness and Society: The Reorientation of European Social Thought, 1890-1930	3	2	1	0	3	2
The Room Where It Happened: A White House Memoir	6	3	4	0	3	2

Fear: Trump in the White House	4	2	3	0	2	1
Crisis: The True Story of an Unforgettable Year in the White House (1982)	5	4	5	0	4	3

Publicizing

Publicizing has been used in all (100%) of the six publishers' notes. As could be rightly expected, in their notes, the publishers have tried to publicize the book, the author, and his ideas and works. They have also tried to give some information about the Other's culture. Therefore, the researchers decided to add *publicizing* to Tymoczko's introduced forms of engagement to refer to this feature. The publishers have aimed to create public awareness of original contributions to knowledge and to encourage Persian-speaking readers to read the books and advance their understanding of innovative ideas and claims in different branches of knowledge that might otherwise have been kept secret. Additionally, the publishers make their readers aware that their reading also yields indirect rewards as they receive the intellectual credit, recognition, and prestige that come with such an understanding of the world and its obtained knowledge.

Rousing

Rousing has been used in all (100%) of the six publishers' notes. The publishers seem to be fully aware of the fact that they are working in the religious and ideological context of post-revolutionary Iran, and the sensitivity of their cultural work. In the presentation of those ideas that have been considered contrary to the official ideological stance of the State or the vast public's beliefs and ideologies, they have tried to *rouse* negative feelings such as anger and hatred in the readers whenever they have introduced the anti-Islamic, atheist ideas, and beliefs of the authors, especially those presented in the translated books. They show a negative attitude towards their non-divine teachings and claims and even criticize the Other's secular culture.

Mobilizing

Mobilizing has been used in all (100%) of the six publishers' notes. One of the publishers' goals has been enhancing public awareness. They have done their best to encourage their audience to not only read the books but also approach them from a critical point of view. Acknowledging the value and significance of the books and their authors, they have tried to mobilize them to contribute to the analysis of the contents of the books. Nevertheless, this encouragement seems to be ideologically charged as they have introduced the Qur'an and other Islamic sources as the providers of the criteria for interpreting and judging the ideas presented in the books.

Inspiring

Inspiring has been used in five (83.33%) of the six publishers' notes. The publishers have tried to inspire the readers with interest in reading the books and in the source culture. In some cases, they have also used the author as an example to *inspire* the readers with hope and faith in social change by introducing him as an activist pacifist. Additionally, as a nice gesture of polite professionalism and sincere appreciation, a part of the notes has been dedicated to thanking those who have had theoretical and practical contributions to the project. This could be quite *inspiring*.

Witnessing

Witnessing has been used in five (83.33%) of the six publishers' notes. The publishers use witnessing on different occasions: (1) for providing evidence for the criticism or claims made about the source culture, or the ideas presented by the authors; (2) or for making them aware of the positive aspects

of the source culture. Thus, *witnessing* has been mainly realized by bringing examples of major deeds, works, and events. On the whole, this form of engagement presents some sort of respect toward the Other's culture and beliefs as well as respect toward the readers, as it seemingly tries to base the argument on solid facts and avoids prejudice.

Conclusion

The study examined translations in the light of Tymoczko's (2010a, p. 213) conceptualization of political and ideological agency and activism as engagement, and reviewed and classified the Iranian publishers' applied forms of engagement in their notes appended to the translated books.

The results of the study revealed the activist role that the publishers had assumed in post-revolutionary Iran's cultural exchanges with other countries of the world. They used a combination of different forms of engagement in their notes. As could be expected, the publishers had tried to *inspire* the readers with interest in reading the books and in the source culture, and with hope and faith in social change. They had *publicized* their ideological and political positions, and the views and ideas of the authors, which they had deemed harmful and contrary to the vast Islamic Iranian society's beliefs (e.g., denying the existence of God). In so doing, they had adopted a critical, ideologically-formed position to *rouse* negative feelings in the readers, and had endeavored to *mobilize* them to take sides with their positioning before reading the content of the books, and hence follow their path of resistance.

Their notes reflect their deep commitment to *the goal they seemingly share with the State, i.e.,* enhancing public awareness of original contributions to knowledge as their notes encourage Persian-speaking readers to read their selected, translated books and advance their understanding of innovative ideas and claims expressed in them. Yet, they also echo the publishers' respect for the other significant State concern during cultural exchanges with other Western or Eastern countries which is keeping the Islamic nature of the society.

The findings of the study may help translation scholars to well investigate the relationship between power, culture, resistance, translation, and literature; and find traces of power relations and ideological implications in translation. However, it is noteworthy to mention that the current study has been done on limited paratexts; texts, and other paratexts could be worth investigating. It is also suggested that further research should be undertaken to investigate how the publishers' notes could affect the reception of their translated books in the examined translation context, i.e., post-revolutionary Iran.

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Evaluation of Localization in Samsung's Website

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Abstract

In today's vast digital landscape, where the online world knows no bounds, website localization has emerged as a critical imperative for companies worldwide to effectively promote and sell their products. However, the evaluation of website localization quality in Persian remains an underexplored domain. This study aims to fill this gap by providing insights into the assessment of localization within the Iranian context while considering the global context as well. To do so, this investigation examined Sumsung's website localization quality, incorporating Gutiérrez-Artacho and Olvera-Lobo's (2017) indicators, as well as additional criteria such as website usability and cultural adaptation. The findings revealed that due to the complex and time-consuming nature of the localization process, Samsung has adopted a strategic approach that can be described as globalization or reverse localization, rather than a comprehensive culturalization approach commonly discussed in translation studies. By neutralizing its content, Samsung has effectively navigated the challenges posed by the cost and resources required for localization. This strategic decision allows Samsung to maintain a consistent and inclusive brand image across different markets. This study contributes to the field of translation studies in terms of reality-based theorizing by shedding light on the localization practices of a prominent multinational company. Finally, the findings offer valuable insights for companies seeking to enhance their website localization strategies and effectively engage with diverse users in an increasingly globalized world.

Keywords: Samsung, Website Localization, Culturalization, Reverse Localization

Introduction

In the era of globalization, websites have become pivotal in increasing the visibility of companies and their products, ultimately leading to increased sales. Large companies often seek to expand their customers and sales networks by entering new markets. Website localization here emerges as the quintessential approach to conquer these new markets. "Web localization means that the given site is provided in a specified language so that users can read text and navigate in their own language when they access the localized site; [i]n other words, a localized Web site retains the same functionality as the original site" (O'Hagan & Ashworth, 2002, p. 13). Considering that website content includes various elements such as texts, images, videos, icons, and more, the localization process can be complex, costly, and time-consuming. Consequently, companies use different localization approaches to minimize expenses while delivering customized services that resonate with the target audience in each respective country. For example, according to the market size, Microsoft has employed three levels of localization in the localization of its products, which are:

1. Enabled level: users can compose documents in their own language, but the software user-interface and documentation remain in English.
2. Localized level: the user-interface and documentation are translated, but language-specific tools and content remain in English.
3. Adapted level: the linguistic tools, content, and functions of the software are revised or re-created for the target market (Brooks, 2000, p. 49).

As Jimenez-Crespo (2013, p. 103) notes, quality is an "aspirational notion" that is highly desired and sought after by translators and translation agencies, as well as in translation technology marketing and other related fields. Similarly, in the localization industry, producing high-quality products has always been the focus in all entrepreneurial processes, with "quality receiving more attention than ever" (Bass, 2006, p. 6). Notwithstanding, the research conducted on the evaluation of the quality of website localization in Persian and on the approaches adopted by companies for localizing their websites in this language is insufficient. To address this gap, this case study aims to evaluate the quality of the Samsung website and its localized versions, with a focus on the Persian version, while also examining its approach to localizing for Persian and other languages. The evaluation will use indicators proposed by Gutiérrez-Artacho and Olvera-Lobo (2017) across three levels: visual, navigational, and contact information. Once the evaluation is complete, the study will answer the following questions:

– What is Samsung's approach to website content localization?
– What is the variation in localization quality across Samsung's website localized versions?

Theoretical Discussion

Localization

Researchers have defined the notion of localization from various perspectives, both in industry and academia, and there are differences in their definitions. Some even view localization as a distinct

field separate from translation (Jimenez-Crespo, 2013). However, there are common characteristics of the localization process that researchers generally agree upon. One definition that comprehensively summarizes these characteristics is:

> The processes by which digital content and products developed in one locale (defined in terms of geographical area, language and culture) are adapted for sale and use in another locale. Localization involves: (a) translation of textual content into the language and textual conventions of the target language, (b), adaptation of non-textual content (from colors, icons and bitmaps, to packaging, form factors, etc.) as well as input, output and delivery mechanisms to take into account the cultural, technical and regulatory requirements of that locale. In sum, localization is not so much about specifi c tasks as much as it is about the processes by which products are adapted.

> Moreover, localization is but one of a number of interdependent processes and cannot be fully (or correctly) understood without being contextualized in reference to them. These processes are referred to collectively by the acronym GILT. (Dunne, 2006, p. 4)

Based on the definition provided above, the primary aim of localization is to produce content that creates the impression that it has been specifically created for the target audience. This is why some scholars often refer to localization as the "culturalization of the message" (O'Hagan & Ashworth, 2002, p. 71). However, as mentioned in the introduction, companies do not always adopt this approach for all languages and locales due to financial and marketing factors.

GILT

As Dunne (2006, p. 4) notes, localization is only one of four integrated "processes and cannot be fully (or correctly) understood without being contextualized in reference to them." These processes are commonly referred to as GILT, which stands for Globalization, Internationalization, Localization, and Translation. In the following section, definitions for the remaining three concepts will be presented.

Globalization

Globalization, or G11n, encompasses all the strategic business decisions and operational changes necessary to adapt a company to function seamlessly on a worldwide scale, ensuring it can effectively serve customers across different languages, countries, and cultures (LISA, 2007, p. 1). In contrast to internationalization, globalization is a cyclical process and involves not only pre-localization activities but also distribution and multilingual customer support; the ultimate objectives of this process are varied, ranging from facilitating the localization process to creating mechanisms that can handle a wide range of multilingual or bilateral interactions (Jimenez-Crespo, 2013, p. 25).

Internationalization

Internationalization (also referred to as i18n) is the strategic planning process that happens during a digital product's development. It ensures the product is built from the ground up to be flexible and adaptable for various languages and cultures. This involves avoiding features or designs specific to one culture and keeping the product's core functionality independent of the initial development language (often English). By planning for internationalization early on, companies can avoid costly technical rework later when they localize the product for different regions (LISA, 2004, p. 14; LISA, 2007, p. 28; Jimenez-Crespo, 2013, p. 25).

Translation

Today, with the advancement of technology and theories of Translation Studies, new definitions of the text have come out of the traditional format, they have become multifaceted, and as a result, they include wider dimensions. Gottlieb (2017, p. 50), for example, defines text as "any combination

of sensory signs carrying communicative intention." According to this definition of the text, translation is no longer a mere linguistic transfer. Therefore, "translation is any process, or product hereof, in which a text [e.g., a combination of sensory signs carrying communicative intention] is replaced by another text reflecting, or inspired by, the original entity" (Gottlieb, 2017, p. 50).

According to this definition, direct one-to-one correspondence between the source and target texts is not always guaranteed, and cultural differences can lead to variations in the localized content. For instance, in cases where the target audience favors visual over textual content, it may be advisable to minimize the textual content uploaded on the original website and instead replace it with images and charts on the localized website that suit the cultural preferences of the target audience.

GILT in One View

To develop a more comprehensive understanding of how the four processes within the GILT acronym interact with one another, it would be beneficial to consult the visual representation presented by Jimenez-Crespo (2013, p. 27).
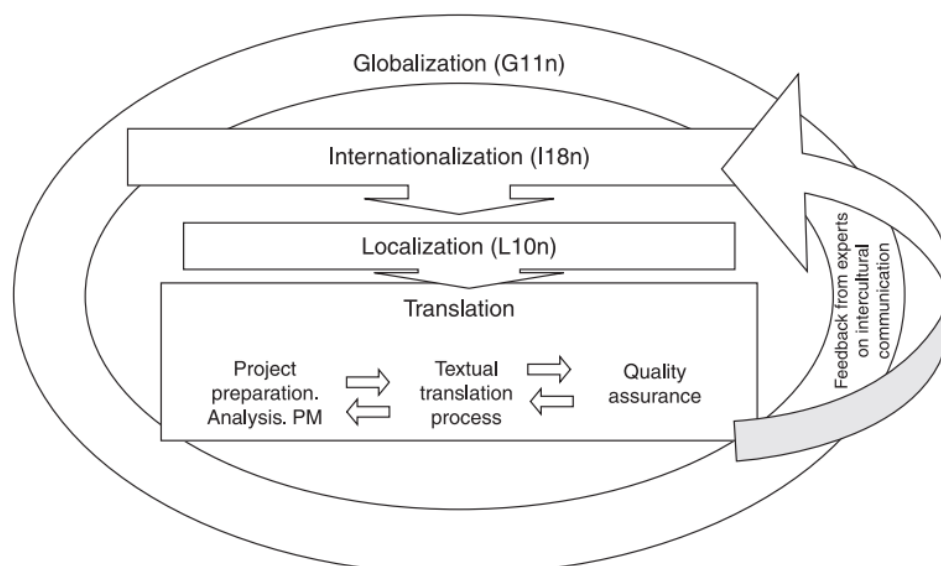

Figure 1. Interdependence of all stages in the global GILT cycle

Note. From *Translation and Web Localization* (p. 27)*,* by M. Jimenez-Crespo, 2013, Routledge.

Web Localization and Cultural Adaptation

Since the inception of the concept of localization, cultural adaptation has been highlighted as a pivotal factor. Initially, cultural adaptation encompassed modifications such as altering colors, images, units of measurement, and date formats (Jimenez-Crespo, 2013, p. 31). However, this concept gradually expanded to include considerations such as textual structures (Neubert and Shreve, 1992) and pragmatic differences and genre-specific conventions (Jiménez-Crespo, 2009). Later, cultural adaptation became a complex and intriguing challenge, giving rise to a contradiction in the localization sphere as cost-effectiveness and cultural adaptation were at odds. In the discourse surrounding internationalization, there is a concerted effort to reduce culture-specific attributes to facilitate the localization process, with a paramount emphasis on achieving a heightened degree of cultural neutrality (Cronin, 2003, p. 18). This trend of simplifying content for easier localization is called "reverse localization" by Schäler (2007).

Localization Levels and Cultural Adaptations

In the same way as the example of Microsoft was mentioned in the introduction section, other companies decide what level of localization to choose based on the Return on Investment (ROI) considerations (Jimenez-Crespo 2013, p. 34). Based on this, Singh and Pereira (2005) present a 5-level categorization that companies choose one of the levels for website localization according to the market:

1. Standardized websites: in which a multinational company simply offers a site in one language for all countries/markets.
2. Semi-localized websites: in which the only locale/specific content is a contact page in the target language with information about local branches, contacts, etc.
3. Localized websites: in which most content and pages are localized, but the original functionalities and back end are not modified.
4. Extensively localized websites: in which there is a global localization and all content and site structure/functionalities are fully adapted to the target locale.
5. Culturally adapted websites: this is the most advanced level of localization, the one that the authors advocate, and in which there is a total immersion in the target locale. (pp. 10-15)

From GILT to Web Usability

So far, the concepts that various researchers have theoretically pointed out their importance in the process of localization were discussed. However, just adapting the content of the website is not enough, and it is not the only issue that companies consider for localization. One of the most important factors that influence website design and localization is its usability. Website usability encompasses a multifaceted set of design principles and attributes that facilitate smooth and efficient user interaction; it is a quantifiable and qualifiable construct measured by user effectiveness, productivity, and satisfaction in achieving their objectives on the website; throughout the design and development lifecycle, from initial wireframes to final launch, website usability integrates various practices to optimize user experience; achieving high website usability is crucial for user retention, fostering engagement, and ultimately, driving business success (Ramotion, 2023, Defining website usability section).

Website usability has five key principles, which are availability, clarity, recognition, credibility, and relevance (Ramotion, 2023), and the fundamental premise underpinning usability is that on-screen text is processed differently from printed text (Jimenez-Crespo 2013, p. 36). As such, companies often prioritize the usability in order to enhance the quality and efficiency of their websites, with the ultimate goal of achieving increased traffic, improved sales, more brand awareness, enhanced security, and faster loading speeds (Rana, 2023, Why website usability is important section). For instance, in Iran, where internet quality is poor, website loading speed is of utmost importance. Consequently, even if a website is localized effectively to cater to the needs of Iranian users, and if its loading speed is compromised due to the presence of large image or video files, Iranian users will have an unsatisfactory experience—if not avoid visiting.

Method

Persian is currently the tenth most used language in the world in the Internet environment (W3Techs, 2023). Despite this, localization into Persian, compared to other languages, is not very prosperous, which may be attributed to a combination of factors, including global sanctions and the lack of an official presence for companies in Iran. Nevertheless, some companies such as Samsung

and LG have established a relatively official presence and have localized their websites in Persian and other languages. In this study, Samsung's website was chosen for evaluation due to its larger size compared to, for example, LG, its various range of products that are available in the Iranian market, and diverse localized versions in different languages. The Samsung website is available at https://www.samsung.com/. The quality of localization was evaluated using the indicators developed by Gutiérrez-Artacho and Olvera-Lobo (2017). A summary of this classification is provided in Table 1. Brief explanations of each dimension and indicator are presented below.

Table 1. Levels and Indicators of Localized Website Evaluation

	Levels	Indicators
Indicators for Evaluating Web Localization	Visual level	Text
		Figures
		Segments
		Updates
		Languages
		Homogeneity
		Slogans
	Navigational level	Consistency in localization browsing
	Contact information level	Consistency in localization browsing

Note. From "Web Localization of Spanish SMEs: The Case of Study in Chemical Sector" by J. Gutiérrez-Artacho and M. Olvera-Lobo, 2017, *Journal of Information Systems Engineering & Management, 2*(3), p. 27.

Visual Level

This level dives into a set of indicators that assess how effectively the website's visual elements have been adapted for different languages and cultures.

1. Texts: This indicator assesses whether the texts on the website have been fully localized and translated into the target languages.
2. Figures: This indicator examines whether figures, images, videos, and tables on the website have been translated and localized appropriately.
3. Segments: This indicator focuses on the distribution and structure of text paragraphs, ensuring consistency across different localized languages.
4. Updates: This indicator determines whether news, blogs, and press releases have been localized and updated for each language version of the website.
5. Languages: This indicator checks if the texts and updates are equally provided for all languages in which the website is available.
6. Homogeneity: This indicator examines whether different sections of the website have been localized consistently or if some sections remain untranslated.
7. Slogans: This indicator evaluates whether the company's slogan effectively communicates and promotes the services or products offered as paying attention to this aspect is crucial during website localization.

Navigational Level

The navigational level of website localization delves into the congruence and continuity of localized elements across the entire website structure. It meticulously evaluates whether the user's browsing

experience maintains a coherent and culturally appropriate flow as they navigate through diverse sections of the site. In essence, this level assesses whether the localization process has been applied uniformly and effectively, ensuring users from different cultural backgrounds encounter a seamless and culturally-sensitive browsing journey.

Contact Information Level

The contact information level assesses whether all contact elements and information about the company, such as maps, addresses, telephone numbers, samples, legal information, and more, have been appropriately adapted and localized. It focuses on ensuring that these details are accurately translated and tailored to the target audience or language, providing users with relevant and accessible contact information.

Gutiérrez-Artacho and Olvera-Lobo (2017) utilized a Likert scale for the evaluation. However, considering the absence of participants in this particular case study, a qualitative research design was adopted. Each indicator was individually described based on the specific characteristics of the website being examined. Moreover, the website https://gtmetrix.com/ was utilized to assess the loading speed and optimal performance of both the original and localized websites. The performance of any given site can be examined by inputting its URL on this website. It is important to note that during the review process, all the localized sites were tested on the same server and evaluated simultaneously to ensure fair comparisons. Given the considerable number of localized versions, namely 145, in addition to the Persian and English versions, other versions were also chosen randomly or based on their relevance to the indicators. Finally, the website usability was assessed through a descriptive evaluation, utilizing the five previously discussed criteria.

Results

While a vast array of languages are offered on Samsung's website, the level of localization varies. Textual content may be incomplete, with technical terminology remaining in English across all versions. Similarly, multimedia content primarily utilizes English, with select languages receiving translated captions for images. Interestingly, product offerings themselves demonstrate cultural adaptation, as evidenced by regional variations in showcased items. Navigation menus and hyperlinks exhibit a high degree of fidelity in translation, facilitating user experience within localized versions. However, updates and communication channels may differ by region. Despite these inconsistencies, the website offers commendable usability across languages. Clear presentation, intuitive navigation aligned with user expectations, and the website's status as the official platform of a globally recognized brand contribute to its overall credibility. Product descriptions are crafted to be persuasive and visually appealing, fostering brand engagement across diverse cultural contexts.

Quality at Visual Level

This section delves into the visual quality of Samsung's localized website using various indicators. The text indicator dissects the fidelity of textual translation. The figures indicator investigates the utilization of images and videos across language versions. The segments indicator explores the structure and information segmentation within the translated text. The updates indicator examines the availability of updates and news sections in various languages. The language indicator delves into the overall language coverage of the website and any regional trends in language availability. The homogeneity indicator investigates the consistency of translated content across different languages. Finally, the slogan indicator analyzes the translation and effectiveness of marketing slogans.

Text Indicator

On Samsung's localized webpages, the majority of the texts are translated. However, technical terms related to device functions, for example in the camera section (as shown in Figure 2 and Figure 3), remain in English. This lack of translation is also reflected on the devices. For instance, when taking a hands-free photo, users are required to use English words like "Cheese" and "Capture," regardless of their native language. In Persian, the equivalent terms would be "Sib [Apple]." Nevertheless, there are instances where technical terms are transliterated, as evident from the Persian transliteration of "Hyperlapse" in Figure 4. Moreover, the term "Hyperlapse" was explored on related pages in other languages such as Arabic, Russian, and Indonesian. While it was transliterated in Russian, it remained unchanged in Indonesian and Arabic, despite the alphabetical similarity between Arabic and Persian.
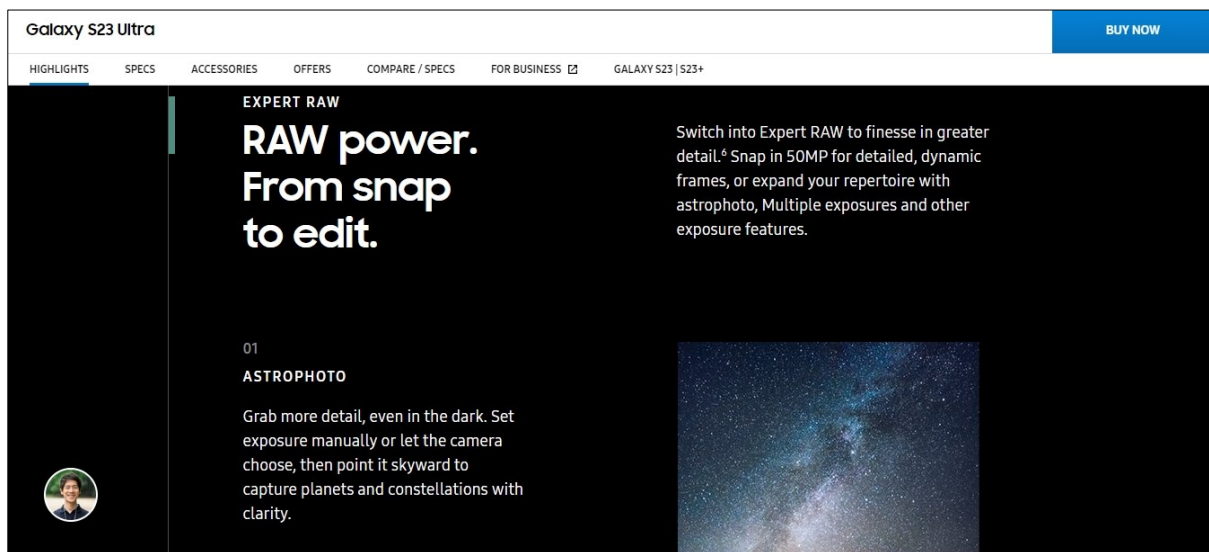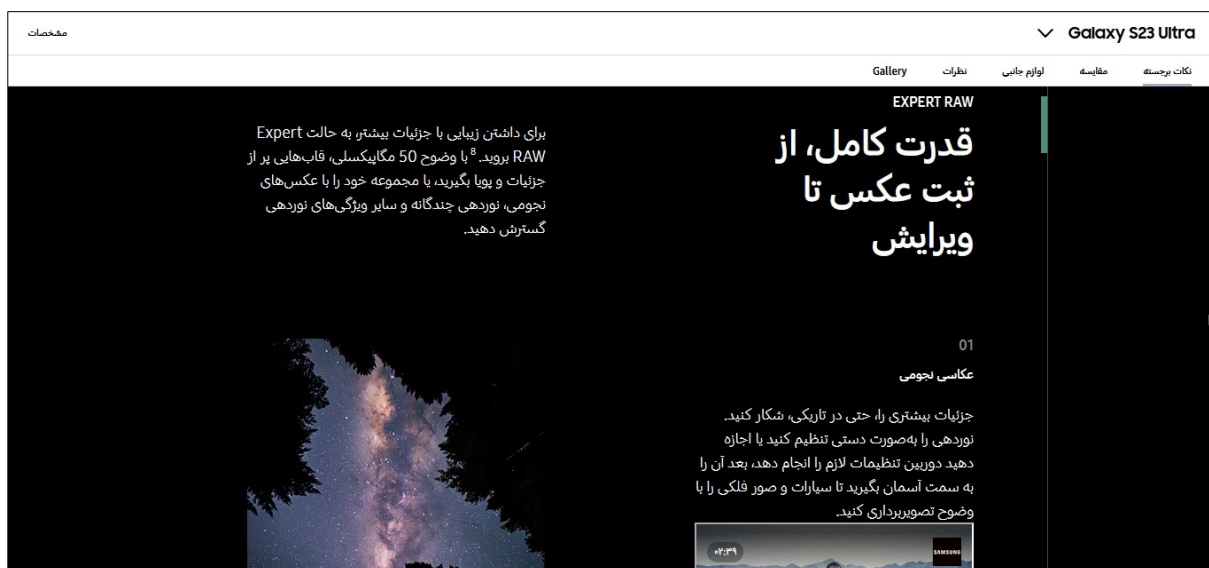

Figure 2. Texts in English Version
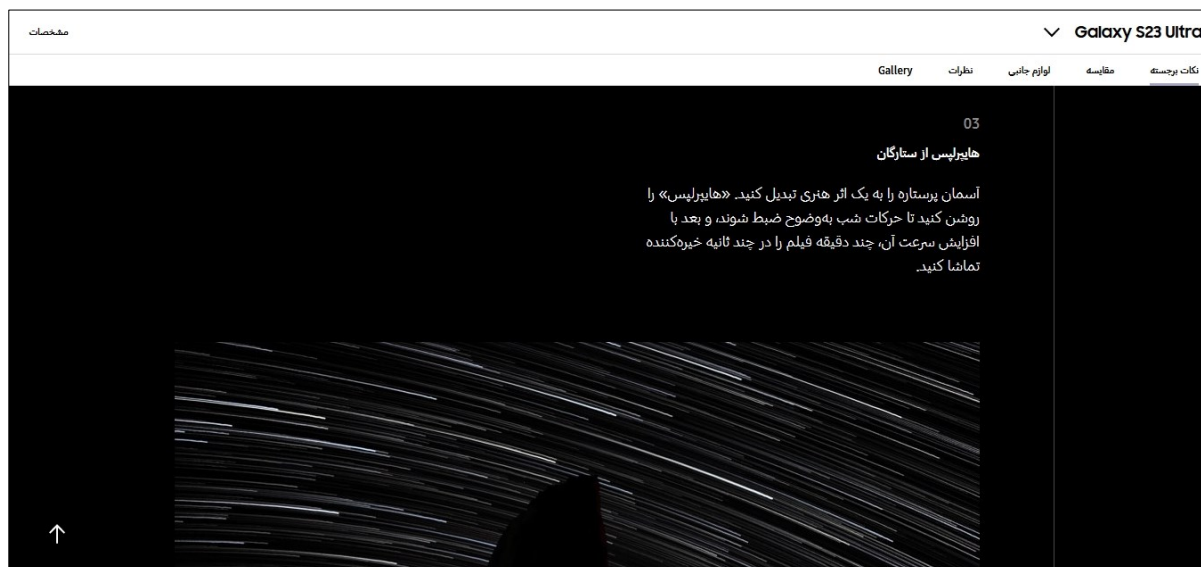

Figure 3. Texts in Persian Version

Figure 4. Transliteration of Technical Terms

Figures Indicator

Across most language versions of the Samsung website, images and videos were not localized, remaining in their original English format (Figure 5). However, for more prominent languages like French, the textual content of certain images has been translated, as depicted in Figure 6. Surprisingly, even the Korean version of the website predominantly features images in English, despite Samsung being a South Korean company. However, the website tables summarizing product specifications have been translated into the target languages, as demonstrated in Figure 7. It is worth noting that the videos and images across all versions of the website have been created with a global focus, without specific emphasis on any particular language or region. Additionally, some visual content present in the English version has been removed or at least reduced in number in the localized versions. A noteworthy point is that despite the absence of translated videos, the primary storage location for these videos has been shifted from YouTube servers to the Aparat website in the Persian version, which serves as the Iranian alternative to YouTube. Furthermore, the videos are accompanied by subtitles in more prominent languages like French.
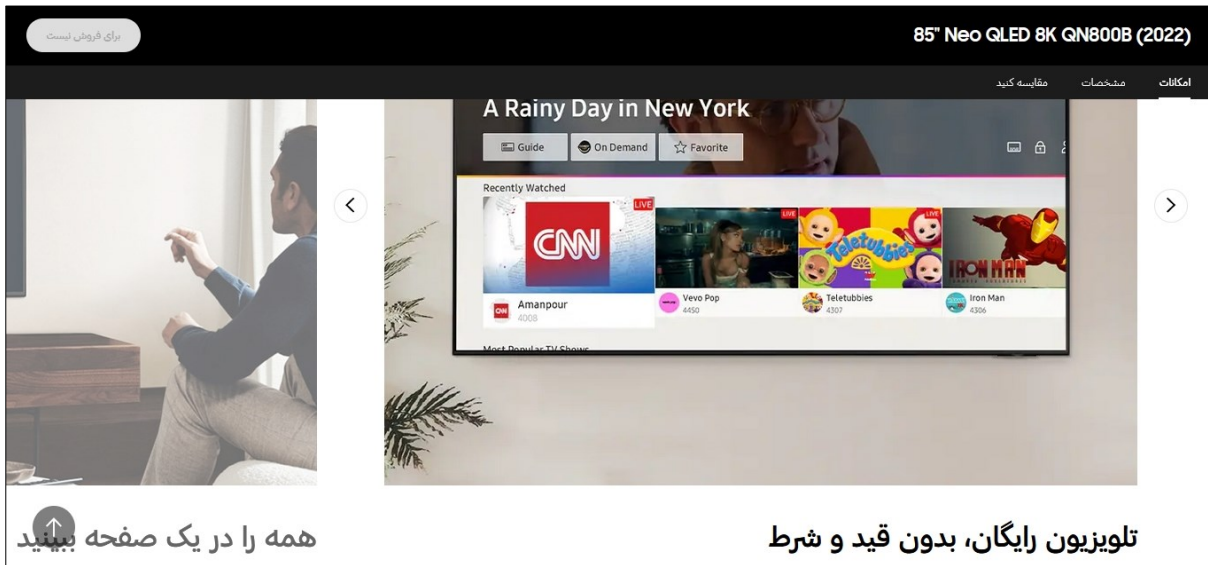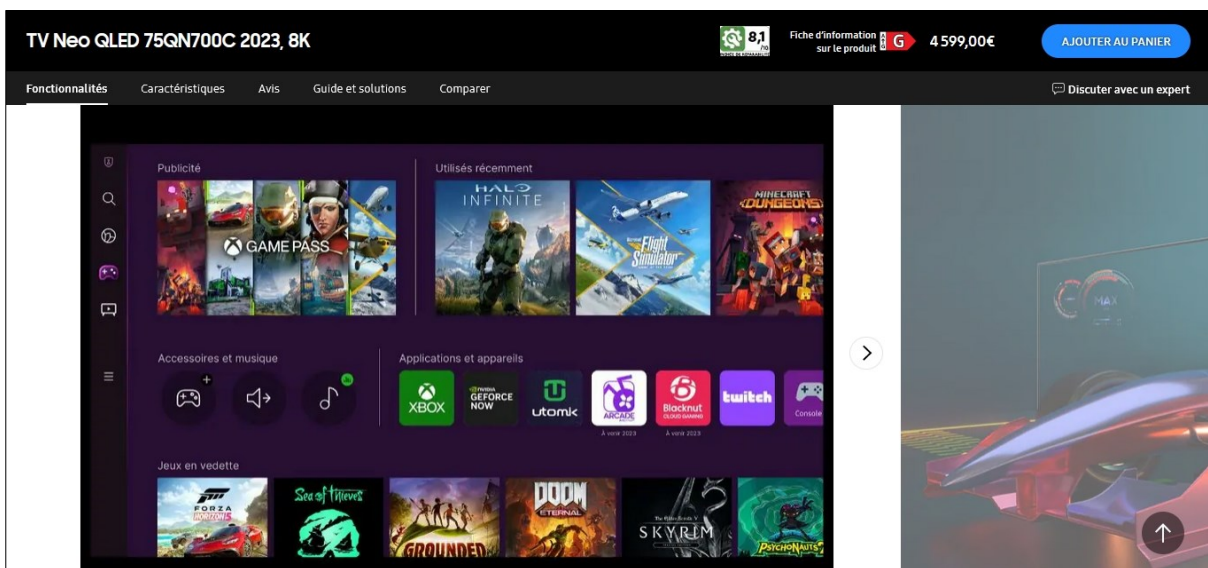
Figure 5. An Image in Persian Version

Figure 6. An Image in French Version

Figure 7. A Translated Table into Persian

Segments Indicator

The general structure of translated texts, including headings and paragraphs, remains relatively consistent between the original and localized versions. However, there are variations in the amount of content and segmentation. For instance, as depicted in Figure 8 and Figure 9, the localized versions in Persian and other languages tend to include more explanations. Additionally, in some cases, the segmentation of information varies between the original and localized versions, leading to the exclusion of certain parts of the description from the original text, as shown in Figure 10 and Figure 11.

Figure 8. Segments in Persian
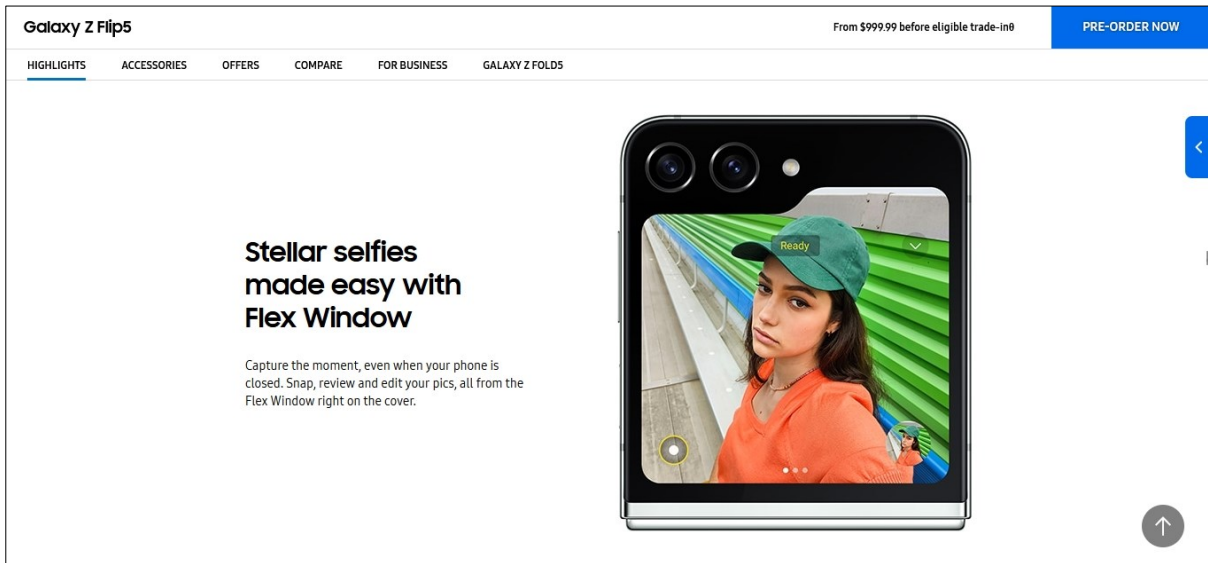
Figure 9. Segments in English
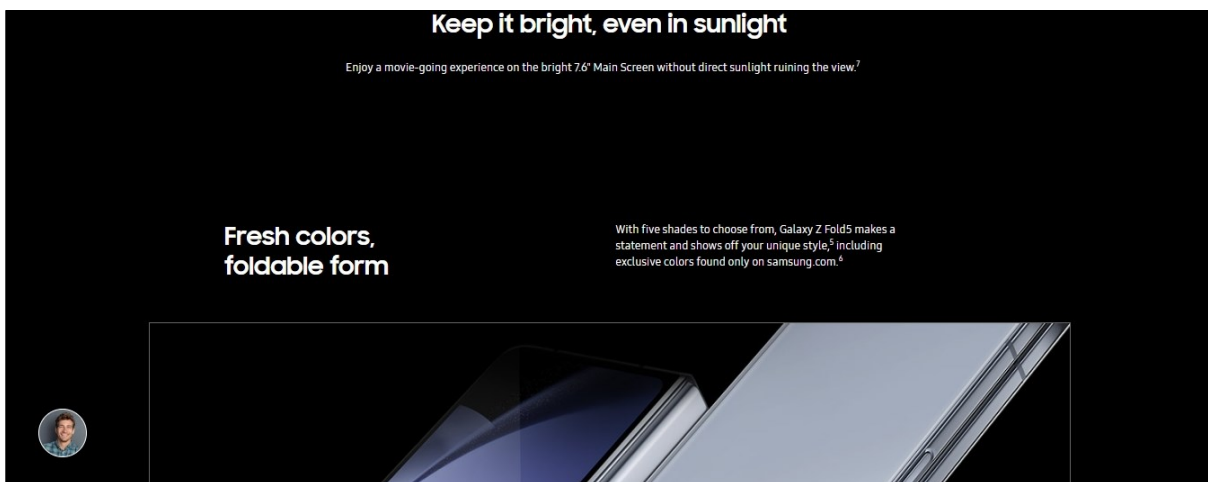
Figure 10 Segments in English
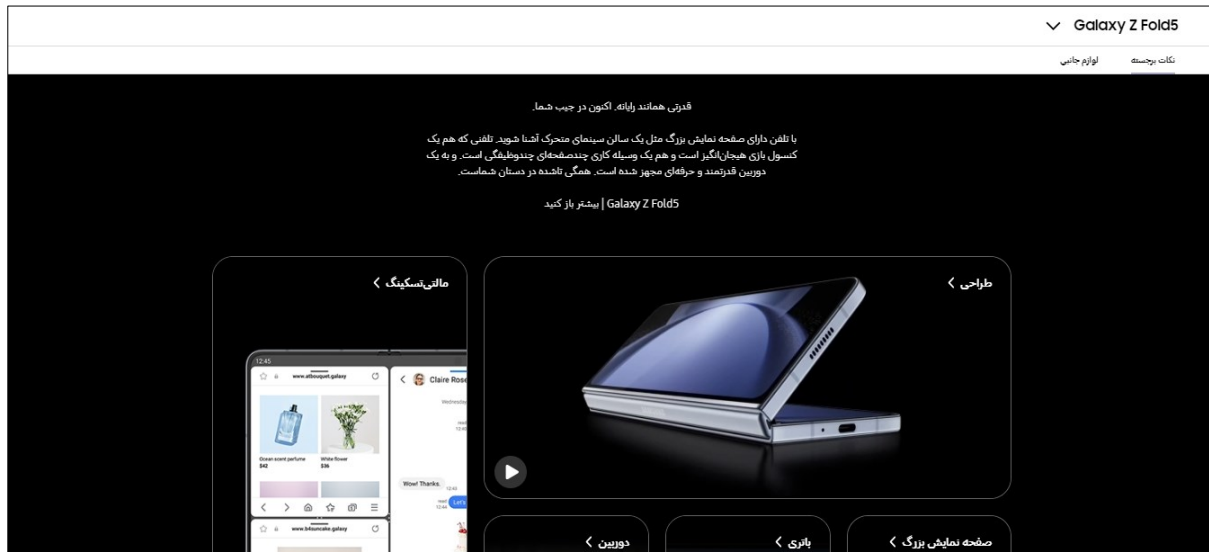
Figure 11 Segments in Persian

Updates Indicator

Samsung has made efforts to localize its website for 145 countries, albeit to varying extents. However, when it comes to the update indicator, Samsung has adopted a more restricted approach. This is apparent in the exclusion of numerous languages from the "newsroom" section. As shown in Figure 10, for the Middle East region, the newsroom section is only available in Arabic. It is worth noting that while the names of countries like Iraq, Jordan, Kuwait, Saudi Arabia, and the United Arab Emirates are mentioned, all the links direct users to a single page in Arabic.

Figure 12. Availability of Newsrooms for Different Countries

Language Indicator

Samsung has localized its website in 187 ways, covering 145 countries. The highest level of linguistic diversity can be found in Europe. Nevertheless, it is crucial to recognize that the extent of localization differs among countries and is often restricted to the products offered in each specific market. For instance, despite Dari and Pashto being the primary languages in Afghanistan, Samsung's website for this country is available only in English despite the low levels of literacy in Afghanistan.

As an example, Samsung has localized its website in Africa in 57 ways, which align with the available products and services specific to each locale. However, the availability of localized versions primarily focuses on a few languages, namely Arabic, French, Portuguese, and English. It is worth noting that some countries have the website content available in two languages. For example, the website is accessible in both English and Portuguese for Angolan users.
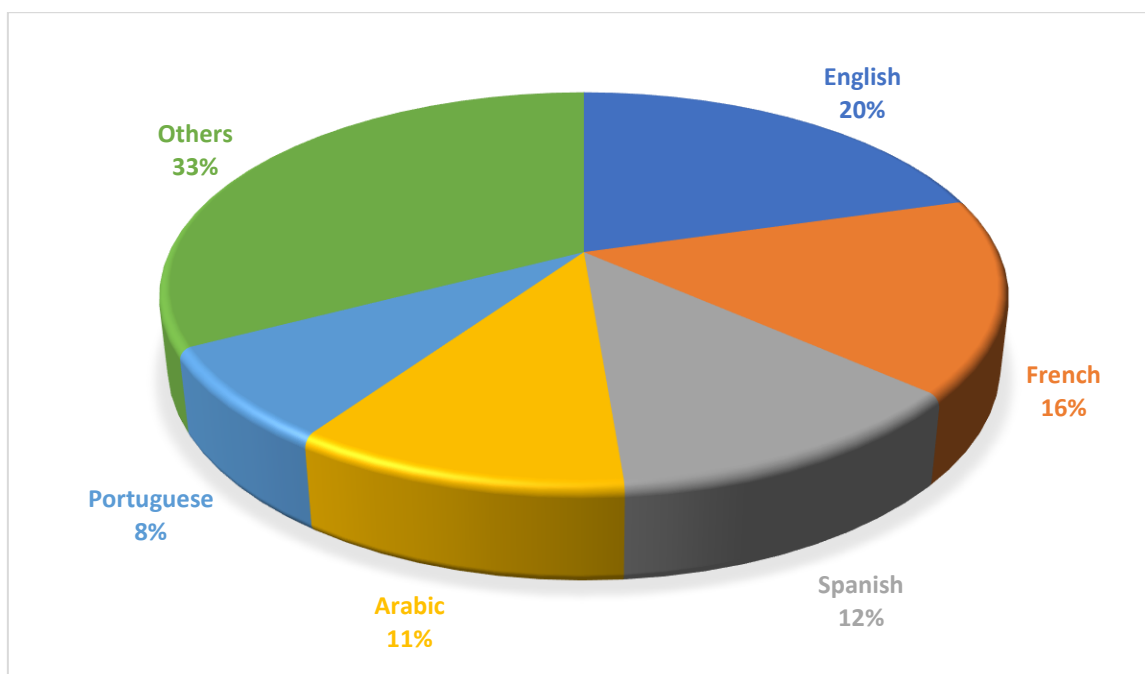
Figure 13. Frequency of Languages

The most commonly used languages on the localized versions of Samsung's website are English with 32 different versions, French with 25 versions, Spanish with 19 versions, Arabic with 17 versions, and Portuguese with 12 versions.

Table 2. Localization Scope: Languages Offered by Samsung

Regions	Number of Countries	Avaliable Languages
Africa	54	Arabic, English, French, Portuguese
Asia-Pacific	16	Bahasa Indonesia, Burmese, Chinese, English, Japanese, Korean, Mongolian, Thai, Traditional Chinese, Vietnamese
Europe	38	Albanian, Azerbaijani, Bosnian, Bulgarian, Croatian, Czech, Danish, Dutch, English, Estonian, Finnish, French, German, Greek, Hebrew, Hungarian,

		Italian, Kazakh, Latvian, Lithuanian, Macedonian, Polish, Portuguese, Romanian, Russian, Serbian, Slovak, Slovenian, Spanish, Swedish, Turkish, Ukrainian.
Latin America	21	Spanish, English, Portuguese
Middle East	14	Arabic, English, Kurdish, Persian
North America	2	English & French
Total	**145**	**56**

Furthermore, it is important to highlight that numerous versions of the website are entirely identical and lack any distinctions. For instance, if a user selects Libya from the list of countries, they will be directed to the page specifically designed for Egypt. Similarly, clicking on Yemen will redirect the users to the page intended for the United Arab Emirates.

Homogeneity Indicator

In general, the website has been translated for the products officially available in the Iranian market. However, non-English speaking users may encounter issues with incomplete localization in certain sections of the website. A random sampling of under-developed non-English-speaking countries, including Egypt, Colombia, Jordan, Iraq (Kurdistan), Palestine, and Iran, revealed that only users from Iran and Palestine are unable to create accounts. However, it is worth noting that all users have the option to create an account through the English version. Furthermore, the account creation section has not been translated into all languages, despite the presence of corresponding links. For example, users who speak Kurdish can find the option to create a user account on the main page, but upon clicking, they are redirected to an English-language page where the account creation form is displayed. Additionally, certain sections such as "labor and human rights", "digital responsibility", etc., remain unchanged across all language versions. Although the titles of these sections may be translated in some localized versions, users are redirected to the English version when clicking on them. Lastly, it is noteworthy that certain product specifications, such as device durability, were present on all examined localized websites, but no evidence of them was found on the English website.

Slogan Indicator

The English version of certain slogans tends to be more interesting and memorable. Take, for instance, the slogan for the Galaxy S23 Ultra, which reads "Ultra Evolved." Here, the term "Ultra" not only conveys the model of the product but also serves as an intensifier. However, in the Persian version, the slogan becomes "Tavallodeh Dobareye [Rebirth of] Ultra," which retains the product model but loses the intensifier. Nevertheless, there are instances where compensation strategy is employed. For example, the section introducing the camera features has a title that reads "Can you send me that?" in English. However, in the translated version, it is rendered as the more attention-grabbing phrase "Tajhizateh Hamasi [Epic Equipment]." Additionally, it is worth noting that the principle of consistency has not been adhered to in the translation of slogans. For instance, in the previous slogan, "Ultra Evolved", was translated as "Tavallodeh Dobareye [Rebirth of] Galaxy" for a different product.

Quality at Navigational Level

The website navigation structure is to the point and appropriately designed; users can easily access the pages they are looking for. All randomly checked links, except those in the footer section, were working properly and directed us to the desired page in the localizded version. Menus are translated according to the products officially available in the Iranian market. For example, accessories are

available in Iran, but the relevant section on the website is not translated due to indirect selling. Moreover, in the localized versions, users are provided with hyperlinks that facilitate easy navigation between different sections, whereas the English version lacks this functionality. For instance, users can directly jump from the camera specifications section to the device design section with just one click.

Quality at Contact Information Level

All necessary information, including maps, addresses, phone numbers, etc., is accessible in multiple languages. However, it is important to note that, for example, the communication channels may differ across languages. For instance, Iranian users have the option to contact the company solely through a phone number or email, whereas individuals in Iraqi Kurdistan can also reach out to support via a WhatsApp number.

Website Usability

Regarding website usability, due to the limitations of this research, only the author's personal opinion is relied upon. 1) Regarding accessibility, the company's website can be found by typing the word "Samsung" in Persian or English in the first Google result, and users can access the site either with a laptop or a phone with ease as the website is well adapted to the mobile version as well. Additionally, the loading speed of the website was compared across three versions: Iran (Figure 11), Germany (Figure 12), and the United States (Figure 13). Interestingly, the Persian and German versions exhibited better loading speeds compared to the United States version. 2) Regarding clarity, the website demonstrates transparency in its design and menu structures, presenting information in a concise and straightforward manner. Users can easily navigate the website and locate the desired content without encountering unnecessary complexities. 3) Regarding recognition, it is easy to learn to work with different parts of the site. Individuals with prior experience in web browsing will find it intuitive to navigate different sections of the site. The website's format aligns with the technological expectations and habits of its users. For instance, clicking on the company logo typically directs users to the main page, adhering to the widely recognized convention found on many websites. 4) Regarding credibility, this website is the official website of a global brand, where information meticulously reviewed for accuracy, and the brand's goals and identity are thoroughly described, reinforcing its credibility. 5) Regarding relevance, the visually appealing design captures users' attention, while the product descriptions are crafted in a compelling tone that encourages potential customers to make purchases.
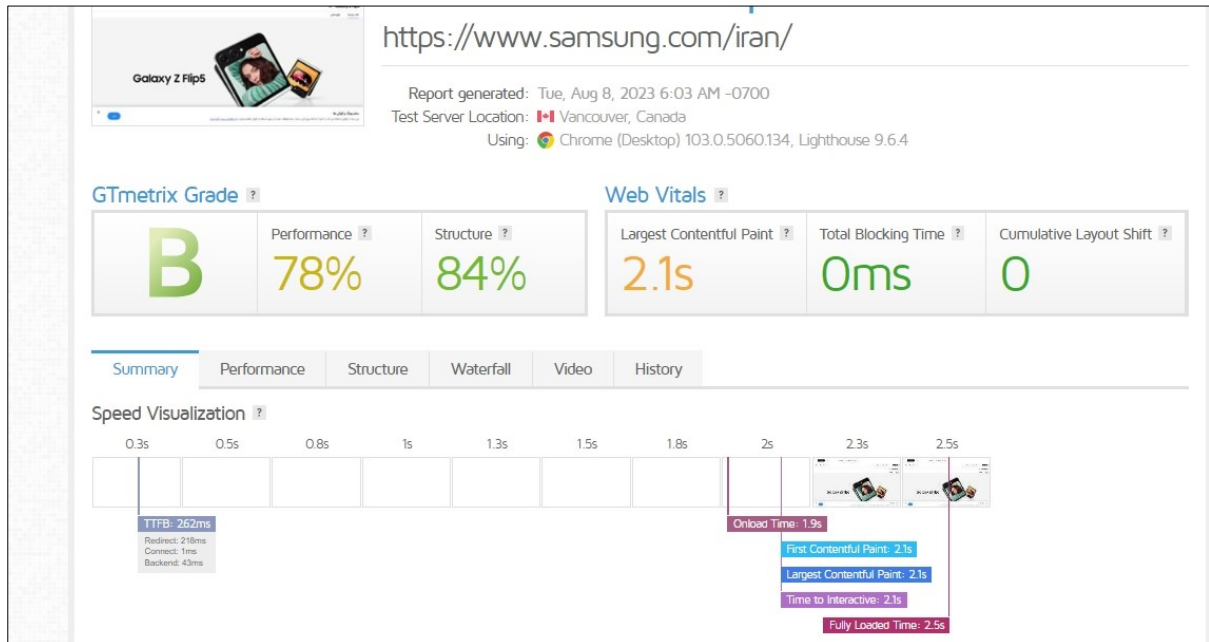
Figure 14. Loading Speed of the Persian Version
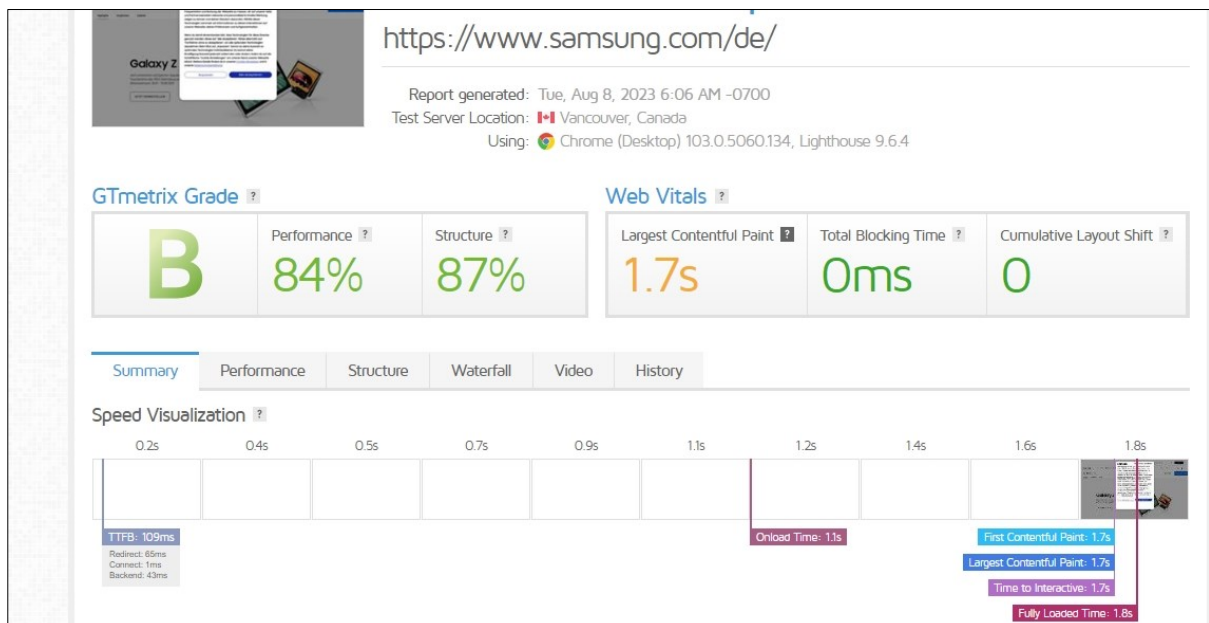
Figure 15. Loading Speed of the German Version
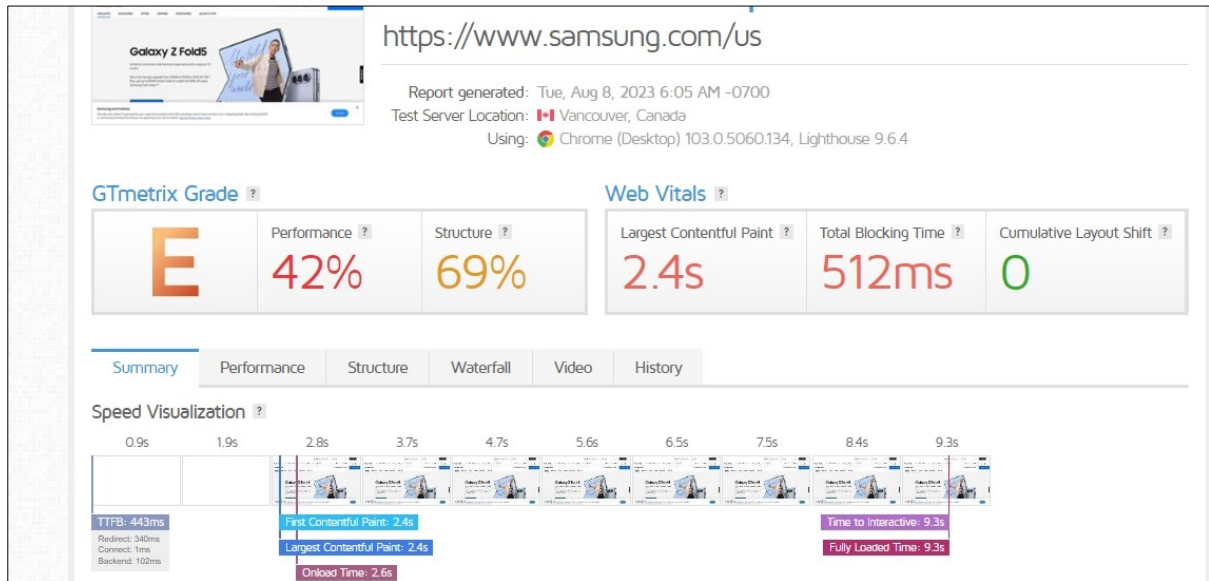
Figure 16. Loading Speed of the English Version

Cultual Adaptation

In terms of cultural adaptation, it can be observed that Samsung primarily focuses on adapting the type of products offered to specific countries. An example can be the variation in vacuum cleaners depicted in the Persian (Figure 13), Chinese (Figure 14), and English (Figure 15) versions of the website. The selection of vacuum cleaners is tailored to the preferences and needs of the people in those respective countries, reflecting cultural considerations.
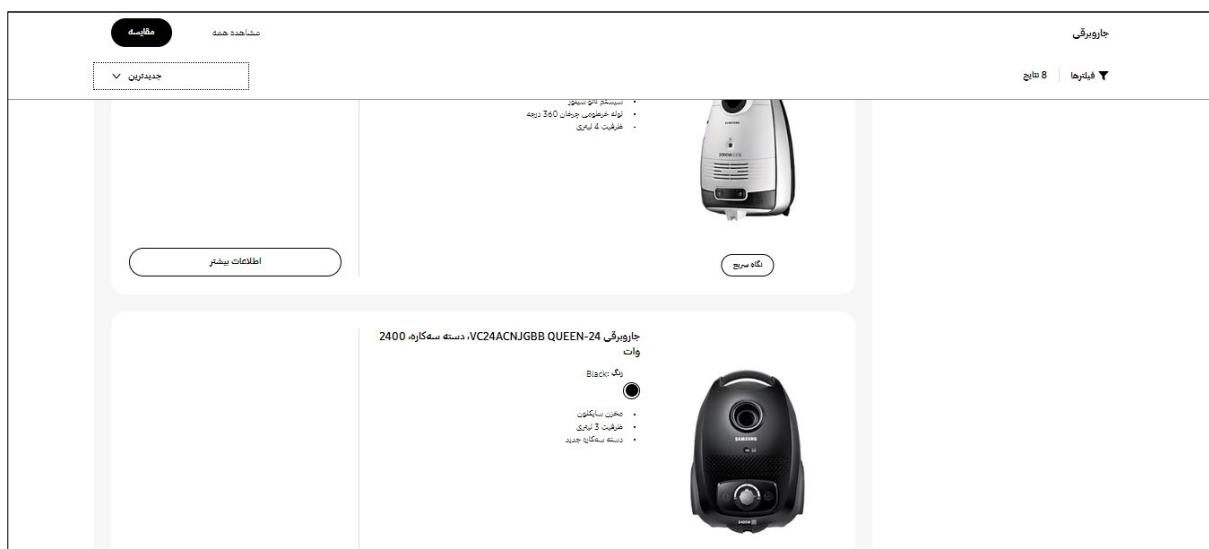
Figure 17. Vacuum Cleaners in Persian Version
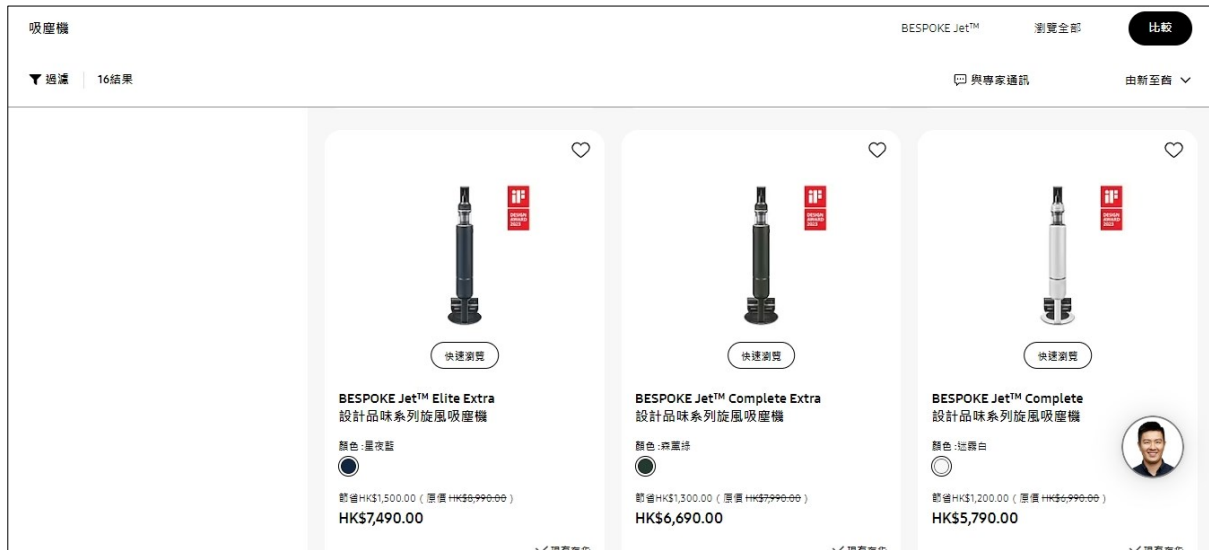
Figure 18. Vacuum Cleaners in Chinese Version
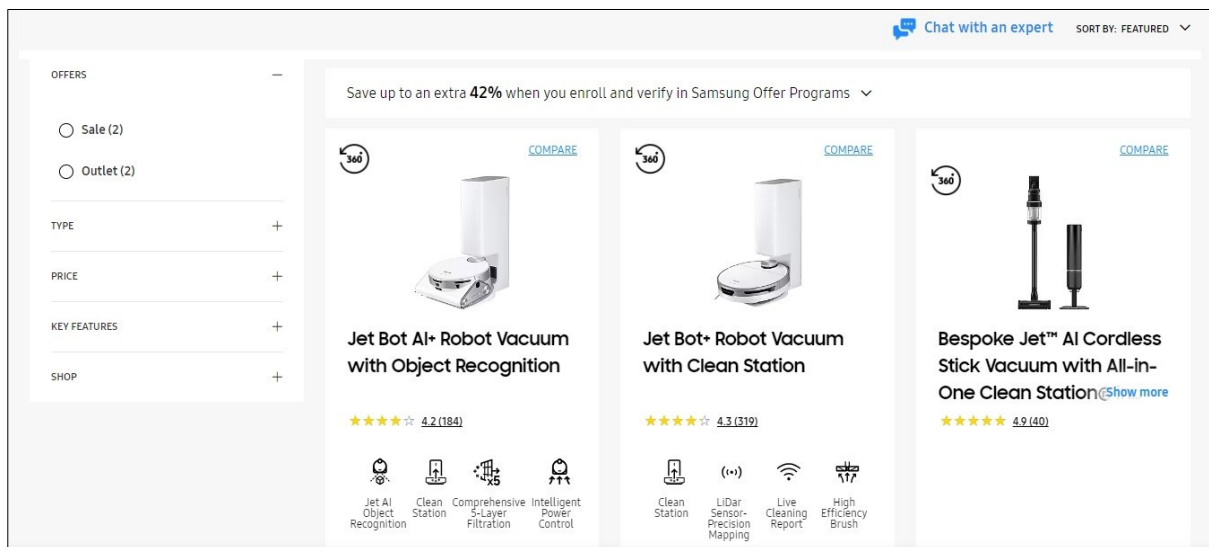
Figure 19. Vacuum Cleaners in English Version

Discussion

The primary objective of this study was to gain insights into the quality and approaches of website localization, particularly within the Iranian context, while considering global perspectives as well. At the visual level, the findings indicated that a significant number of specialized terms and product capabilities have either not been translated at all or have been transliterated to align with their usage in the target language. This primarily stems from the rapid pace of technological advancements, making it challenging for linguistic equivalences to keep pace across all languages. Consequently, companies choose not to translate these terms to ensure user convenience in utilizing the features. Additionally, considerations related to search engine optimization (SEO) may also influence this decision. In a study conducted by Bolouri and Varaste (2021) on the localization of video game news, similar findings were observed; the researchers discovered that game news

websites tend to avoid translating key and technical terms, primarily for SEO reasons. This is because users predominantly search for such content using English terms in search engines. Therefore, it is likely that Samsung has also decided not to translate the specialized terms that represent distinctive features of its products, potentially driven by SEO considerations.

Regarding the localization of images and videos, Samsung has made minimal, if any, effort. In certain cases, only text phrases have been translated into commonly used languages such as French, or subtitles have been provided for video content in those languages. However, a notable change has occurred in the storage location of Persian language videos, as they have been shifted from YouTube to Aparat, which serves as the Iranian equivalent of YouTube. This transfer allows Iranians to access and watch the videos without the need for a VPN, which would otherwise result in reduced internet speed. The motivation behind this transfer is the restriction imposed on YouTube in Iran.

There were no significant differences observed in terms of segmentation and content structure between the localized and original versions, except for slightly more detail and content in the localized versions. Samsung's approach to localization seems to be consistent across all cultures, as it has translated all the texts developed for the products and primarily focused on localizing the segmentation in the English version.

Regarding the update indicator, Samsung has made the decision to limit the publication of news in certain languages probably due to the high cost and time-intensive nature of daily news publishing. News publication is narrowed down based on the specific range of customers they target.

In terms of localization languages, while there are listings for 145 countries and 56 languages, many of the links direct users to the same website. There are two possible reasons for this. Firstly, Samsung may have included multiple links to give users the impression that their country is included and recognized, thereby providing a sense of reward. (Most users may not be aware that many of the links lead to the same page.) Secondly, by including the name of their country in the list, even if the content is the same as other countries, users are assured that they have access to the service. This can help mitigate user dissatisfaction or potential abandonment when their country's name is absent from the list.

Regarding homogeneity, the decision to translate specific parts of localized websites is primarily based on the official availability of goods in the target market. Consequently, it is difficult to provide extensive commentary on this matter since the provision of services varies across countries. While most localization decisions are made with consideration for the destination market, political factors also influence the localization approach. For instance, certain regions like Palestine and Iran face restrictions that prevent users from creating accounts and making direct purchases. While a smaller market size can explain the exclusion of Palestine, the Iranian market is significant, and (internal or external) sanctions are the only possible explanation.

Regarding slogans, Samsung predominantly uses English slogans for its products worldwide. As a result, when localizing the content, many slogans were translated using a combination of target and source language phrases. This approach is likely influenced by SEO considerations, aiming to enhance visibility and search rankings.

At the navigational level, Samsung has adopted a streamlined and concise format across all versions, aligning with standardization and globalization practices. The main distinction between the localized and original versions lies in the presence of additional hyperlinks in the localized versions, facilitating easier navigation between sections. Given the challenges of designing navigation for each specific context, Samsung appears to have implemented a common hyperlink structure only for localized

websites, allowing users to determine the sequence and order of accessing different page components according to their preferences.

At the level of contact information, variations exist in terms of individuals' access to support, likely due to the differing number of visitors to this section and the customers based in each country.

In terms of usability, Samsung has adopted a somewhat exclusive approach to content accessibility, aimed at enhancing the user experience across different platforms. This involves removing irrelevant content, pages, images, and descriptions, resulting in reduced site loading volumes and faster loading times. This optimization is particularly crucial in countries with limited internet quality, such as Iran, where fast loading speeds are highly valued. Overall, Samsung has effectively met usability criteria for all localized versions of its website.

Finally, in terms of culturalization, Samsung has made a deliberate choice not to prioritize it and instead focuses on delivering consistent versions across different languages. This decision is primarily motivated by the need to save time and resources. Considering the extensive range of products offered by Samsung, it would be both challenging and resource-intensive to undertake cultural adaptations for each individual language.

Conclusion

In conclusion, Samsung's approach to content localization can be described as inclusive and neutralization-oriented. The localized versions do not exhibit significant differences, and Samsung's focus appears to be more on globalization rather than specific localization. Unlocalized content is typically unrelated to the particular platform or the absence of the product in that market. This contradicts theoretical approaches that emphasize the need for users to perceive the site as specifically designed and localized for them (Dunne, 2006; O'Hagan & Ashworth, 2002). In practice, companies nowadays prioritize cost-effectiveness over meticulous cultural adaptation. Consistent with research by Singh and Pereira (2005) and Jimenez-Crespo (2013), this study demonstrates that companies prioritize maximizing return on investment (ROI) when determining the extent of localization for their content. This pragmatic approach necessitates a reevaluation of existing translation theories. While scholars like Dunne (2006) advocate for a high degree of cultural adaptation, a revision of translation theory may be necessary to account for the economic realities faced by businesses operating in a globalized marketplace. Additionally, the research findings indicate that the emerging translation definitions, like those proposed by Gottlieb (2017), appear to have limited practical application. This is evidenced by the lack of significant variation in the way text and images are combined across different language versions of the website. This suggests that the translation industry does not commonly employ text-to-image, image-to-text, etc., translations, and the alignment between source and target text is closely maintained. Furthermore, drawing on these research findings, other companies can carry out the localization process with maximum cost-effectiveness, prioritizing elements such as site usability and performance over an extensive emphasis on comprehensive cultural localization.

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Translation and Poetic Recreation: Examining the European Roots of Iraj Mirza's 'Qalb-e Mâdar'

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Abstract

During the first decades of the 20th century, Iran underwent a transformative phase spurred by the emergence of local periodicals. Intellectuals and modernists in the country, drawing inspiration from the social and cultural developments in Europe, actively engaged in defining and supervising cultural and artistic modernism in Iran. One such influential journal was Irânšahr, which, much like its foreign counterparts, sought to mirror the progress and advances in the European world. Irânšahr set itself apart by initiating a literary competition to deepen its engagement with European literature. This competition invited Iranian authors to create new literary works based on extracts from Western literary pieces. This article specifically analyzes a publication resulting from this initiative, namely "Qalb-e Mâdar", a poem by Iraj Mirza, recognized as one of his best creations. Our analysis commences with a detailed examination of Iraj's poem and the foreign sources that inspired it. Subsequently, we conduct a comparative study between the two texts. The objective is to uncover how the Iranian poet, Iraj Mirza, not only drew inspiration from Western literature but also managed to recreate the text in a way that seamlessly aligned with the poetic and cultural conventions of the Iranian language. This exploration aims to shed light on the processes through which the Iranian poet skillfully adapted the text to cater to the preferences of his Iranian readers. However, it is essential to approach this assessment with caution. While acknowledging the prowess of the Iranian poet in adapting foreign influences, deeming his work a universal model for literary modernization may pose challenges.

Keywords: Translation, Literary Modernism, Poetry, Foreign Literature

Introduction

In the wake of concerted efforts by the Iranian state in the 19th century to embrace Western knowledge, the nation embarked on a transformative journey, welcoming European sciences and literatures. The establishment of *Dar ul-Funun* (Polytechnic College) and the introduction of the printing press, emblematic of this newfound openness, laid the foundation for the pivotal practice of translation – an immediate conduit to foreign intellectual reservoirs.

The advent of French literature, distinguished by its originality and novelty, found a warm reception among Iranians. Promptly, the integration of novel genres, such as novels and theater, began to shape the contours of Iranian literature. Influenced by this cultural exchange, certain modernists took the initiative to scrutinize both the poetic and societal values embedded in the works of Iranian authors. This introspection prompted an invitation to the nation's writers to reevaluate and recalibrate their literary endeavors in light of these evolving influences.

Henceforth, we witness the inception of literary modernization in Iran through influential figures such as Akhondzadeh, Agha Khan Kermani, and Malkom Khan. Inspired by French literature, they advocate for infusing Persian poetry with French influences. This movement starts by highlighting the integrity of French literature and urges Iranian writers to find common ground between the two .This involves making straightforward comparisons between Persian and French literature, praising the universal aspects of the latter, and offering critiques of Persian poetry, especially contemporary works. The movement is a twofold effort: appreciating French literature's integrity while encouraging Iranian writers to transform their own literary expressions.

Certainly, achieving a meaningful synthesis between two literatures with distinct historical, poetic, and social characteristics necessitated thorough studies of poetic models and relevant theories. However, in this initial phase, Iranian intellectuals overlooked the essential measures and steps required for such a synthesis. They limited themselves to social criticisms, neglecting to address the differences that might evoke resistance to establishing a meaningful connection between these two literary traditions.

This initial attempt had an impact on other voices, and soon we witness its influence in the emergence of the first Iranian journals in the early 20th century. Influential Iranian writers of that era, inspired by 20th-century literature, set a goal to modernize literature in Iran. Among the early advocates for literary change, translation was deemed the best source of inspiration from the "new" (Western) literary movements and seen as the quickest route to embrace literary modernity. For these reformists, translation represented an effective means to reconsider "Persian poetic art and the style of *qodamâs*" (~the classic predecessors). Their hope was that by adopting this approach, they could infuse the spirit of 20th-century European literature into Persian literature (Dâneškadeh, 1918, pp. 2-3).

Bahâr magazine, a product of the initial group aiming to rejuvenate Persian literature, made its debut in 1910. Following its lead, *Dâneškadeh* magazine assumed the role in 1918, taking on the task of organizing the efforts of the modernists and charting the appropriate path to achieve their goals. The members of the first literary association in Iran, the *Jarg-e Adabi Dâneškadeh* (*Dâneškadeh*

Association), used their eponymous journal to present models for future publications, offering guidance in the process of modernizing Persian literature. Consequently, numerous journals, including *Irânšahr*, *Âyandeh*, and *Armaqân*, actively engaged in this initiative, each striving to contribute to the cause.

Concerning the magazine *Irânšahr*, which is the focus of this research, we will first contextualize it within its contemporary landscape below. Subsequently, we will provide a succinct overview of its publications. Then, we will delve into the renowned translation by Iraj Mirza's, the poem "Qalb-e Mâdar", an exemplary publication celebrated for its successful adaptation of foreign text to Persian literary conventions, while acknowledging the potential foreign sources. Our objective is to identify both the similarities and dissimilarities between the source and target texts. In conclusion, a comparative analysis of the texts is pursued to highlight the structural nuances of Iraj's poem and the alterations he introduces to align it with the expectations and preferences of his Iranian readers. This comparative examination is intended to yield objective insights into the theories and practices of the early Iranian literati, who, through the translation of foreign works, sought to reinvigorate Persian literature.

Regarding the emergence of literary journals in Iran and their pivotal role in shaping contemporary Persian literature, it's crucial to acknowledge the contributions of literary historians who meticulously document the literary activities driving the evolution of Persian literature. Notable works in this regard include Yahya Aryanpour's *Az sabā tā Nimā* [From Saba to Nima] and Shafiei Kadkani's *Bā cerāq-o āyine: Dar jostoju-ye rišehā-ye tahavvol-e šeʾr-e moāser-e Irān* [With lamp and mirror: In search of the origins of revolution in Iranian contemporary poetry]. These works, as their titles suggest, adopt a historical perspective, focusing on events rather than analyzing their literary implications .In contrast, Issaiyan's (2017) article, "Le rôle de la revue *Irânšahr* dans l'avènement de la révolution littéraire en Iran" [The role of *Irânšahr* magazine in the advent of literary revolution in Iran], delves into the significance of Iranian journals in the modernization of Persian poetry. While Issaiyan touches upon Iraj's poetry, our commitment here lies in a comprehensive examination—reviewing all relevant texts to gain a nuanced understanding of the outcomes of this poetic inspiration and its contributions to Persian poetry .Despite the pivotal role played by literary journals on the cusp of literary reforms in Iran, influencing the spirit and literary conception in the country, this domain remains insufficiently explored.

Irânšahr as a Mirror of Modern Thought

Four years following the establishment of *Dâneškadeh*, on June 26, 1922, the inaugural issue of *Irânšahr* magazine hit the stands. Printed in Berlin, Germany, and distributed across forty cities in Iran, the periodical, introduced as a bimonthly by its publisher and editor-in-chief, Hossein Kazemzadeh, was, in practice, released monthly (Aryanpour, 1993, p. 234). *Irânšahr* spanned four volumes, covering the years 1922-1923, 1923-1924, 1924-1925, and 1926-1927. Notably, the journal's European publication bestowed upon it a significant role in establishing and expanding the cultural, particularly literary, interface between the Iranian and European realms. Given that the majority of its editors and contributors resided in Europe, they perceived themselves as intermediaries between European knowledge and art and the cultural roots of their homeland. This positioning underscored *Irânšahr's* unique role in facilitating a bridge between Iranian and European intellectual and artistic spheres.

The cover of the journal read, "*Irânšahr*, The Literary and Scientific Journal," and what set it apart from its Iranian counterparts was how it positioned itself as a simultaneous bridge between Iranian and Western knowledge and literature. This distinctive feature is evident in its diverse publications,

encompassing literature, linguistics, philosophy, sociology, biographies, and the qualifications of notable figures. The journal also delved into original and even surprising themes, such as *Jahân-e zanân* [World of Women] .What distinguished *Irânšahr* further was its consistent effort to maintain a well-balanced representation of articles related to both the Western and Iranian worlds. To a considerable extent, the journal aspired to reflect the artistic, literary, and scientific contributions of both the Iranian and Western spheres, thereby positioning itself as a mirror that captured the cultural and intellectual output of these two worlds.

Assessing the European content of *Irânšahr* in terms of author names, themes covered, and the translation of published extracts poses a challenge. However, the significance attributed to this content by the editor is evident in articles such as the one titled "Vaz-e hâzer-e Iran va asbâb-e enqelâb" [The current situation in Iran and the conditions of the revolution] (*Irânšahr*, 1984, pp. 283-296). In this piece, Kazemzadeh portrays France as a model nation for modernist Iranians. To substantiate this comparison, the author draws attention to historical similarities between the two countries. He goes as far as asserting the presence of social, cultural, and political conditions in Iran akin to those that led to the Great French Revolution. Moreover, the author anticipates the imminent realization of a revolution in Iran following the French model (*Irânšahr*, 1984, p. 286).

Beyond explicit affirmations reflecting the journal's reformist stance, there were texts that revealed the authors' intent to introduce European knowledge achievements to Iran. In the realm of literature, *Irânšahr* pursued its objectives through two sections: *adabiyât* (Literature) and *qesmat-e lesâni* (Language section), where Persian poetry, both classical and contemporary, was selectively published. These poetic verses often came with brief comments that assessed and highlighted the poetic values embedded in each poem. It is worth noting that alongside the classical poetry selections, there were *aš'âr-e mansur* (prose poems) that likely resulted from the free translation of foreign poetry. This assumption arises from the absence of any mention of Iranian authors, similar to what was observed in the magazine *Bahâr* (*Irânšahr*, 1984, pp. 253-255). Notably, unlike 'poetic prose' found in the Persian literary tradition, which was practiced by classic authors, 'prose poetry' was not seen in classical Persian literature.

Regarding foreign literature and the editorial policy aimed at expanding literary interaction between Iran and Europe, *Irânšahr* embraced unique programs to foster the reform of Persian literature. Various headings were dedicated to this purpose, including *mosâbeqe-ye adabi* [literary competition], *naqd-e adabi* [literary criticism] and *nomune-i az adabiyât-e qarb* [An example from the literature of the West].

According to the magazine, *naqd-e adabi* [literary criticism] aimed to introduce readers to the so-called "Western" methodology. In this context, the journal presented and analyzed works published in Iran that, in their view, drew inspiration from European sources. The authors' residence in Europe facilitated easy and quick access to these sources, enabling them to make meaningful comparisons . For instance, in the 8th issue of the 3rd volume, Mohammad Ghazvini, a contributor living in Paris, authored an extensive review under the title "naqd-e adabi" [literary criticism]. He scrutinized two recently published works in Iran: Zoka-ol-Molk's *Târix-e Irân* (history of Iran) and Abbas Eghbal Ashtiani's *Târix-e adabi* [literary history], previously featured in the magazine *Dâneškadeh*. Ghazvini, in his review, criticized Zoka-ol-Molk's work for its perceived lack of methodology, while praising Ashtiani's research for its originality and the application of what Ghazvini considered a modern methodology (*Irânšahr*, 1984, pp. 462-478).

Irânšahr also featured translations contributed by readers, particularly those inspired by or borrowed from Western works. In the preface to *nomune-i az adabiyât-e qarb* [An example from the literature of the West], the editor references the pivotal phrase from Mohammad Taghi Bahar's manifesto

'Marâm-e mâ' [Our Principle] in the magazine *Dâneškadeh*. This underscores the theoretical and practical connection between these two journals.

> In the literary revolution, the actualization of ideas and visions matters more than the renewal of expression and form. It is proper for Iranian scholars and poets to resort to translation and borrowing ideas from Western poets; discovering the true value of the text and giving importance to ideas and meaning rather than form is essential if *a new soul is to be breathed into the body of Persian literature*. We await other examples from Western literature (*Irânšhar*, 1984, pp. 462-478, author's translation, emphasis added).

Interestingly enough, the bolded sentence reiterates the principle articulated in the editorial of the inaugural issue of *Dâneškadeh* (1918, pp. 1-5). Regarding the section *'mosâbeqe-ye adabi* [literary competition], it served as a literary program in which the magazine proposed a topic or a free translation of a foreign poem, inviting readers to compose a poem in Persian verse. In this competition, the poet who crafted the best poem was awarded by the magazine, and the winning poem would be published in the journal. Among the translations accepted by the review was Iraj Mirza's poem "Qalb-e Mâdar" [Mother's Heart]. This poem received acclaim not only from the journal but also from Iranian critics for its originality and success in adapting foreign poetry into Persian. However, the question arises: What was the original text of this poem, and how can we assess Iraj's efforts to recreate it in Persian?

Iranization of Foreign Poetry or Modernization of Persian Poetry?

To participate in this competition, Iraj Mirza (1873-1924) composed one of the most renowned poems of his career, "Qalb-e Mâdar" [Mother's Heart]. In the 4th issue of the 2nd volume of the magazine, three poems, including "Qalb-e Mâdar," were presented in free translation. Readers were encouraged to rewrite these free translations in verse if they wished to enter the poetic art contest (*Irânšahr*, 1984, pp. 226-228). Here is one of these inspirational texts, attributed to a certain Shabnam, which inspired Iraj's translation, along with its English translation by us.

> شب مهتاب بود. عاشق و معشوق در کنار جوئی نشسته مشغول راز و نیاز بودند. دختر از غرور حسن مست و جوان از آتش عشق در سوز و گداز بود. جوان گفت: ای محبوب من آیا هنوز در صافی محبت و خلوص عشق من شبهه‌ای داری؟ من که همه چیز خود حتی گرانبهاترین خویش یعنی قلب خود را نثار راه عشق تو کرده‌ام. دختر جواب داد: دل در راه عشق باختن نخستین قدم است. تو دارای یک گوهر قیمتداری هستی که گرانبهاتر از قلب تست و تنها آن گوهر، نشان صدق عشق تو میتواند بشود. من آن گوهر را از تو میخواهم و آن، دل مادر تست. اگر دل مادرت را کنده بمن آوردی من بصدق عشق تو یقین حاصل خواهم کرد و خود را پایبند مهر تو خواهم ساخت. این حرف در ته روح و قلب جوان دلباخته، طوفانی بر پا کرد ولی قوت عشق بر مهر مادر غالب آمده، از جا برخاست و در آنحال جنون، رفته قلب مادر خود را کنده راه معشوق پیش گرفت. با آن شتاب که راه می‌پیمود ناگاه پیش لغزیده بزمین افتاد دل مادر از دستش رها شده روی خاک غلطید و در آنحال صدائی از آن دل برخاست که میگفت: پسر جان! آیا صدمه‌ای برایت رسید.
> (*Irânšahr*, 1984, pp. 226-227)

> [Literal Translation: It was a moonlit night. The lover and the beloved were sitting by a water stream and were busy exchanging secrets and needs. The girl was drunk with the pride of beauty, and the young man was burning with the fire of love. The young man said, 'My beloved, do you still have doubts about the purity of my love? I have sacrificed everything, even my most precious possession, that is, my heart, for your love'. The girl answered, 'The heart is the first step on the way to falling in love. You have a precious gem that is more precious than your heart and only that gem can show the truth of your love. I want that gem from you and that is your mother's heart. If you tear out your mother's heart and bring it to me, I will be sure of the truth of your love and I will make myself loyal to you'. These words created a storm in the

depths of the soul and the heart of the young man in love, but the strength of love prevailed over the mother's love, so he got up, and in that state of madness, tore out his mother's heart, and left toward his beloved. With the speed he was walking, he suddenly slipped and fell to the ground. The mother's heart was dropped from her hand and fell on the ground, when a voice came from that heart saying: "My dear son! Did you get hurt?"]

"Qalb-e Mâdar" by Iraj Mirza

Iraj Mirza, also known as Jalāl-al-Mamālek [Glory of the Kingdoms], was a scion of the Qajar family and received his education at *Dar ul-Funun* in Tabriz. Encouraged and supported by the future Prime Minister Amir Nezam Garusi, he embarked on the study of French under the guidance of Lampre, a French teacher at the Court. Iraj initiated his poetic career at a young age alongside the diplomat Hassan Garusi. His fame primarily stems from his satirical poetry, a mischievous tool he wielded to critique the societal norms of his time. Iraj's body of work encompasses *qasidas* (odes), *qit'as* (literary fragments), *ghazals*, and *mathnavis*, always crafted with meticulous adherence to Persian metrics and versification. Themes such as patriotism, public education, and the liberation of women recurrently find expression in Mirza's poetic endeavors.

Choosing the *qit'a* form for "Qalb-e Mâdar," Iraj Mirza reinterprets Shabnam's free translation. The *qit'a* is a form within the Persian metric system, derived from *qasida*. "Qalb-e Mâdar" is thus crafted with a systematic metric organization, featuring the following the rhyme scheme: ---X ---A // ---X ---A, with the second hemistiches rhyming. The translation consists of a total of 18 verses or 36 hemistiches.

While Shabnam's translation opens with a lovers' conversation set in a romantic scene, Iraj Mirza, in contrast, chooses to commence his text with the beloved's message to her lover. Here is Iraj Mirza's rendition, followed by our English translation.

قلب مادر (Iraj Mirza, 1963, p. 193)

۱	داد معشوقه به عاشق پیغام	که کند مادر تو با من جنگ
۲	هر کجا بیندم از دور کند	چهره پر چین و جبین پر آژنگ
۳	با نگاه غضب آلود زند	بر دل نازک من تیر خدنگ
۴	از در خانه مرا طرد کند	همچو سنگ از دهن قَلماسنگ
۵	مادر سنگدلت تا زنده ست	شهد در کام من و تست شرنگ
۶	نشوم یکدل و یک رنگ تو را	تا نسازی دل او از خون رنگ
۷	گر تو خواهی به وصالم برسی	باید این ساعت بی خوف و درنگ
۸	روی و سینه تنگش بدری	دل برون آری از ان سینه تنگ
۹	گرم و خونین به منش باز آری	تا برد زآینه قلبم زنگ
۱۰	عاشق بی خرد ناهنجار	نه بل آن فاسق بی عصمت و ننگ
۱۱	حرمت مادری از یاد ببرد	خیره از باده و دیوانه ز بنگ
۱۲	رفت و مادر را افکند به خاک	سینه بدرید و دل آورد به چنگ
۱۳	قصد سر منزل معشوق نمود	دل مادر به کفش چون نارنگ
۱۴	از قضا خورد دم در به زمین	واندکی سوده شد او را آرنگ
۱۵	وان دل گرم که جان داشت هنوز	اوفتاد از کف آن بی فرهنگ
۱۶	از زمین باز چو برخاست نمود	پی برداشتن آن آهنگ
۱۷	دید کز آن دل آغشته به خون	آید آهسته برون این آهنگ:
۱۸	آه دست پسرم یافت خراش!	آخ پای پسرم خورد به سنگ!

Literal English Translation:

Mother's Heart

1	The beloved gave a message to her lover,	Saying, your mother is at war with me;
2	Wherever she sees me from afar,	She frowns and her face wrinkles in anger.
3	With her furious gaze, she strikes	My delicate heart with arrows
4	She pushes me away from her doorstep	Like a stone shot from a sling
5	As long as your stone-hearted mother is alive,	The sweet nectar of life will taste like poison in our mouths
6	My heart will not unite with yours	Until you smear her heart with blood
7	If you want to unite with me	You must, at this hour, without fear and hesitation
8	Go and tear her tight chest open	Rip the heart out from that tight chest
9	And bring it back to me while warm and bleeding	So that it will remove the rust from the mirror of my heart
10	The witless, reprehensible lover	No, rather, that shameless, disgraceful rascal
11	Forgot the respect due to the mother	Out of his senses, intoxicated by drinks and opium
12	Went there and threw the mother on the floor	Ripped open her chest and took out her heart
13	Headed to his lover's house	With his mother's heart in his hand like an orange
14	Ironically, he fell on the way out	And scratched his elbow a little
15	And the warm heart which was still beating	Fell out of the hands of that uncultured man
16	As he stood back up, again	He reached out to grab it
17	When he heard that from the bloodied heart	Came this soft melody:
18	Oh my! My son scratched his hand!	Ouch! My son tripped on a stone!

Gholam-Hossein Youssefi, a critic and Persian poetry expert, underscores the significance of "Qalb-e Mâdar" in the following manner: "It is difficult to find a middle school or high school student [in Iran] who has not heard this poem several times. [...] In cultural ceremonies, 'Qalb-e Mâdar' is one of the poems always recited" (Youssefi, 2009, p. 364; author's translation). Considering the numerous analyses conducted on this poem, it is not far-fetched to acknowledge "Qalb-e Mâdar" as a successful exemplar of contemporary poetry.

The Sources of "Qalb-e Mâdar"

Mohammad-Jafar Mahjub, in the first edition of Iraj Mirza's works, suggests a German origin (Iraj Mirza, 1963, p. 272). In a subsequent edition (Iraj Mirza, 1989), he associates the source of this poem with a French folk song. The reference to the German origin is connected to Shabnam's translation, as quoted above. Regarding the folk song mentioned by the said researcher, it is a song found at the end of the novel *La Glu* by Jean Richepin (1849-1926):

> Y avait un'fois un pauv'gas,
> Et lon lan laire'
> Et lon lan la,
> Y avait un'fois un pauv'gas
> Qu'aimait cell' qui n'laimait pas.
>
> Ell' lui dit: Apport' moi d'main,
> Et lon lan laire,
> Et lon lan la,
> Ell' lui dit: Apport' moi d'main

L'cœur de ta mèr' pour mon chien.

Va chez sa mère et la tue,
Et lon lan laire,
Et lon lan la,
Va chez sa mère et la tue,
Lui prit l'cœur et s'en courut.

Comme il courait, il tomba,
Et lon lan laire,
Et lon lan la,
Comme il courait, il tomba,
Et par terre l'cœur roula.

Et pendant que l'cœur roulait,
Et lon lan laire,
Et lon lan la,
Et pendant que l'cœur roulait,
Entendit l'cœur qui parlait.

Et l'cœur disait en pleurant,
Et lon lan laire,
Et lon lan la,
Et l'cœur disait en pleurant:
T'es-tu fait mal, mon enfant ?
(Richepin, 1881, p. 124)

Indeed, three Iranian researchers have delved into the origin of "Qalb-e Mâdar" and assessed Iraj Mirza's work as a translator. Mahjub, the editor of Iraj's works, draws a comparison between this poem and Richepin's song, concluding that Richepin's song lacks in qualities compared to Iraj's version (Iraj Mirza, 1989, p. 17).

Secondly, Gholam Hossein Youssefi, commending the poet for his translation and highlighting the stylistic and moral values of his text, characterizes Iraj as a "poet venerating the mother." Youssefi asserts that "Qalb-e Mâdar" surpasses the German text in strength and beauty. In his view, within Iraj's poetic oeuvre, this poem stands out as the most precious and memorable. Youssefi believes the poem possesses a force that "remains imperishable and which will be read and recited by Iranians as long as the mother and maternal love exist" (Youssefi, 2009, p. 369; author's translation).

A third analysis of "Qalb-e Mâdar" is presented in "Recasting Persian Poetry" by Karimi-Hakkak. Through an examination of the intertextual relationships among the three versions, the researcher identifies specific stylistic and linguistic processes employed by the translator. Karimi-Hakkak concludes that the Iranian poet successfully adapted the source text to the moral and religious conventions of the target society. In his analysis, he aptly contextualizes the mentality and general discourse of Iranian society at the beginning of the 20th century, noting that literary reform, among other aspects, was characterized by a literary conception that viewed borrowing from foreign literature as a means of enriching, under certain circumstances, the tradition and richness of Persian poetic art (Karimi-Hakkak, 2005/1995, p. 299).

While acknowledging the valuable analyses of the mentioned researchers, we hold the opinion that the origin of this borrowing is neither the anonymous German text nor Richepin's song, as the two cited sources bear little affinity with Iraj Mirza's poem. As previously noted, *Irânšahr* does not furnish the reference of the source text or an explanation for their selection. Therefore, we are still confronted with a borrowing for which we lack any concrete reference.

"Un Coeur de Mere": A Poem in the Lorraine Dialect

In our quest to identify a source text more aligned with "Qalb-e Mâdar" than the previously mentioned ones, we stumbled upon a poem in the dialect of Lorraine, a region in France, titled "Un coeur de mère" [A Mother's Heart], which bears a closer resemblance to Iraj Mirza's work. This French poem was published in the bi-weekly newspaper *Le Pays lorrain* under the heading "Conte de la montagne" [Mountain Tale], six years prior to the publication of Iraj's translation in *Irânšahr*; i.e., in 1914. Below, we provide the original version and author's translation:

	C'irre in' paur' boube, enne mahhe béïesse,	C'étaient un pauvre garçon, une méchante fille
	Po vouer li suès, a virau lan ;	Pour voir les pareils, on irait loin
5	Il irre setio, lo paure effant,	Il était niais, le pauvre enfant
	Mais lé, elle iré mahhe comme enne vouèse.	Mais, elle était mauvaise comme une [guêpe.
	«Viné dchî no, te s'rais me femme	«Viens chez nous, tu seras ma femme,
	Te m'quenas, te sais que j' t'aime bîn'	Tu me connais, tu sais que je t'aime bien
	Dje s'rai pu to vaula que t'n homme	Je serais plus ton valet que ton mari
10	Et jamais dje n'te r'fuserai rin'	Et jamais je ne te refuserai rien.
	— Dje vouraille lo vouer po lo craire;	— Je voudrais le voir pour le croire;
	Ball's premasses ne cota rin';	Belles promesses ne coûtent rien;
	Epout' me lo coeur de té mère	Apporte-moi le cœur de ta mère
	Po lo botè queure è mo dchin'».	Je le ferai cuire pour mon chien».
15	Po pière è le béïesse maudite	Pour plaire à la fille maudite
	I toueu sè mère, lo malheureux.	Il tua sa mère, le malheureux
	I li pouteu lo coeur bin' vite.	Il lui porta le cœur bien vite.
	Mais o corant, v'ià qu'i dchéheu.	Mais en courant, voilà qu'il tomba.
	Et comme il irre en train de s'piande,	Et comme il était en train de se plaindre,
20	Vala qu'il oïe o se r'levant	Voilà qu'il entend en se relevant
	Lo coeur de sè mère que li d'mande:	Le cœur de sa mère qui lui demande:
	«Ousque t'es mau, dis, m'n effant?»	Où as-tu mal, dis, mon enfant?»

J. Valentine (*Le Pays lorrain*, 1914, p. 51)

> They were a poor boy, a bad girl
> To see the like, we would go far
> He was silly, the poor child
> But she was bad as a wasp.
> "Come to us, you will be my wife,
> You know me, you know that I like you
> I would be more your valet than your husband
> And I will never deny you anything.

"I would like to see it to believe it;
Beautiful promises cost nothing;
Bring me your mother's heart
I will cook it for my dog".
To please the cursed girl
He killed his mother, the unfortunate
He took her heart very quickly.
But while running, he fell.
And as he was complaining,
That's what he hears when he gets up
The heart of his mother who asks him:
Where does it hurt, say, my child? (Author's Translation)

While the four versions, including *Irânšahr*'s, Richepin's, Valentin's (dialectal version), and Iraj's, exhibit similarities in certain features, they also differ in others. To scrutinize the potential origin of Iraj Mirza's translation of "Qalb-e Mâdar," we conduct a comparative analysis of the four cited versions.

A Comparative Analysis of the Four Texts

The four texts share a common subject, yet certain dissimilarities set them apart. Let us begin with Shabnam's translation published in *Irânšahr*. In that version, the description of the opening scene and the dialogue between the two characters comprises seven verses out of the thirteen that make up the entire translation. This beginning, which intensifies the romantic and sentimental aspect of the story, is absent in all other versions. Moreover, this version is distinguished not only by its prose form but also by the lack of information about the characters, unlike the other versions where we find direct judgments of the poets on the characters. In the two French versions, the judgment is evident right at the beginning of the text, while in the dialectal version, it is conveyed through the adjectives '*niais*' (stupid / inane) for the boy and '*méchante*' (wicked / bad) for the girl. In Richepin's version, the boy is called '*pauv'gars*' (poor guy), and the girl is not described in any way. In contrast, in Iraj's version, this judgment is positioned in the middle of the text, expressed in the verse, "*The witless, reprehensible lover // No, rather, that shameless, disgraceful rascal*."

Regarding the attitude of the characters, the Iranian translator and poet aim to provide justifications for the young man, thus softening the severity of the lover's actions in their versions. According to Shabnam, it is the creation of "*a storm in the depths of the soul and the heart*" that puts the young man in a "*state of madness*." However, in Iraj Mirza's version, the lover is "*out of his senses, intoxicated by drinks and opium*," causing him to "*forget the respect due to the mother*." On the other hand, in the dialectal version, the poet, without seeking pretexts, attributes the lover's actions to his fatal destiny, qualified as unhappy (*malheureux*). Richepin remains silent on this subject.

The notable difference between Richepin's song and the other versions lies in the introductory phase of the story. This crucial part, where the lover's action is presented as the necessary condition for love to be realized between the lovers, is entirely omitted in Richepin's song, while it constitutes a significant and essential part in the other versions. In the dialectal version, this sequence comprises 8 verses out of twenty (5-13); in Iraj's poem, it is presented in 9 of eighteen verses (1-9), and in Shabnam's version, it is integrated into the descriptive beginning of the story. As evident in the texts, this sequence constitutes the essential element governing the morality and message of the story. Its

absence in Richepin's version leads us to exclude Richepin's version as the possible origin of Iraj Mirza's poem.

Certain disparities between Shabnam's version and those of Iraj Mirza and Valentin suggest that Iraj Mirza did not solely rely on *Irânšahr*'s version for his translation. In the version "Un cœur de mère" as well as in "Qalb-e Mâdar," the story is initiated by one of the two (the couple) sending a message to the other: "*Come to our house, you will be my wife*" in "Un cœur de mère" and "*The beloved gave a message to her lover*" in "Qalb-e Mâdar". This message, from which the motif of the text unfolds, involving the rivalry and jealousy between the love of the beloved and the love of the mother, is absent in the *Irânšahr* version.

In the poems mentioned, it becomes evident that it is in connection with this motif that the poets craft the atmosphere of the story, leading to the man losing his reason and eventually committing a crime. Otherwise, the direct declaration of such a wish, as seen in Richepin's version, could appear as a matricidal desire. In Iraj's and the dialectal version, the story commences with the girl attempting to manipulate the desires and emotions of the young man. The similarity between the foundation and the opening of "Un cœur de mère" and "Qlab-e Mâdar" by Iraj Mirza reaffirms that Iraj likely had access, in addition to the prose version, to the French poem, especially given the poet's impeccable command of the language of Molière. Iraj Mirza's linguistic proficiency in French and his familiarity with French literature are evident through his other translations and borrowings from the French language throughout his works.

Considering the differences between "Un cœur de mère" and "Qalb-e Mâdar" in terms of the translation strategies employed by Iraj Mirza to tailor the source text to the culture and literary conventions of the target language, the structural adaptation of the original text is evident. The Iranian poet faithfully adheres to the rules of Persian versification in his poetic creation and does not seek to introduce new changes in his composition. Indeed, the metric and rhythmic characteristics of "Qalb-e Mâdar" align seamlessly with the Persian *aruz* (poetic meter) system.

Regarding the variations in the transfer of the text from the source language to the target language, in contrast to the French version, the Persian version has the woman sending the message to her lover. This change can be attributed to both cultural differences and the Iranian poet's intention to redefine the role of women in triggering the conflict. This, in turn, affects the legitimacy of the woman's gesture toward her lover. In the French version, the lover wishes to test the sincerity of his beloved, expressed through phrases like "*I would like to see it to believe it // Beautiful promises do not cost anything*." In Iraj's version, the man is implicitly presented as the fiancé whom the fiancée wishes to visit. It is no longer the lover addressing his beloved; instead, she laments to her lover about her mother-in-law's behavior: "*She pushes me away from her doorstep*." Thus, the roles of the female characters undergo a shift in the two versions. One seeks to ensure the goodwill of her lover, while the other strives to secure her love life. The latter comments on her plea as follows: "*As long as your stone-hearted mother is alive // The sweet nectar of life will taste like poison in our mouths*." This shift may be linked to disparities in cultural norms between the two societies. For an Iranian reader of that era, the visit of a fiancé by a fiancée might be more acceptable, especially when extramarital relationships between lovers were not culturally justified. Additionally, the condition set by the beloved might seem indecent to an Iranian reader, whereas the rivalry between a mother-in-law and a daughter-in-law is more familiar and believable. Therefore, Iraj Mirza attempts to subtly modify the narrative to align it with the expectations of his readership.

In fact, to refine the original text by incorporating cultural elements that might be deemed offensive in the target culture, the Iranian poet introduces adaptations that impact both the thematic and narrative dimensions of the story. In one such adaptation, Iraj replaces the notion of the" *wicked girl*"

intending to "*cook*" her mother-in-law's heart "*for her dog*" with a more plausible motif: "*So that it will remove the rust from the mirror of my heart*." This substitution involves exchanging a crude idea for a metaphorical expression drawn from the mystical realm of the Persian language, effectively altering the semantic scope of the text. Consequently, with this new motif, the beloved's motivation is to purify the heart from *zengars* (rust / impurities), symbolically signifying her desire "to cleanse the heart from the coarseness and misdeeds, typically caused by worldly concerns, through the rays of love, especially those of God" (Anvari, 2003, p. 69).

Iraj Mirza employs the techniques of omission and addition in his translation. Given the cultural sensitivity surrounding the depiction of a dog, considered *najis* (ritually unclean) in the Muslim religion, and its association with the revered image of the mother, the translator likely found this imagery crude and inappropriate. Consequently, he opts to entirely omit this passage from his translation. Additionally, he removes the disparaging descriptions such as "*une méchante fille*" (a wicked girl) or "*mauvaise comme une guêpe*" (bad/immoral as a wasp).

To compensate for the deletions, Iraj Mirza extends the original text with additional verses, elaborating on the odious nature of the woman. For instance, in the description of the young man, the translator adds, "*The witless, reprehensible lover // No, rather, that shameless, disgraceful rascal* […] *Out of his senses, intoxicated by drinks and opium*." Similarly, in the poignant depiction of the final scene, the translator seeks to enhance the emotional impact by introducing interjections such as *âh* (oh my) and *âx* (ouch).

Furthermore, such changes are executed using a language replete with words and expressions characteristic of the Persian lyrical register: *'âšeq* (in love / lover), *ma'šuq* (the beloved), *del-e nâzok* (delicate heart), *sang-del* (stone-hearted), *yek-del* (unanimous / wholehearted), *yek-rang* (frank, honest), *vesâl* (union), creating a brilliant adaptation where all traces of the original text have practically vanished.

Through these ennobling processes, while respecting social and literary conventions, Iraj Mirza crafted a more respectable motif for the story by making significant modifications to the source text, aligning it with the expectations of the target society. By completely altering the original structure and details of the story, Iraj Mirza succeeded in 'Persianizing' the foreign text. In essence, he reimagines the original text, transforming it into a nearly entirely new poem that aligns seamlessly with the poetic tradition of his country.

Conclusion

The magazine *Irânšahr* aimed at the modernization of Persian poetry. In pursuit of this objective, it sought to infuse the spirit of so-called "modern" literature into Persian poetry through the presentation and translation of European literary works. However, considering the strategies employed by the translator in the recreation of "Qalb-e Mâdar", despite its poetic merits, one cannot deem this text as a successful example of poetic modernization for several reasons. Firstly, because the source texts, being folk literature, do not represent modern French literature. Secondly, the original texts lack significant poetic and stylistic values, preventing an assessment of Iraj Mirza's skill in translating foreign texts of considerable poetic worth.

Nevertheless, we must commend the translator for the undeniable quality of his translation, showcasing poetic values that undoubtedly align with the literary and cultural conventions of the host society. To compensate for the qualities lacking in the original texts, Iraj Mirza employs various adaptation techniques, including deletion, addition, and substitution. Furthermore, while respecting Persian metrics (*aruz*), he effectively adapts the source text to meet the expectations of the Iranian

reader. Consequently, Iraj Mirza manages to elevate a text of relatively modest poetic value, transforming it into a brilliant piece. It might be more apt to view the outcome of this translation as a complete Iranianization of the foreign text rather than a mere attempt at poetic modernization.

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Application of House's Translation Quality Assessment to Persian Translation of Technical Texts

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Abstract

In this research, the quality of the Persian translation of a computer textbook was assessed based on House's model of Translation Quality Assessment (TQA). To achieve reliable results, the two aspects of repeatability and reproducibility were considered. To ensure repeatability, researchers assessed the translation quality of randomly selected excerpts. After two weeks, excerpts were reassessed to ensure no differences were in the frequencies and kinds of detecting mismatches. Regarding reproducibility, four raters were asked to assess the translation quality of excerpts to ensure no differences were noted between the reported results by the researchers and raters. Moreover, the inter-rater reliability of the researchers and raters was measured. The chi-square test was used to measure the differences between expected and observed errors as well. Both theoretical and statistical analyses emphasize that the quality of the Persian translation is low; furthermore, it was translated overtly rather than covertly.

Keywords: Chi-Square Test, Inter-rater Reliability, Overt Translation, Translation Quality Assessment

Introduction

Computer textbooks are the primary sources for master's and Ph.D. students in computer science. From one side, most students cannot use them due to the lack of language knowledge. Consequently, they need to use translated versions. From the other side, most translated versions have low quality and therefore, the students cannot use them properly (Hosseinimanesh & Dastjerdi, 2013).

Translation Quality Assessment (TQA) is an activity that, despite being widespread, is under-researched (Hatim & Mason, 2005). More significantly, assessing the translation quality of computer texts has not been studied enough. Moreover, it is rare to find authenticated information about the special features or the best translation practices for Computer textbooks (Nokkonen-Pirttilampi, 2007). Although there is some research on user manuals of computer products, such research is only partly applicable to computer textbooks, because their purpose and structure differ from computer textbooks to some extent.

The book "Protocols and Architectures for Wireless Sensor Networks" (Karl & Willig, 2007) has been known as a comprehensive source for computer networks (Bilstrup, 2008). It provides researchers, graduate students in computer engineering, telecommunication engineering, and electrical engineering, as well as practitioners in industry and research engineers with an understanding of the specific design challenges and different solutions for wireless sensor networks (Napack et al., 2023).

Up to the date of writing this research, the only Persian-translated version of this book has been translated by Mohsen Jahanshahi in 2016. In this research, the book and its Persian-translated were taken respectively as Source Text (ST) and Translated Text (TT). At the time of conducting this research, no attempt has been made to assess the quality of the TT. To compensate for this gap, in this research, the quality of the TT was assessed by applying the House's TQA model (House, 2014).

House introduced overt and covert translations for translating non-technical and technical texts, respectively. Moreover, she classified errors into overt and covert errors. Accordingly, denotative mismatches, as well as breaches of Target Language (TL) norms, are classified as 'overt' errors. Furthermore, mismatches of dimensions are considered 'covert' errors (House, 2014). Based on House's model, the attempt of this research was to answer the following questions:

- How was the TT translated, overtly or covertly?
- Which kinds of covert errors were made in the TT?
- Which kinds of overt errors were made in the TT?

Literature Review

Translator's Competence

Like other types of translations, mastery of the Source Language (SL) and the ability to embody the authors' intention is needed to translate computer texts (Hosseinimanesh & Dastjerdi, 2013). For instance, the term "up to" on Page 38 of the ST, is equal to the term "حداکثر تا". However, due to the lack of mastery in SL, it was wrongly translated into the term "بیش از".

In addition to the mastery of the SL, translating computer texts needs an advanced level of knowledge in the subject as well as mastery of the relevant specific terminologies (Hosseinimanesh & Dastjerdi, 2013). For instance, the specialized term "gross data rate" on Page 22 of the ST, was wrongly translated into the "نرخ انتقال داده خالص". However, according to the book entitled "Digital

Transmission: A Simulation-Aided Introduction with VisSim/Comm" (Guimaraes, 2010), this specialized term has been defined as "the total numbers of transferred bits per second over a link, including both user and control data". Consequently, the Persian equivalent of "gross data rate" is "نرخ انتقال داده ناخالص".

Furthermore, translating computer texts needs an advanced level of mastery in the TL (Hosseinimanesh & Dastjerdi, 2013). For instance, in the translation of the noun phrase "transformed algorithms" on Page 50 of the ST, the translator translated it to the phrase "الگوریتم‌های تغییر شکل داده شده" which does not prevalent in Persian academic formal writing. In contrast, using "الگوریتم‌های تغییریافته" is more common and suggested.

Because of the aforesaid requirements, translating computer texts is a hard task. Since there is no room for mistranslations in the translation of computer texts, assessing the translation quality of such texts is necessary. The quality of the translations can be assessed through TQA models.

TQA Approaches

TQA models are categorized into two kinds of qualitative and quantitative models (Abdulmoghni & Al-Sowaidi, 2024). Qualitative models itself are subcategorized into three types: anecdotal and subjective, response-oriented, and text-based approaches (House, 2014). Since the primary objective of this research was not to propose a new model for TQA, the selected model should provide explicit guidelines for TQA. The anecdotal, subjective, and response-oriented approaches do not propose any explicit criteria. Moreover, response-oriented approaches focus on TT and ignore ST. Furthermore, the main disadvantage of text-based approaches is that they do not clearly describe how the TQA should be applied in practice. However, among the text-based approaches, there are several models which present the way the model should be applied. Such models have been developed by Gerzymisch-Arbogast (1994) and House (2014).

Gerzymisch-Arbogast's TQA model (1994) is too strongly "bottom-up", with too little "top-down" provided for systematization and generalization. In addition, although its assumption of equivalence on the level of culture is accepted in translation studies, this assumption is highly dubious. Moreover, its notions such as "Kulturem" developed in a different framework cannot simply be transferred to translation and its concern for equivalence relations (House, 1997). This issue can lead to insurmountable problems for the researchers. House's model proposes explicit criteria and the way the model should be applied in practice. Moreover, this model considers both ST and TT and does not analyze the TT in isolation. Consequently, in this research, House's model was selected to assess the quality of the TT.

Related Studies Review

Technical translation refers to the translation of non-literary literature, such as scientific and technical texts, business contracts, instructions, and so on. Although much research has been performed in TQA of non-technical literature, technical literature, especially Computer textbooks has been almost ignored (Nokkonen-Pirttilampi, 2007). It is necessary to mention that several studies were carried out to assess the translation quality of computer products' user manuals by Kustanti and Agoes (2017), Končar (2020), and Salwa and Geubrina (2021). However, such research is only partly applicable to academic textbooks, because their purpose and structure differ from computer textbooks (Nokkonen-Pirttilampi, 2007). So, such researches are not introduced here. Some recent research that dealt with the TQA of Computer textbooks is briefly introduced as follows:

Nida et al. (2023) investigated computer students' skill for translating computer textbooks from English to Indonesia. For this purpose, the quality of translations was assessed based on Molina and

Albir's TQA model (2002). The results revealed that having mastery of the subject is not enough to produce an appropriate translation, and the translator needs to dominate over knowledge of linguistics and translation techniques, too.

The quality of the Finnish translations of the three Computer textbooks was assessed based on the House's TQA model by Nokkonen-Pirttilampi (2007). The assessment results revealed that a lot of omissions occurred. Omissions which changed the content or affected the clarity and readability are not reasonable because the aim of Computer textbooks is to convey technical information as efficiently and clearly as possible. Considering the detected errors, researcher categorized translation problems that translators may deal with in translation of English Computer textbooks into Finnish regarding linguistic and cultural problems. Linguistic problems contained lexical, syntax, and textual mismatches. Besides, cultural problems included the problems caused by Finnish, the textual conventions and textual preferences.

Quality of three Persian translations of the academic book entitled "Software Engineering: A Practitioner's Approach" (Pressman, 2001) was assessed by Hosseinimanesh and Dastjerdi (2013). The assessment was performed on the basis of simplicity dimension related to Göpferich's TQA model (2009). The results indicated that the literal translation and wrong equivalences lead to an unnatural ambiguous translation which might be tough to understand and even cause incorrect perception.

Anzani et al. (2021) analyzed different kinds of translation equivalences that were utilized in the translation of several computer texts from English into Indonesian based on the theory of Baker (2018). The results indicated that the most utilized translation equivalents are above word-level equivalence.

Reviewing related studies demonstrated that a few attempts have been conducted in assessing computer translation quality from English to Persian. Consequently, this research can be considered as one of the pioneers in the field of computer translation studies.

Methodology

Material

The textbook "Protocols and Architectures for Wireless Sensor Networks" by Karl and Willig (2007) (Karl & Willig, 2007), and its only Persian translation entitled "پروتکل‌ها و معماری‌های شبکه‌های حسگر بی‌سیم", by Jahanshahi (2016), were selected as materials for this research. For simplicity, this textbook and its Persian translation are respectively denominated as ST and TT. The ST provides an overview of the state of the art, challenges, and solutions of Wireless Sensor Networks (WSNs). Based on Google Scholar citations, until June 2023, it has been cited 3811 times. At the time of conducting this research, regardless of the TT, there have no other Persian translations of the ST, as a result, students have no other choices for using the Persian-translated version of the ST.

A systematic random sampling scheme was taken to select the excerpts. For this purpose, 5 percent of the ST, about 22 pages, were selected as excerpts. In this regard, every 20th page of the ST including pages 8, 28, 48, 68, 88, 108, 128, 148, 168, 188, 208, 228, 248, 268, 288, 308, 328, 348, 368, 388, 408, and 428 were selected; they were compared with their corresponding translations in the TT based on House's TQA model. Randomly selecting excerpts guaranteed that TQA was done without human subjectivity (Colina, 2008).

Due to the specific and technical nature of the ST, to detect the probable mismatches in the translation of terminologies, three highly authoritative English-to-English glossaries of computer

science were used. These glossaries are "The SNIA Dictionary" (Metz et al., 2022), "The Dictionary of Networking" (Dyson, 1999), and "The CSRC glossary" (Romine et al., 2022). These glossaries were selected because they propose definitions quoted from INCITS, ISO/IEC, and IEEE Standards (Paskauskas, 2023). Moreover, the list of approved Persian equivalents by the Academy of Persian Language and Literature (Gholam-Ali Haddad-Adel et al., 2023) was used, too. This academy is the official regulatory body for the Persian language which acts as the official authority on the Persian language.

Reliability

To satisfy reliability, aspects of repeatability and reproducibility were taken (Allen & Knight, 2009). To achieve repeatability, the quality of the excerpts was assessed, and after two weeks, excerpts were reassessed to ensure there were no differences in the frequencies and types of detecting errors. Regarding reproducibility, at the same time as the researchers, four raters assessed the quality of the excerpts to guarantee no differences were noted.

Validity

Validity was achieved by considering three aspects of face validity, content validity, and construct validity (Gass & Mackey, 2016). To satisfy face validity, excerpts were selected by using a systematic random sampling scheme. To ensure content validity, the inter-rater reliability (George & Mallery, 2011) between the participants was measured. Regarding construct validity, a Chi-Square test (McHugh, 2013) was used to measure the differences between the expected and observed detected errors.

Design

This research was designed based on descriptive and statistical analyses. In the descriptive part, TQA was done theoretically based on House's model (House, 2014). In the statistical part, to support the results of the descriptive part, the Chi-Square test was applied, and the inter-rater reliability-Cronbach's alpha between the participants was measured. For this purpose, the statistical package for social sciences (SPSS, version 22) was utilized. In this regard, House's TQA model, Chi-Square test, and inter-rater reliability-Cronbach's alpha are briefly introduced:

House introduced overt and covert types of translations for translating non-technical and technical texts, respectively. Overt translation shows the translated nature of the TT via being faithful to the ST. Covert translation hides the translated nature of the TT by producing a text that is functionally equivalent to the ST. Any deviation between the ST and TT is recognized as a mismatch, called error and can be classified as an overt or covert error. Overt errors are mismatches of omission, addition, wrong selection, wrong combination, and cases of ungrammatically and dubious acceptability. Covert errors are mismatches of dimensions between the ST and TT. To detect errors, ST and TT should be analyzed and compared based on the concepts of genre and register. Genre is described based on the occurrence of use, source, communicative intention, or any compound of these items. Register is investigated through lexical, syntactic, and textual means (House, 2014).

The Chi-square is a means taken to estimate group differences when the dependent variable is estimated at a nominal level (McHugh, 2013). Based on House's model, TT should be translated covertly. In this regard, if there is a statistically significant difference between overt and covert errors, it can be concluded that the TT has poor translation quality. Furthermore, if there is a statistically significant difference between the different types of overt errors, it can be concluded that the TT was translated overtly.

Inter-rater reliability is a means to determine the degree of agreement between raters on ordered category scales. The degree of agreement about the values of Cronbach's alpha is illustrated in the following table:

Table 2. Degree of agreement based on Cronbach's alpha (George & Mallery, 2011)

Cronbach's alpha	alpha ≥0.9	0.9> alpha ≥0.8	0.8> alpha ≥0.7	0.7> alpha ≥0
Degree of agreement	Excellent	Good	Acceptable	Unacceptable

Procedure

In the descriptive part, TQA of the excerpts was assessed based on the House's model by participants. For this purpose, the ST was analyzed, its profile made, its genre detected, and its statement of function was obtained. The results of the ST analysis are presented in the next section. Then, the same process was repeated for the TT. Because of space limitations, the TT instances were not stated the same as the ST ones. In the following, the TT profile was compared with the ST profile. The comparative results of ST and TT profiles indicated translation errors, which were classified into overt and covert errors. Then, the frequency of occurrences of errors was calculated. In the rest, the type of the TT was recognized in accordance with the House's distinction between overt and covert translation. To remove subjectivity and for the matter of inter-rater reliability, four raters were asked to assess the quality of excerpts based on House's model. The aim of cooperating with raters was a replication of the research in identical situations to see whether the same results were achieved or not. One of the raters was an associate professor in the field of applied linguistics and was familiar with the technical vocabulary of computer science. The other one was a Ph.D. in computer engineering and was fluent in the English language. The other two raters were bilinguals, professional translators, and language teachers. In the statistical part, by using the Chi-square test, the differences between observed and expected frequencies of overt and covert errors were calculated. In addition, the degree of agreement between the participants was measured. Finally, based on the assessment results, answers to the research questions were presented.

Results

Descriptive Analysis

ST Analysis Based on Register and Genre

Register includes the dimensions of field, tenor, and mode. Field contains the subject and social action. In this regard, lexical 'Means' implied the existence of a specific lexicon that specifies that the ST belongs to computer science, for instance: "wireless networks", "CSMA", and "TinyOS". Syntactic 'Means' indicated the frequent use of passive voices such as: "is coupled", "have been devised", and "is then defined". Furthermore, it demonstrated frequent use of well-structured and complex sentences. Based on the textual means, a strong cohesion was gained through the use of the additive, adversative, alternative, causal, explanatory, and illative relations between clauses such as: "although", "thus", "so that", "but", "however", "not only", "but also", "as well as", and "therefore". Moreover, it manifested that theme dynamics was achieved by repetition of terminologies, use of different typography styles, font sizes, footnotes, anaphoric references, conjoined, clausal, and iconic linkage. Consequently, the ST analysis based on the field revealed that:

Table 3. ST profile: Field

Subject Matter	Social Action
Technical	Specific

Tenor covers the author's provenance and stance, social role relationships, and social attitude. Both authors' stances are as follows: Holger Karl is chairman of the Networks Research Group, at Paderborn University. Andreas Willig is a Professor of Computer Networking at the University of Canterbury, Christchurch, New Zealand. The authors wrote the ST in such a way that it does not relate to the world of emotion and literary works. The ST's style and content are innovative yet practical and enjoyable. The main attempt of the authors was focused on putting the reader in a situation where they feel that they are in the classroom and listening to the lectures of their instructors. The social attitude of the ST was formal and marked by impersonality, because it was written for the education and edification of the readers. In this regard, lexical means illustrated lack of using emotive and metaphoric expressions. Computer terminologies were defined clearly. Moreover, imperative terms such as "need to", "must be", and "has to" were heavily used. Syntactic means declared frequent use of compound and complex sentences. Authors also used subject noun phrases to add impersonal characters to the different components of networks. Moreover, the authors used illocutionary force statements to show their authority. Inclusive "we" were used to refer to the authors as network experts. Furthermore, in several cases, the pronoun "you" was used to evoke the imagination of the readers and enhance the persuasiveness of the text. Textual means demonstrated lack of foreground thematic structure to avoid the emotive effect. As a result, the ST analysis based on the tenor highlighted that:

Table 4. ST profile: Tenor

Author's Personal	Social Role Relationship	Social Attitude
Unmarked, Contemporary Educated Standard American English	Asymmetric	Formal

Mode contains the medium and participation. The ST was written to be read. Furthermore, the ST's medium is strongly informational, explicit, and abstract. In addition, the readers' reactions were never directly elicited, and their participation was not explicit. In this regard, lexical means manifested the absence of emotive lexical items, interjections, qualifying modal adverbial expressions, and other subjectivity markers which support the formal aspect of the ST. Syntactic means demonstrated the absence of elliptical clauses, contractions, anacolutha, and other spoken language signals such as "well", "you see", and "you know". Moreover, by using formal writing through passive voice sentences, the authors added impersonality to the ST. Textual means confirmed that the ST is full of links to related references and introduces correspondence references for further study. Thus, in accordance with the distinction between the types of "emic" and "etic" texts, the ST is etic. With these explanations, the ST analysis based on the mode asserted that:

Table 5. ST profile: Mode

Medium	Participation
Simple	Simple and etic

Statement of Function

Genre of the ST is technical-scientific and concentrates on different aspects of WSNs. Thus, its ideational function is strong, while the interpersonal function remains in the background. Regarding the field, the presence of technical expressions, long, compound, and complex sentences, repetition of key terms, use of cohesive devices, and absence of figurative language contribute to the ideational function. The presence of short clauses and phrases with simple structure, using different typography styles, and applying strong textual cohesion make the ST pleasant for readers which supports the interpersonal function. Regarding the tenor, there is no evidence of the emotional and intellectual stance of the authors, which denotes the ideational function. The asymmetrical social role relationship and formal social attitude amplify the ideational function. Furthermore, using the pronoun "we" illustrates the interpersonal function. Using the pronoun "we" helped authors build a collective relationship with readers and accordingly with the targeted academic community. Expressing rhetorical questions to evoke the readers' attention, highlights the interpersonal function. The features of the medium such as simple monologue, strongly informational, explicit, and abstract confirm the ideational function. Moreover, lack of overt participation with readers reveals the ideational function.

Identifying Covert Errors

Regardless of one mismatch, all aspects of the dimensions of the ST were preserved in the TT. The detected mismatch is a tenor mismatch between the authors' provenance and stance (instructors in American universities and authors of computer science textbooks) and that of the translator's (instructor in Iranian universities and Persian translator).

Since the authors and the translator are different persons, the existence of a mismatch between the authors' provenance and stance and that of the translator is natural. Moreover, this mismatch does not distort the purpose of the ST. Therefore, this difference should not be considered a mismatch.

Identifying Overt Errors

Overt errors refer to the mismatches of omission, addition, wrong selection, wrong combination, and cases of ungrammatically and dubious acceptability. In the following, several instances are introduced and discussed. It is necessary to state that in each excerpt, in addition to the discussed type of overt error, there may be other types of overt errors that are not addressed.

  − Omission

Omission errors are those missing parts that were not translated. In the following excerpt, the adverbs "considerably" and "substantially" were not translated. These adverbs are synonyms and have been defined as "much; a lot". Their suggested equivalents can be "خیلی؛ بسیار".

Excerpt 1: In some extreme cases, an entire sensor node should be smaller than 1 cc, weigh (considerably) less than 100 g, be substantially cheaper than US$1, and dissipate less than 100 μW.

ترجمه: در بعضی موارد افراطی، کل اندازه یک گره حسگر باید کمتر از 1CC، وزن آن کمتر از ۱۰۰ گرم و قیمتش کمتر از یک دلار آمریکا باشد. همچنین میزان اتلاف انرژی آن کمتر از μW 100 باشد.

— Addition

Addition errors occur when the translator adds extra elements that are not there in the ST. For instance, the adverb "البته" [of course] is not there in the excerpt 2.

Excerpt 2: The long read and write access delays of flash memory should be taken into account, as well as the high required energy.

ترجمه: البته باید تاخیر طولانی دسترسی خواندن و نوشتن حافظه‌های Flash و همچنین انرژی مورد نیاز زیادشان را نیز در نظر داشت.

— Wrong Selection

Wrong selection errors refer to using inappropriate equivalents or applying foreignization translation techniques such as calque and borrowing when sensible equivalents are there. In the following excerpt, although the adjective "excessive" means "greater than what seems reasonable or appropriate", it was translated into "بالا" which is a wrong selection mismatch. The term "بیش از اندازه" is suggested as its equivalence.

Excerpt 3: These processors are highly overpowered, and their energy consumption is excessive.

ترجمه: مصرف این پردازنده‌ها بشدت بالاست.

— Wrong Combination

Wrong combination errors refer to using a sequence of inappropriate equivalents. In excerpt 4, translating the term "old-fashioned mainframes" into "Mainframe کامپیوترهای قدیمی" is a wrong combination mismatch. The suggested equivalent is "ابر رایانه‌های قدیمی".

Excerpt 4: The most common form of information processing has happened on large, general-purpose computational devices, ranging from old-fashioned mainframes to modern laptops or palmtops.

ترجمه: رایج‌ترین شکل پردازش اطلاعات در وسایل محاسباتی همه‌منظوره و بزرگ، از کامپیوترهای قدیمی Mainframe گرفته تا لپ‌تاپ‌های مدرن یا تبلت‌ها، رخ داده است.

— Ungrammatically

Ungrammatical errors refer to clear breaches of the TL system. In the following excerpt, translating the article "the" in the phrase "the simple, direct communication…" into "یک ارتباط ساده و مستقیم …" is an ungrammatical mismatch. The phrase "ارتباطی ساده و مستقیم …" is suggested as an appropriate equivalent.

Excerpt 5: Because of this limited distance, the simple, direct communication between source and sink is not always possible.

ترجمه: به علت این محدودیت فاصله، برقراری یک ارتباط ساده و مستقیم بین منبع و سینک همیشه امکان‌پذیر نیست.

— Dubious Acceptability

Dubious acceptability errors refer to breaches of the norm of usage. In the following excerpt, using the term "دریافت‌کننده" as equivalent for "receiver" is a dubious acceptability mismatch. In Persian telecommunication engineering texts, using the term "گیرنده" is more prevalent.

Excerpt 6: A receiver has to offer certain services to the upper layers, most notably to the Medium Access Control (MAC) layer.

ترجمه: یک دریافت‌کننده باید سرویس‌هایی را به لایه‌های بالاتر به خصوص لایه MAC ارائه دهد.

Frequency of Occurrences of Overt Errors

The frequencies and the percentages of the detected overt errors are presented in the following table:

Table 6. Frequencies and percentages of detected overt errors

No.	Types of Overt Errors	Frequency	Percentage
1	Omission Mismatches	86	23.24
2	Addition Mismatches	26	7.03
3	Wrong Selection Mismatches	155	41.89
4	Wrong Combination Mismatches	29	7.84
5	Ungrammatically Mismatches	40	10.81
6	Dubious acceptability Mismatches	34	9.19
	Total	370	100

As can be found from the table 5, forty-one & eighty-nine hundredth percent (41.89%) of overt errors belonged to wrong selection mismatches, which may lead to conveying incorrect information to the readers. Twenty-three & twenty-four hundredth percent (23.24%) of overt errors belonged to omission mismatches, which may leave the readers confused and not knowing what to think or to do next. Ten & eighty-one hundredth percent (10.81%) of the overt errors belonged to ungrammatical mismatches. Incompatibility between tenses in ST and TT, changing roles of terms, wrong translations of articles and pronouns, spelling mistakes, punctuation errors, wrong collocation, and incorrect use of ellipsis are some of the ungrammatical errors that were observed in the TT. Nine & nineteen hundredth percent (9.19%) of overt errors belonged to dubious acceptability mismatches. Using informal expressions and inappropriate terms that are not common in the Persian language or academic style of writing are some of the dubious acceptability errors that were observed in the TT. Seven & eighty-four hundredth percent (7.84%) of overt errors belonged to wrong combination mismatches. These errors might occur because of using inappropriate equivalences or ignoring the rules of word collocation in the TL. Seven & three hundredth percent (7.03%) of overt errors belonged to addition mismatches. In most cases of addition errors, the extra elements that were inserted into the TT were neither necessary nor justifiable.

Statistical Analysis

Chi-Square Test

To find out whether there is a statistically significant difference between the frequencies of overt and covert errors on one side, as well as between different types of overt errors on the other side, the Chi-Square test was employed as follows:

Difference Between Frequencies of Covert and Overt Errors

Tables 6 and 7 demonstrate a statistically significant difference between covert and covert errors. Consequently, it can be stated that taking into account the rather high frequency of observed errors, the TT has poor translation quality.

Table 7. Observed and Expected Frequencies of Covert and Overt Errors

	Observed N	Expected N	Residual
Covert Errors	1	185.5	-184.5
Overt Errors	370	185.5	184.5
Total	371		

Table 8. Test Statistics

	Frequencies
Chi-Square	367.011[a]
df	1
Asymp. Sig.	.000
a. 0 cells (.0%) have expected frequencies less than 5. The minimum expected cell frequency is 185.5.	

Difference Between Frequencies of Different Types of Overt Errors

Tables 8 and 9 demonstrate a statistically significant differences between different types of overt errors at 95% and 99% probability levels. Consequently, it can be stated that the TT was translated overtly.

Table 9. Observed and Expected Frequencies of Different Kind of Overtly Errors

	Observed N	Expected N	Residual
Omissions Mismatches	86	61.7	24.3
Addition Mismatches	26	61.7	-35.7
Wrong Selection Mismatches	155	61.7	93.3
Wrong Combination Mismatches	29	61.7	-32.7
Ungrammaticality Mismatches	40	61.7	-21.7
Dubious Acceptability Mismatches	34	61.7	-27.7
Total	370		

Table 10. Test Statistics Result

	Frequencies
Chi-Square	208.822a
df	5
Asymp. Sig.	.000
a. 0 cells (.0%) have expected frequencies less than 5. The minimum expected cell frequency is 61.7.	

Inter-Rater Reliability

Based on the House's TQA criteria, researchers and raters assign a score out of 20 to each excerpt's translation. The degree of agreement in assigning scores to translations between researchers and raters according to Cronbach's alpha which is illustrated in the following table:

Table 11. Reliability Statistics

Cronbach's alpha	Cronbach's alpha Based on Standardized Items	N of Items
0.990	0.991	6

The degree of agreement between researchers and raters indicated that the research was performed without probable subjectivity and its results are reliable.

Answers to the Research Questions

Regarding achieved results from both theoretical and statistical analyses, answers to the research questions can be given as follows:

Question 1: How was the TT translated overtly or covertly?

Answer: By reading the TT, the readers recognize that what they are reading is not the original textbook, and they are reading a translated version of the original textbook. Furthermore, on one side, the most terminologies were directly transferred to the TT by using foreignization translation techniques in the form of borrowing, loaning, and word-for-word translation; however, sensible Persian equivalents were there. Since foreignization is SL-oriented and preserves the foreign flavor of the ST, using foreignization translation techniques demonstrates that the TT was faithfully translated into the ST (Mozaheb et al., 2021). It is worth mentioning that using such techniques demonstrates overt translation (Barkhordar & Fatemi, 2020). As a result, it can be concluded that the TT was translated overtly. On the other side, the results of Chi-Square statistical test revealed that there is a statistically significant difference between the two kinds of errors, i.e., covert and covert errors; as well as between the different types of overt errors. As far as the former is concerned, it can be claimed that taking into account the rather high number of observed overt errors, the TT has poor quality. Regarding the latter, it can be concluded that the TT was translated overtly rather than covertly.

Question 2: Which kinds of covert errors were made in the TT?

Answer: Only one situational dimension mismatch between the ST and TT was detected, which was a tenor mismatch between the authors' provenance and stance (instructors in American universities and authors of computer science textbooks) and that of the translator's (instructor in Iranian universities and Persian translator).

Question 3: Which kinds of overt errors were made in the TT?

Answer: All types of overt errors were observed in the TT. The frequency of each type of overt error is presented in Table 5.

Results and Discussions

The TT was translated by Mohsen Jahanshahi, a Professor of Computer Networking at the Islamic Azad University, Central Tehran branch. Although he has mastery and expertise on the ST subject, the TT has low translation quality. As a result, it can be concluded that the familiarity of the translator with the subject of ST does not mean that the translator can translate it appropriately. It emphasizes that the translator should also have knowledge of linguistics and be familiar with translation techniques. A similar conclusion was provided by Nida et al. (2023). They stated that to translate computer texts, the translators should know linguistics, at least about the unit of language. The reason is that wrong equivalences can occur with the change of language unit.

The ST is a textbook based on which the students must learn and work. Thus, it should be translated in a way that is readable and understandable for readers. However, the TT does not sound natural and idiomatic, because it is too faithful to the SL and does not tie to the TL. Being extremely faithful to SL, the translator forgot that a complicated sentence could be translated into a simple form. In addition, in several cases, the translator did not consider the preferred equivalents based on the context and selected the dictionary meanings. Besides, the translator omitted several meta-texts the authors used to make the text easy to follow. These omissions degraded the readability of the TT. Similar findings were reported by Nokkonen-Pirttilampi (2007) in TQA of computer texts from English to Finnish.

Since the translator preserved the ST's main idea and stance, the detected mismatch between the authors' provenance and stance and that of the translator's was not considered a covert mismatch. The same reasoning was provided by Halim (2017), and Kortman (2017).

Vast numbers of wrong selection errors and the overt kind of translation both indicate that TT has low quality. Furthermore, the presence of breaches of the target language system makes the TT unnatural and difficult to understand. These findings are in line with the previously reported results by Hosseinimanesh and Dastjerdi (2013).

Some translation theorists argue that TQA is an effort to fill the gap between translation theories and products (Meylaerts & Marais, 2023). This research attempted to take a humble step forward by considering the aforesaid gap. Considering the House's TQA model, the TT does not meet the requirements of academic translations and needs to be edited for subsequent publication. To edit the TT, cooperation of professional translators, computer specialists, and Persian editors is required.

Conclusion

This research attempted to shed light on assessing computer texts translation quality from English into Persian. In this regard, the quality for the only Persian translation of the book entitled "Protocols

and Architectures for Wireless Sensor Networks" was assessed based on House's TQA model. The assessment results revealed that Persian translation was translated overtly rather than covertly. Moreover, it had low translation quality. As a result, it does not fulfill the House's criteria, and could not be considered an adequate translation. Furthermore, the obtained results highlighted that to achieve an adequate translation of a computer text, mastery of the source and target language, as well as mastery of the subject matter of the text is needed. That is why translating computer texts is a hard task to do, and assessing their translation quality is even harder and more problematic.

To the best of the researchers' knowledge, a few attempts have been conducted in TQA of computer texts, especially from English to Persian. Therefore, this research is one of the pioneers in assessing the translation quality of computer texts. Due to the practicability of this research, it can be used in many respects, such as:

− It can be used as a schema in the TQA of technical texts, especially computer texts.

− It can be used in learning and teaching of technical texts translation, especially computer texts.

− It can be used by translators who want to improve the quality of their translation, especially the translation of computer texts.

Despite the significance of assessing the technical texts translation quality, especially computer texts, this field of translation studies is under-researched and discussed. As a result, this research opens room for further research, such as:

− Assessing the quality of the Persian translation for other textbooks in computer science to identify the common translation errors in the computer texts translation from English to Persian.

− Assessing the translation quality of the Persian translation based on quantitative TQA models such as SICAL (Larose, 1998), LISA QA (Welcom et al., 2022), and SAE J2450 (Bradley et al., 2022) and comparing the obtained results with results of this research.

− Assessing the translation quality of the Persian translation based on other qualitative TQA models such as Williams (2001), Baker (2018), Farahzad (2003), and Newmark (1993), then comparing the obtained results with results of this research.

− Assessing different technical texts translation quality translated by Machine translations, and providing constructive feedback to increase the learning speed of artificial intelligence of Machine translations. It is worth mentioning that providing constructive feedback which is helpful in Pattern Recognition to accelerate deep learning, needs the cooperation of experts in the fields of computational linguistics and Artificial Intelligence (Mondal et al., 2023).

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An Intertextual and Crosslinguistic Study of Versified Translation of Poetry

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Abstract

By employing insights from the theory of intertextuality (Bakhtin, 1981; Kristeva, 1980; Popovic 1990) and Farhazad's Model (2009), this research seeks to shed light on how a versified translation of a poem stands in intertextual relationship with other poems. Through a case study of the translation of "The Solitary Reaper" into Azerbaijani Turkish, the study aims to explore how the Turkish versified translation of this poem stands in intertextual relationship with other poems explicitly and implicitly. The results showed that the author's Turkish translation of "The Solitary Reaper" stands in an intertextual relationship with Turkish poetry of Shahriar, Zelimkhan Yaqub, Aliagha Vahid, Rowshan Zamir, Seyyed Azim Shairvani and Persian poetry of Shahriar on the one hand and English poem of Wordsworth on the other hand in terms of content and genre. Moreover, the translation of "The Solitary Reaper" is not the English ballad reproduced in Turkish, but a ghazal that quotes from and refers to Wordsworth's ballad intertextually. In the second attempt, some translations from and into Persian and Azerbaijani Turkish are provided to carry out a crosslinguistic analysis. The results of the paper showed that the themes of poems play a key role in translation. Religious or political poems need different strategies to convey the associated themes. For instance, in the religious poem examined in this study, using loan words to convey the religious themes properly is one of the strategies used by the translator while in the political poem of Ashraf, transferring the harsh tonality of the Turkish poem into Persian is the strategy applied by the translator through phonological transfer to show the political context of the poem in the poet's revolutionary era.

Keywords: Intertextuality, The Solitary Reaper, Versified Translation, Azerbaijani Turkish Poetry

Introduction

There are a number of approaches to translating poetry and views on the possibility of poetry translation show a broad spectrum. Some believe in satisfactory translation of poetry (Santos, 2000) while others believe that poetry is untranslatable (Jakobson:, 1959). One of the scholars who proves that poetry is translatable is Andre Lafevere. According to Lafevere (1975), there are seven methods for poetry translation: phonemic translation, literal translation, metrical translation, verse-to-prose translation, rhymed translation, free verse translation, and interpretation. The main purpose of the present study is on versified translation which focuses on creating a poem in target language. Unlike literal translation, versified translation lays emphasis on conveying both content and form. You can probably think of numerous poems in Persian, for instance, which are versified translations of Islamic themes derived from Quran and hadith. (چنین گفت پیغمبر راستگوی/ ز گهواره تا گور دانش بجوی) is a translation of hadith. But (العلم السطان) is very close in meaning to (توانا بود هر که دانا بود) and (اطلبو العلم من المهد الی اللحد) sometimes the poem itself is a translation of another poem like (نورفشانی است غرض از چراغ/ بهر تفرج بود آیین باغ) which its first line is a translation of the first part of this poem by Shakespeare: 'Torches are made to light, jewels to wear'. In the same vein, (دوستا مروّت ائتمهلی دوشمن ایله کئچینمه لی) is a translation of this line of Hafiz: (با دوستان مروت، با دشمنان مدارا). Versified translation has both weak and strong points. The main weakness of this type of translation is that the translator needs to be a poet. That is, only poets can create these beautiful pieces. Its strong points, on the other hand, lie in creating a POEM in target language and balancing content and genre in source language with target language.

One of the key elements in analyzing translation of poetry is that of intertextuality. The present study aims to analyze translating poetry from this perspective. Specifically, this research draws on the intertextual framework proposed by Farahzad (2009) to show how a translated poem refers to and quotes from other poems. That is, the paper uses insights from the theory of intertextuality (Bakhtin, 1981; Kristeva, 1980; Popovic, 1990) and Farhazad's Model (2009) in order to explain the nature of the relationship between the source poem and the target poem. It shows how two poems (both the base poem and the translated one) stand in an intertextual relationship with one another. It also shows how the metatext (translated poem) repeats the prototext (base poem) in terms of content and sometimes in terms of form without being limited to it. To this end, we need to analyze translation of poems crosslinguistically and the current paper seeks to address versified translation into and from Turkish, Persian and English.

The primary focus of this investigation involves the translation of William Wordsworth's "The Solitary Reaper" and E. A. Housman's 'Loveliest of trees, the cherry now' into Azerbaijani Turkish. In addition to these two translations, two other translations from Persian into Turkish (Velaei's Azerbaijani Turkish translation of Shariar's 'Ali ey homaye rahmat' and my own translation of Shahria's 'Amadi janam be ghorbanat vali hala chera') and one translation from Azerbaijani Turkish into Persian (Ashraf's translation of Sabir's poem) will be presented and discussed to carry out a crosslinguistic analysis. By employing Farahzad's intertextual definition of poetry translation, a comprehensive analysis of the translated poems is presented. This study aims to shed light on how a versified translation of a poem stands in intertextual relationship with other poems. In line with this aim, the following research questions will be considered:

— Which poems stand in intertextual relationship with my Turkish translation of Wordsworth's 'The Solitary Reaper'?
— How do the presented poems quote from and refer to the original poems in terms of content and genre?

Literature Review and Theoretical Considerations

According to Roman Jakobson, there are three kinds of translations: Intralingual translation or rewording, Interlingual translation or translation proper and Intersemiotic translation or transmutation. To Jakobson, in most cases the translator 'recodes and transmits a message received from another source' while translating and 'no lack of grammatical device in the language translated into makes impossible a literal translation of the entire conceptual information' and in case of grammatical absence, its meaning 'may be translated into this language by lexical means'. But one of the most controversial issues regarding translation is poetry translation. To Jakobson, poetry is untranslatable and 'only creative transposition is possible' and the main feature of the poem which is not translatable is the poetic form (Jakobson: 1959).

The theory of heteroglossia by Bakhtin which is called 'intertextuality' by Kristeva, is seen in Bakhtin's well-known quotation, "Each word tastes of a context and contexts in which it has lived its socially charged life; all words and forms are populated by intentions" (Bakhtin, 1981, p. 293). Kristeva proves that 'a text is not an isolated piece, but a permutation of texts in which several utterances taken from other texts intersect and neutralize one another'. According to Kristeva, all texts are 'constructed as a mosaic of quotations; any text is the absorbtion and transformation of another'(cited in De Nooy, 1998, p. 270). Popovic consideres translation as a case of metacommunication and introduces the terms 'prototext' and 'metatext' as alternatives to 'source text' and 'target text' (cited in Farahzad, 1990). Fairclough (1995) sees any text as part 'repetition' and part 'creation'. That is, there is no beginning or end to any text as Bakhtin says, but there are endless connections and references to other texts (Farahzad, 1990). An example of intertextuality is shown in figure 1:

دوستا مروّت ائتمه‌لی دوشمن ایله کئچینمه‌لی / قایدا بودیر، حئیف دگیل بشر یولون آشیب چاشا؟

Shahriar's poem (in Turkish)

آسایش دو گیتی تفسیر این دو حرف است/ با دوستان مروت، با دشمنان مدارا

Hafiz's poem (in Persian)

غمخواری دوستان خدا را/ دلداری دشمنان مدارا

Sadi's poem (in Persian)

دار عدوّک و أخلص لودودک تحفظ الاخوّة و تحرز المروّة

Figure 1. A Crosslinguistic Example of Intertextuality in Turkish, Persian, and Arabic

As seen, Shahriar's poem (دوستا مروّت ائتمه‌لی دوشمن ایله کئچینمه‌لی) is a translation of a line by Hafiz (با دوستان مروت، با دشمنان مدارا). Hafiz himself borrowed this theme from Sadi (غمخواری دوستان خدا را/ دلداری دشمنان مدارا).

Sadi has alluded this poem to a hadith from Imam Ali (دار عدوّک و أخلص لودودک تحفظ الاخوّة و تحرز المروّة). This example shows that there may be endless connections and references to other texts in a given poem.

Using intetextuality introduced by Kristeva and later Popovic and Fairclough's classification of text, Farahzad points out that translation is an intertextual practice and she introduces an intertextual model of translation. According to her, there are two levels of intertextuality: Local (intralingual) level: the prototext relates to all other texts appearing in its own language. Global (interlingual) level: the prototext is translated and relates through the metatext to all texts written in all languages, in terms of content and genre.
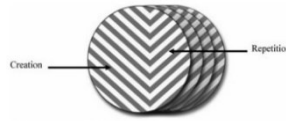

Figure 2. The Prototext in Intralingual Level
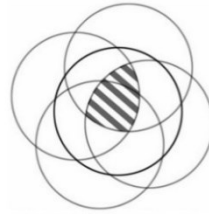
Figure 3. The Prototext and its Metatexts in Different Languages

According to Farahzad, every time a prototext is translated, it moves from one intertextual and socio-historical context to another, losing parts of its properties in favor of those of the new context it is being situated in.

Procedure

In this study, Farahzad's model of translation will be used to analyze the studied versified translations. As an initial step, I will provide my own translation of Wordsworth's 'The Solitary Reaper' into Azerbaijani Turkish and then, I will show how my translation refers to and quates from other poems in Turkish and Persian. In addition to this poem, I will also translate E. A. Housman's 'Loveliest of trees, the cherry now' and 'The Lake Isle of Innisfree' by William Butler Yeats into Azerbaijani Turkish. Then, some translations from Persian and Turkish will be presented and discussed. Finally, based on the theoretical model, concluding remarks will be presented.

Results and Findings

Versifed Translation of Poetry (from English into Turkish)

'The Solitary Reaper' is one of the most popular lyric poems in English written by the English well-known Romantic poet William Wordsworth that was published in 1807. This ballad comprises four stanzas. In this section of the paper, Azerbaijani Turkish translation of Wordsworth's 'The Solitary Reaper' is presented:

Table 1. Turkish Translation of 'The Solitary Reaper' (Biçinci qız)

Wordswoth's Base poem	Turkish Translation
Behold her, single in the field, Yon solitary Highland Lass! Reaping and singing by herself; Stop here, or gently pass! Alone she cuts and binds the grain, And sings a melancholy strain; O listen! for the Vale profound Is overflowing with the sound.	باخ نه گؤزل صحنەدی: چمنده سئیره چیخان «اسکاتلندلی» سوبای قیز! تک دایانیبدیر بو آن! هم اوت بیچیر، هم اوخور اؤز-اؤز ایله آلچاقدان! سسسیز سوووش یا کئچ گئت، یا تماشایا دایان! اؤل بیچیر بوغدانی، سونرا ییغیر بیر باغ اوت! حزین اوخور ماهنیسین، نغمه گلیر چوخ فغان! گل قولاغ آس سسینه، داغ-درەلر دولوبدو اونون گؤزل سس ایله! اولارمی اوندان دویان!؟
No Nightingale did ever chaunt More welcome notes to weary bands Of travellers in some shady haunt, Among Arabian sands: A voice so thrilling ne'er was heard In spring-time from the Cuckoo-bird, Breaking the silence of the seas Among the farthest Hebrides.	ایستی قوملوق صحرادا، یورغون یولچو کروانلار، اوتورسالار کؤلگەده، آغاج آلتدا بیر زمان، هئچ بولبولون نغمەسی، گؤزل قیزین سسی تک، او کروانی اوخشاماز! گل بو سؤزه سن اینان! بو قیز سسی سیندیرار دنیزلرین سکوتون، اوزاق «هئبرید» آدالار ایچره سسی قووزانان! اونون سسی بهاردا قوقو قوشون سسیندن، داها خوشدور! بئله سس، ائشیتمەییب هئچ انسان!
Will no one tell me what she sings?— Perhaps the plaintive numbers flow For old, unhappy, far-off things, And battles long ago: Or is it some more humble lay, Familiar matter of to-day? Some natural sorrow, loss, or pain, That has been, and may be again?	کیمسه منه سؤیلەسین: بو قیز نه دیلده اوخور؟ بلکه شکایتچیدی کهنه سؤزدن! الامان! بلکه ده سؤزلر اوخور کدر، ایتگی، آغریدان یادا اوخور دؤیوشدن، گؤرن آلله بو جیران!؟ هرنه اوخورسا بو قیز، قوی اوخوسون، بیچسین اوت!
Whate'er the theme, the Maiden sang As if her song could have no ending; I saw her singing at her work, And o'er the sickle bending;— I listened, motionless and still; And, as I mounted up the hill, The music in my heart I bore, Long after it was heard no more.	گویا سؤزو توکنمیر، وار هلەده همچنان! دوزدو کئچیبدی ایللر، اؤل گؤروشدن آمما، جینگیلدەییر قولاغدا، اونون سسی هر زمان! «ویلیام» دئیەن سؤزلری «سهند اوغلو» یاراتسین دئمک «تبریز» «زنجان»دا، ایندی اوخور بو ترلان!

To provide an intertextual analysis of my translation, the poems that came to my mind while translating this ballad will be mentioned here. The opening line of Wordsworth's ballad (behold her single in the field) reminds me of Zelimkhan Yaqub's following stanza: بیر گؤزل چیخاندا چمنه، دوزه/ فیکیر وئر یاناغا بیر گؤزل چیخاندا چمنه، دوزه ,The first line of this stanza نظر سال اوزه/ گؤزللیک باخارمی ایرییه-دوزه؟/ دئمه که ایریدی! قاشدا گؤزلدی! (When a beautiful girl is in the field) depicts the same image which is narrated by Wordsworth. In this line, the verb چیخاندا (when s/he climes up) is the word I chose to translate Wordsworth's image. It is worth noting that the verb چیخماق (to climb/ to set off) has also been used by other poets in Azerbaijani Turkish poetry. Aliagha Vahid, for instance, in one of his ghazals used the same verb: چیخ

Also, Shahriar, in one of his well-known poems, چمن سئیرینه بولبوللر ئولور دردیندن/ خسته عاشیقلرین روحونو گولدور تزله!
used this verb: سن بو مهتاب گئجەسی، سئیره چیخان بیر سرو اول/ اذن وئر منده دالینجا سورونوب سایه گلیم!

An interesting point is that Mehdi Rowshazamir, Professor of French language and literature who was Shahriar's close freind and wrote an introduction to Shahriar's *Heydar Babaya Salam*, in one of his poems entitled (شیخ صنعان و تامارا) has written a nazira to Shahriar's above-mentioned poem The point is:سن گلنده بازارا، هامی تماشایه دورار/ نه اولار بیر قویاسان منده تماشایه گلیم! (Rowshanzamir, 2000, pp. 241-244) که دورار (stands to watch) is a verb that is very close in meaning to Wordsworth's 'stop here' in 'Stop here, or gently pass' line. So, I chose it. An intriguing point is that Rowshanzamir himself acknowledges that he had Shahriar's following Persian poem in mind when writing his poem: (کار گل زار شود گر تو به گلزار آئی!/ نرخ یوسف شکند چون تو به بازار آئی! Rowshanzamir, 2000, p. 243). It can be argued that to translate an English poem into Turkish, I have used some Turkish poems explicitly and a Persian poem implicitly which shows deliberate/latent intertextuality nature of this translation. At this point we might ask, What poems had indirect influences on me when I wanted to translate this poem? If I think more about the images related to چیخماق (set off) and تماشا (watch) verbs in Turkish ghazals, for instance, I will remember some poems from Aliagha Vahid, Shahriar and Seyyed Azim Shirvani which are shown in the following table:

Table 2. Poems with Indirect Influence While Translating the Opening Lines of 'The Solitary Reaper'

No.	Poet	Poem
1	Aliagha Vahid	چیخ تماشایا خصوصا خزرین ساحلینه/ باغ جنت داها تعریفه نه حاجت باکیدا
2	Shahriar	اذن وئر توی گئجەسی مندە سنه دایه گلیم/ ال قاتاندا سنه مشاطه تماشایه گلیم
3	Aliagha Vahid	ایستەدیم بیرده تماشا ائلەییم گول اوزونو/ گؤر نه ظالمدی منه وئرمەدی امکان زولفون!
4	Seyyed Azim Shirvani	چکمه ای دوست! بو گون دامن صحرایا منی/ یوخدور اول ماه، آپارما بو تماشایا منی

That is, while translating this part of the poem, I did not think about these poems but since I had read them before, they might influence my vocabulary choice indirectly. In other words, my previous studies on Turkish literature play a key role in the way I translate 'The Solitary Reaper' from English into Turkish. This intertextuality influence is either deliberate (when the first line of Wordsworth's poem reminds me of Zelimkhan Yaqub's mentioned poem) or latent (when I used the (چمنده سئیره چیخان) clause after having studied some poems from Aliagha Vahid, Shahriar, Roshanzamir and Seyyed Azim Shirvani).

In another line of my translation, I have alluded to another line of Shahriar. While translating 'Breaking the silence of the seas/ Among the farthest Hebrides.', I remembered Shahriar's (باخ بو درین بو قیز سسی سیندیرار دنیزلرین سکوتون/ اوزاق «هئبرید» آدالار) and I wrote: (سکوته سحر، هانسی نوار/ ظبط ائلەیه بیلر بئله بیر جاودان سسی؟ باخ بو درین سکوته سحر) *Bax bu dərin sükutə səhər* (look at this deep silence of dawn) and wrote (بو قیز سسی سیندیرار دنیزلرین سکوتون) *Bu qız səsi sındırar dənizlərin sükutun* (this girl's voice breaks the silence of the seas). An interesting point is that the alliteration used by Wordsworth (repetition of /s/ sound in "Breaking the **s**ilen**c**e of the **s**eas") has been created in my translation as well (repetition of /s/ sound in "Bu qız **s**ə**s**i **s**ındırar dənizlərin **s**ükutun"). In addition to the mentioned intertextual relations, two more allusions to Shahriar's poem can also be considered. The first one refers to the translation of 'The music in my heart I bore,/ Long after it was heard no more'. When I read this line and wanted to translate it, it reminded me of the second line of this perfect beyt of Shahriar: انسان قوجالمیش اولسا، قولاغلار آغیرلاشار/ سانکی یازیق قولاغدا گورولدور زمان سسی! So, I translated it as (دوزدو .Morover, since I am influenced by this ghazal of Shahriar, I even used its opening line (کئچیبدی ایللر اؤل گؤروشدن آمما/ جینگیلدەبیر قولاغدا اونون سسی هر زمان صبح اولدو، هر طرفدن اوجالدی اذان سسی/ گویا گلیر ملائکلردن قرآن سسی) . I used it

while translating 'Whate'er the theme, the Maiden sang/ As if her song could have no ending;/ I saw her singing at her work,/ And o'er the sickle bending;' and provided this translation: (هر نه اوخورسا بو قیز،
قوی اوخوسون بیچسین اوت/ گویا سؤزو توکنمیر، وار هله‌ده همچنان)

To sum up, the structure of my translation is modeled after contemporary Azerbaijani Turkish ghazal especially Shahriar's 'Zaman səsi' with the opening lines (صبح اولدو، هر طرفدن اوجالدی اذان سسی/ گویا گلیر ملائک‌لردن
قرآن سسی). There are 5 examples of deliberate intertextuality in the discussed translation and there are also some examples of latent intertextuality which will not be discussed in detail in this study. Moreover, this translation contains some form of reference to some works of the past in both Turkish and Persian poetry. It can be argued that while translating a poem from any language into Turkish, the more I allude to Turkish poetry, the more successful the translated poem will turn out to be. Moreover, there are some differences between what Wordsworth has said and what I have written. For instance, in the last stanza, the poet says as he walked on, up a hill, he carried her lovely music in his heart and he still does, long after he stopped hearing it. In translating this part of the poem, I made two changes. First, I used 'ear' instead of 'heart' to carry her lovely music, second, I translated it as if 'some years have passed' and the poet can still hear her voice. These two changes in my translation can be seen as my individual literary and linguistic preferences.

Unlike the discussed translation, sometimes I only create a new poem in my mother tongue without considering any other poem when I want to translate. Take E. A. Housman's 'Loveliest of trees, the cherry now' as an example. While translating this poem I did not allude to any poem in Turkish.

Table 4. Turkish Translation of 'Loveliest of Trees, the Cherry Now' (Albalı aqacı)

E. A. Housman's Base Poem	Turkish Translation
Loveliest of trees, the cherry now Is hung with bloom along the bough, And stands about the woodland ride Wearing white for Eastertide. Now, of my threescore years and ten, Twenty will not come again, And take from seventy springs a score, It only leaves me fifty more. And since to look at things in bloom Fifty springs are little room, About the woodlands I will go To see the cherry hung with snow.	سئویملیدیر بیزیم باغدا آلبالی گول آچیبدیر قول-بوداغی خیردالی آغ گئیینیب بایرام ایچون بزنیب صف باغلاییب مئشه یولوندان انیب وئرسه الله عومور منه یئتمیش ایل قیرخی کئچیب، اوتوز قالیب، بونو بیل: چون باهاردا، ذوق آلماغا، اوتوز یاش گول چیچکدن، آز زماندی، آی یولداش، من گئدیرم! یوللار اولوب باخمالی آغ بورونوب قاریاغالی آلبالی

The moral of this poem is that one should not waste their time on things that do not please them. Houseman details the speaker's age. The speaker is twenty years old and the poet points out that the rest of his/her life (fifty years) is very short and he needs to spend all the time he can look at the tree he loves. In translating this poem, I made two changes in the second stanza. I changed the age of the speaker to forty since I am about forty years old at the moment. The second change deals with the number of lines. I translate the whole stanza (four lines) in one beyt (two lines). These two changes in my translation can be seen as my individual worldview on the one hand and my literary and linguistic preferences on the other. In other words, to me, it would not make sense to be faithful to the

original poem completely. That's why I sometimes make some alternations of detail, arrangement, and number of lines in translating a poem which I believe is the spice of every successful poetic translation.

In another example, I just alluded to one line of Shahriar when I wanted to translate 'There midnight's all a glimmer, and noon a purple glow' in 'The Lake Isle of Innisfree' by William Butler Yeats.

Table 5. Turkish Translation of 'The Lake Isle of Innisfree'

William Butler Yeats' base poem	Turkish Translation
I will arise and go now, and go to Innisfree, And a small cabin build there, of clay and wattles made; Nine bean-rows will I have there, a hive for the honey-bee, And live alone in the bee-loud glade.	دوراجام من اباغا، اوز توتاجام کنده ساری گئدهجم دام ایشلهیم چای غیراغین باش یوخاری اکهجم بئش-اون قاریق لوبیا، سورا دینجهلهجم آری‌لار ویزیلداسین! ساخلایاجام خیلی آری!
And I shall have some peace there, for peace comes dropping slow, Dropping from the veils of the morning to where the cricket sings; There midnight's all a glimmer, and noon a purple glow, And evening full of the linnet's wings.	یاغاجاق صلح و باریش، سسلهنهجک جیرجیراما آچاجاق پرده اوزوندن سحرین، قویسا تاری گئجهلر بوردا گوموشدندی گونوز سانکی قیزیل آخشامی قوشلار اوچار قانادلارین رنگی ساری
I will arise and go now, for always night and day I hear lake water lapping with low sounds by the shore; While I stand on the roadway, or on the pavements grey, I hear it in the deep heart's core.	گزهجم ساحلی من، هم گئجهنی هم گوندوزو ائشیدهم دنیز سسین، سس سالاجاق چای آخاری دایانیب ایندی ایسه ماشین یولوندا سکو دا دئدیگیم صحنه ایتیر، آمما اؤرکده قالاری

In one stanza of his well-known poem called 'Sahadim', Shahriar wrote: (نه قیزیلدان، گئجهلر اوردا گوموشدندی) گونوزلر!/ نه زمرد کیمی باغلاردی، نه مرمر کیمی دوزلر!/ نه ساری تئللی اینک‌لر، نه آلاگؤزلو اؤکوزلر/ آی نئجه، آی کیمی اوزلر! I used the first line and wrote: (گئجهلر بوردا گوموشدندی گونوز سانکی قیزیل). The rest of this translation has nothing to do with other poems in Azerbaijani Turkish. This poem is one of the regional poems of Yeats. 'Innisfree' is a small island in Ireland where Yeats spent time as a child. Yeats wants to leave his life and move to Innisfree. He will buid his own home, grow beans and keep a hive of honeybees. In my translation, I want to leave my life in the capital city Tehran and move to my village called Sahand located in Zanjan where I spent my childhood and I left when I was just seven. I will grow beans and keep a hive of honeybees.

Versifed Translation of Poetry (from Persian into Turkish)

Seyed Nasir Velaei has translated Shahriar's Persian 'Ali ey homaye rahmat' into Turkish (Velaei: 1395).

Table 6: Turkish Translation of 'Ali Ey Homaye Rahmat'

Translation (in Turkish) by Velaei	Base poem (in Persian) by Shahriar
علی آللاهین نشانی، نئجه اوخشوران همایه	علی ای همای رحمت تو چه آیتی خدا را
که سالیبسان ایندی کؤلگه قانادینلا ماسوایه	که به ماسوا فکندی همه سایة هما را
گر ئورک تانیرسان الله، هامیسین علی ده باخ گؤر	دل اگر خداشناسی همه در رخ علی بین
که اونیله تاپدیم الله، اولا آند او کبریایه	به علی شناختم من به خدا قسم خدا را
هر ایکی جهانی گزسن، گؤره بیلمرهن فنانی	به خدا که در دو عالم اثر از فنا نماند
علی‌نین الی چاتاندا، سر چشمة بقایه	چو علی گرفته باشد سر چشمة بقا را

مگر ای سحاب رحمت، یاغاسان که یوخسا دوزخ	مگر ای سحاب رحمت تو بباری ارنه دوزخ
وورار اود شرار-قهری او زماندا ماسوایه	به شرار قهر سوزد همه جان ماسوا را
دور اباقه یوخلو مسکین! چال علی قاپیسین ایندی	برو ای گدای مسکین در خانة علی زن
که باغیشلایار کرمدن اوزوگون او شه گدایه	که نگین پادشاهی دهد از کرم گدا را
علی دن سووای سفارش کیم ائدر: اوغول بو قاتل	بهجز از علی که گوید به پسر که قاتل من
چون اسیرایدی الیزده، یئتیشین او بینوایه	چو اسیر توست اکنون به اسیر کن مدارا
علی دن سووای اوغول کیم گتیره ابولعجایب	بهجز از علی که آرد پسری ابوالعجائب
که اولا اؤزو مُعرِف شهدای کربلایه	که علم کند به عالم شهدای کربلا را
هامی پاکباز ایچینده، باشا کیم یئتیردی عهدین؟	چو به دوست عهد بندد ز میان پاکبازان
کیم علی کیمین جهاندا، عمل ائیله‌دی وفایه؟!	چو علی که می‌تواند که بهسر برد وفا را
اونا من دئیه‌مم الله، نه اونون کیمین بشر وار	نه خدا توانمش خواند نه بشر توانمش گفت
اولورام باخاندا حیران، شه ملک لافتی‌یه	متحیرم چه نامم شه ملک لافتی را
گتیر ای نسیم-رحمت توزو یار گزهن دیاردان	به دو چشم خون‌فشانم هله ای نسیم رحمت
که قانا باتان گؤزوم تئز، چاتا بلکه توتیایه	که ز کوی او غباری به من آر توتیا را
او امیدیلن که شاید یئتیره مزار-یاره	به امید آن که شاید برسد به خاک پایت
اؤره‌گیمده چوخ یانیقی سؤزو وئرمیشم صبایه	چه پیام‌ها سپردم همه سوز دل صبا را
فقرا دعا ائدنده، آقا جان، قضانی دؤندهر	چو تویی قضای‌گردان به دعای مستمندان
که قضانین آفتینده جانی دوشمه‌سین بلایه	که ز جان ما بگردان ره آفت قضا را
نئجه نی کیمی نوایه گلیم ایندی آبریلیقدان	چه زنم چو نای هردم، ز نوای شوق او دم
که «لسان غیب» یاخشی گتیره نی‌یی نوایه	که لسان غیب خوشتر بنوازد این نوا را
گئجه‌لر منیم امیدیم بودو صبحدم نسیمی	همه شب در این امیدم که نسیم صبحگاهی
که یارین پیام لطفون یئتره بو آشنایه	«به پیام آشنایی بنوازد آشنا را»
گئنجه‌یاری «شهریار» تک، گل ائنیت او حق قوشوندان	ز نوای مرغ یا حق بشنو که در دل شب
اورهگین غمین دئینده چاتاسان شه ولایه	غم دل به دوست گفتن چه خوش است شهریارا
دئ «ولایی» تورکو یازسین، بیزه «شهریار» یازاندان	
که علی الی نوانی، یئتیره بو بینوایه	

'Ali ey homaye rahmat' has been translated into Turkish several times and Velaei's translation is one the best literary pieces. If we cast only a superficial glance at this translation, it becomes clear that Velaei has borrowed the Persian/Arabic qafiyahs of Shahriar. The main feature of his translation is his faithfulness to the Persian poem and its loanwords in qafiyahs. The main reason for this degree of faithfulness is the popularity of this poem among Iranians. According to Iranica, Shahriar's 'Ali ey homaye rahmat' is a highly passionate and extremely popular poem in praise of Imam Ali (a.s.), the first Shiite Imam (Ābedi: 2015). Shariar expressed his thoughts in Persian and to convey his thoughts in Turkish, the translator's task is difficult. Maybe, the easiest choice is what the translator has done: choosing the original qhafiyas. It should be noted that most of the qafiyahs in the Persian poem are Arabic because the theme is religious and the translator has applied Shariar's strategy in choosing qafiyahs. Of course, in some parts, the translator uses a complete Arabic-Peraian clause in his translation as in سر چشمه بقا, ای نسیم رحمت, مگر ای سحاب رحمت which is not common in Modern Azerbaijani Turkish ghazal. It may have two reasons. First, the translator's faithfulness to the theme or the poet himself and second, the difficulty of finding proper qafiyahs in Turkish and I believe that the latter is the case.

The translator's faithfulness to the religious theme of the poem can be seen in his linguistic choice. He addresses Imam Ali (a.s.) directly in the following beyt: (فقرا دعا ائدنده، آقا جان، قضانی دؤندهر/ که قضانین آفتینده جانی دوشمه‌سین بلایه). In the first line, he addresses his Imam by adding an interjection: (آقا جان). This

sentence is used in the religious context of Azerbaijani Turkish language mostly by maddahs (dirge singers) and religious speech givers.

I had the same problem when I wanted to translate Shahriar's 'Amadi janam be ghorbanat' Persian ghazal into Turkish. What follows is the translation of the first four lines of this poem:

Table 7. Turkish Translation of Shahriar's Persian Poem

Translation (in Turkish)	Base Poem (in Persain) by Shahriar
گلمیسن، آغرین آلیم! آمما دئنن ایندی نیه!؟	آمدی جانم به قربانت ولی حالا چرا؟
ایندی که غم، قوجالیق، درد، جانیما سیندی نیه!؟	بی‌وفا حالا که من افتاده‌ام از پا چرا؟
نوشدرمانسان گؤزلیم! آمما حاییف سهراب اؤلوب!	نوشدارویی و بعد از مرگ سهراب آمدی
آ ظالیم! تئز گلجه‌یدین! گئج اولوب! ایندی نیه!؟	سنگ‌دل این زودتر می‌خواستی حالا چرا؟

While translating the above-given poem, in addition to conveying the meaning, my main concern was finding proper Turkish qafiyahs. Since I used (نیه) as radif which is a proper translation of the Persian (چرا) and (ایندی) as the first qafiyah which is the translation of (حالا) in Persian, I needed to choose words which would be rhymed with (ایندی) in next lines as qafiyahs. The second qafiyah (سیندی) is an apt choice, at least for me, and the third qafiyah is the repetition of the first qafiyah which is the same as the base Persian poem. Since I could not find proper ghafiays to continue my translation, I skipped the translation.

Versifed Translation of Poetry (from Turkish into Persian)

In another case which is a political poem, in addition to transferring both the theme and the form, even the tone of the poem has been transferred from Turkish into Persian.

Table 8. Ashraf's translation from Sabir (Shahiditabar: 2023 a, b)

Translation (in Persian) by Ashraf	Base Poem (in Turkish) by Sabir
دست مزن! چشم! ببستم دو دست!	گؤرمه! باش اوسته! یومارام گؤزلریم!
راه مرو! چشم! دو پایم شکست!	دینمه! مطیعم! کسه‌رم سؤزلریم!
حرف مزن! قطع نمودم سخن!	بیر سؤز ائشیتمه! قولاغیم باغلارام!
نطق مکن! چشم! ببستم دهن!	گؤلمه! پکی! شام و سحر آغلارام!
هیچ نفهم! این سخن عنوان مکن!	قانما! باجارمام! منی معذور توت!
خواهش نافهمی انسان مکن	بؤیله‌جه تکلیف محالی اونوت!

As seen, the content has been successfully transferred into Persian. Moreover, regarding the syntactic structures of both Turkish and Persian poems, it can be said that to convert the affirmative verb (*gör*= 'see' in Turkish and *dast bezan*= 'touch' in Persian) into a negative verb, both Turkish and Persian poets have used a negative affix (-mə in Turkish, ma- in Persian). In other words, both poems have the following syntactic structure in each line:

Number of sentence: three (گؤرمه + باش اوسته + یومارام گؤزلریم) (دست مزن + چشم + ببستم دهن)

Sentence 1: affirmative verb + negative affix (گؤر + مه) (دست زن + م-ô)

Sentence 2: agreement (باش اوسته) (چشم)

Sentence 3: subject drop + verb + plural noun (یومارام + گؤزلریم) (ببستم + دو دست)

That is, in addition to transferring the content, the Turkish syntactic structure of Sabir's poem has also been transferred into the Persian poem of Ashraf; each line in both poems contains three sentences and the first sentence contains an affirmative sentence which has been transferred into a negative one. A meticulous study of the translated poem shows that even the tone of Turkish has been successfully transferred into Persian. This is done through the repetition of /s/, /ʃ/ and /t/ sounds in (دست، چشم، بست) on the one hand and using a cluster of voiced sounds in (ببستم دو دست) /bebæstæm do dæst/ (12 out of 14 sounds are voiced in this cluster) on the other. These two features are seen in the Turkish poem. (گؤرمه)/qörmæ/ contains five voiced sounds and (باش اوسته) contains /s/, /ʃ/ and /t/ sounds which are being created in the Persian poem as well.

Discussion and Conclusion

The primary focus of this investigation involved the translation of William Wordsworth's "The Solitary Reaper", E. A. Housman's 'Loveliest of trees, the cherry now' and 'The Lake Isle of Innisfree' by William Butler Yeats into Azerbaijani Turkish and one of the main goals of this paper was to study how a versified translation of a poem stands in intertextual relationship with other poems. Our data suggests that even the theme of the poem plays a key role in translation. Religious or political poems need different strategies to convey the associated themes. For instance, in the religious poem discussed in this study, using loam words to convey the religious themes properly is one of the strategies used by the translator while in the political poem of Ashraf, transferring the harsh tonality of the Turkish poem into Persian is the strategy applied by the translator through phonological transfer to show the political context of the poem in the poet's revolutionary era. About my own translation, since the English poem is romantic, I have alluded to some romantic themes and lines from some Azerbaijani Turkish poets. When, reading the first four lines of my translation, for instance, (باخ نه گؤزل صحنه‌دی: چمنده سئیره چیخان/ اسکاتلندلی سوبای قیز! تک دایانیب‌دیر بو آن!/ هم اوت بیچیر، هم اوخور اؤز-اؤز ایله) , (آلچاقدان!/ سس‌سیز سوووش یا کئچ گئت، یا تماشایا دایان!), no one can think of it as translation except for the word (اسکاتلندلی) (Scottish). When reading these lines, it seems that you are reading an Azerbaijani Turkish poem and this can be argued intertextually. My Turkish poem stands in an intertextual relationship with the Turkish poetry of Shahriar, Zelimkhan, Aliagha Vahid, Rowshan Zamir, Seyyed Azim Shairvani and Persian poetry of Shahriar on the one hand and Wordsworth's English poem on the other hand in terms of content and genre. That is, my translation is not The English ballad reproduced in Turkish, but a metatext (a ghazal in this case) which quotes from and refers to Wordsworth's ballad intertextually. Part of this ghazal is repetition of the content including vocabulary (e.g., سکوت and گویا), collocations (e.g., چمنده سئیره چیخان), meaning and forms appearing in Wordsworth's ballad. Another part of this ghazal concerns my individual literary and linguistic talent and artistic innovation (e.g., e.g., using 'ear' instead of 'heart' in my translation of Wordsworth's poem), which forms the created part. In the same vein, regarding Ashraf's translation of Sabir's poem, it can be argued that Ashraf's Persian poetry stands in an intertextual relationship with the Turkish poetry of Sabir in terms of content and genre. That is, Ashraf's translation is not The Turkish Masnavi reproduced in Persian, but a metatext that quotes from and refers to Sabir's Masnavi intertextually. Part of this metatext is repetition of the content (both poems criticize the political situations), meaning and forms (both poems are Masnavi and their syntactic structures are identical) appearing in the prototext, like for instance the rhyme pattern of Masnavi which Ashraf imitated from Sabir. Another part of this Masnavi concerns Ashraf's individual literary and linguistic talent and artistic innovation, which forms the created part. The Masnavi, at the same time, stands in an intertextual relationship to all Persian

poetry, translated and non-translated. So it is again part repetition of the same content and form, part creation by Ashraf.

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Appendix

Table 9. Azerbaijani Turkish Translation of 'The Solitary Reaper' (Biçinci qız) in Latin Script

Wordswoth's Base Poem	Azerbaijani Turkish Translation
Behold her, single in the field,	Bax nə gözəl sahnədi: çəməndə seyrə çıxan,
Yon solitary Highland Lass!	İskatlandli subay qız! Tək dayanıbdır bu an!
Reaping and singing by herself;	Həm ot biçir, həm oxur öz-öz ilə alçaqdan!
Stop here, or gently pass!	Səssiz sovuş ya keç gət, ya tamaşaya dayan!
Alone she cuts and binds the grain,	Əvvəl biçir buğdanı, sonra yığır bir bağ ot!
And sings a melancholy strain;	Həzin oxur mahnısın, nəğmə gəlir çox fəğan!
O listen! for the Vale profound	Gəl qulağ aş səsinə, dağ-dərələr dolubdu
Is overflowing with the sound.	Onun gözəl səsi ilə! Olarmı ondan doyan!?
	İsti qumluq səhrada, yorğun yolçu kərvanlar,
	Otursalar kölgədə, ağac altda bir zaman,
No Nightingale did ever chaunt	Heç bülbülün nəğməsi, gözəl qızın səsi tək,
More welcome notes to weary bands	O kərvanı oxşamaz! Gəl bu sözə sən inan!
Of travellers in some shady haunt,	Bu qız səsi sındırar dənizlərin sükutun,

Among Arabian sands: A voice so thrilling ne'er was heard In spring-time from the Cuckoo-bird, Breaking the silence of the seas Among the farthest Hebrides. Will no one tell me what she sings?— Perhaps the plaintive numbers flow For old, unhappy, far-off things, And battles long ago: Or is it some more humble lay, Familiar matter of to-day? Some natural sorrow, loss, or pain, That has been, and may be again? Whate'er the theme, the Maiden sang As if her song could have no ending; I saw her singing at her work, And o'er the sickle bending;— I listened, motionless and still; And, as I mounted up the hill, The music in my heart I bore, Long after it was heard no more.	Uzaq 'Hebrid' adalar içrə səsi qovzanan! Onun səsi baharda ququ quşun səsindən, Daha xoşdur! Bələ səs, eşitməyib həç insan! Kimsə mənə söyləsin: bu qız nə dildə oxur? Bəlkə şikayətçidir köhnə sözdən! Əl-əman! Bəlkədə sözlər oxur kədər, itgi, ağrıdan Ya da oxur döyüşdən, görən Allah bu ceyran!? Hərnə oxursa bu qız, qoy oxusun, biçsin ot! Guya sözü tükənmir, oxur hələ bu tərlan! Düzdü keçibdi illər, əvvəl görüşdən amma, Cingildəyir qulağda, onun səsi hər zaman.

Table 10. Azerbaijani Turkish Translation of 'Loveliest of trees, the Cherry Now' (Albalı aqacı) in Latin Script

E. A. Housman's Base poem	Azerbaijani Turkish translation
Loveliest of trees, the cherry now Is hung with bloom along the bough, And stands about the woodland ride Wearing white for Eastertide. Now, of my threescore years and ten, Twenty will not come again, And take from seventy springs a score, It only leaves me fifty more. And since to look at things in bloom Fifty springs are little room, About the woodlands I will go To see the cherry hung with snow.	Sevimlidir bizim bağda albalı Gül açıbdır qol-budağı xırdalı Ağ geyinib bayram üçün bəzənib, Səf bağlayıb meşə yolundan ənib. Versə Allah ömür mənə yetmiş il, Qırxı keçib, otuz qalıb, bunu bil: Çün baharda zövq almağa, otuz yaş, Gül çiçəkdən, az zamandı, ay yoldaş, Mən gedirəm! Yollar olub baxmalı, Ağ bürünüb qar yağalı albalı.