

The Problems of Translating Erotic Texts
in Post-Revolutionary Iran

Atefeh Rabeigholami

A Thesis
in
The Department
of
Études françaises

Presented in Partial Fulfillment of the Requirements
for the Degree of Master of Arts (Translations Studies) at
Concordia University
Montreal, Quebec, Canada

December 2016

© Atefeh Rabeigholami, 2016

CONCORDIA UNIVERSITY

School of Graduate Studies

This is to certify that the thesis prepared

By: Atefeh Rabeigholami

Entitled: The Problems of Translating Erotic Texts
 in Post-Revolutionary Iran

and submitted in partial fulfillment of the requirements for the degree of

Master of Arts (Translation Studies)

complies with the regulations of the University and meets the accepted standards with respect to originality and quality.

Signed by the final Examining Committee:

_____ Philippe Caignon (Chair)

_____ Setrag Manoukian (Examiner)

_____ Sherry Simon (Examiner)

_____ Pier-Pascale Boulanger (Supervisor)

Approved by _____

Chair of the Department or Graduate Program Director

_____ 2017 _____

Dean of the Faculty

ABSTRACT

This thesis shows that erotic texts are translated in post-revolution Iran, which is an ideological country ruled by a religious government. Even though censorship is an influential factor, it does not lead to a systematic ban of foreign novels containing erotic material from the country's book market. My study demonstrates how Persian translators cope with censorship when translating erotic texts from English and French and how they are resourceful in finding various strategies in order to have their translations published. It also analyzes other key factors that influence the translation process of erotic content, for instance significant linguistic and cultural differences as well as the ideology of the translator.

Table of contents

Chapter 1: Introduction	1
1.1 Objectives and significance of the study.....	1
1.2 Defining ‘erotic’ in literature	3
1.3 Methodology	4
1.4 Translating erotic texts	5
1.5 Translating erotic texts from English and French into Persian	6
1.6 Cultural differences	7
1.7 Linguistic differences (semantic and syntactical)	10
1.8 Censorship.....	11
1.9 Translation and censorship.....	14
Chapter 2: Cultural and ideological differences	17
2.1 Cultural effects	17
2.2 Ideological effects	28
2.2.1 Translators’ interpretation	28
2.2.2 Translators’ over-explanation.....	37
Chapter 3: Linguistic differences (semantic and syntactical).....	44
3.1 Word choice	45
3.2 Third-person singular pronoun.....	51
Chapter 4: Censorship.....	64
Conclusion	92
Bibliography	95

Chapter 1: Introduction

According to Harish Trivedi (2007, 280) “[...] in a paradigmatic departure, the translation of a literary text became a transaction not between two languages, or somewhat mechanical sounding act of linguistic “substitution” as Catford put it, but rather a more complex negotiation between two cultures.” In this regard, translating erotic texts is of special importance because erotica is highly culture based. Given the fact that these texts deal with the most intimate feelings of human beings and that the way of showing these emotions differ drastically from one culture to another, it could be said that the author writes for the source culture and its recipients, while the translator does so by re-creating these feelings and emotions for the target culture and its accepted norms and traditions. These traditions can be similar to or different from those of the source culture, presented in the original text. Therefore, depending on the differences between these two societies and their cultures, especially with regard to the representation of sexuality, translators face various difficulties and apply different translation strategies and techniques to overcome them.

This study aims to find the problems Persian translators face when translating erotic texts from English and French in Iran. Considering the fact that today’s Iran is both linguistically and culturally completely different from the Western countries where English and French erotica is produced, the translation of such texts is very problematic and translators apply various techniques and strategies to lessen the risk of mis-translation in these cases.

1.1 Objectives and significance of the study

The present study is an attempt to fulfill the following objectives:

1. To investigate the problems one encounters when translating erotic texts from English and French into Persian.
2. To find out which strategies and techniques Persian translators employ when dealing with those problems and whether these strategies and techniques lead to highlighting, downplaying or neutralizing the erotic aspects of the original text.

The present dissertation is significant because, to the best of my knowledge, very few contrastive studies have been conducted on the translation of erotic texts from English and French into Persian. The results will shed light on the skills deployed by translators to negotiate the cultural differences between the source and target cultures, namely the censorship applied to the representation of love and sexual desire in literature in Iran. Also, the analysis of the cultural and ideological differences as well as the lexical and grammatical differences could offer insight to future Persian translations of erotic texts in modern Iran. It could also help Persian translators to find ways to re-create the language of love for their target readers.

It is important to mention the role that literature and art play in society with regard to learning and expressing love as Jonathan Dollimore explains here:

It has been said often enough that we would never fall in love if we had not first learned the language of love. Literature, along with some other arts, notably film, are places where we learn this language, and thereby may earnestly desire to be in the position of the lover and/or beloved, whatever the cost. For some at least, there is something risky in even reading about, and watching lovers (2001,147).

When the concept of love and desire in literature is mentioned, one normally thinks of the generic term of erotic texts. Nevertheless, before talking about different aspects of translating erotic texts, it is important to define exactly what I mean by erotic.

1.2 Defining ‘erotic’ in literature

The word ‘erotic’ is derived from the Greek word ‘eros’ and means that which is related to love. However, nowadays it is usually synonymous with lust, excess, abnormality, pornography, obscenity, etc. Albert Mordell (1919, 21) believes that “... all love poetry is erotic poetry; in fact, the greatness of poetry and literature is its eroticism, for they are most true then to life, which is largely erotic. To call a great poet like Paul Verlaine erotic is a complement, not a disparagement.” He continues that “[a]ny literary work that lays an emphasis on the part played by love... is erotic” (Ibid., 22). According to this definition, one often encounters some form of eroticism in literature. As a kind of proof for this claim, he gives the examples of the stories of Jacob, David and Uriah’s wife in the Bible.

Eroticism can be understood as the metaphor of love which is enigmatically represented in texts, as Philippe Di Folco asserts (2013, 27-28). Much like a puzzle or a work of art, it requires some degree of interpretation and sign-reading from the reader. To better explain the notion of eroticism, some scholars compare it with another term which is usually considered to be its synonym but may be completely different in meaning: pornography.

Eroticism vs. Pornography

Boulanger sums up the debate between pornography and eroticism as follows:

une axiologie qui place le pornographique au pôle négatif de ce qui offense la pudeur et l'érotique au pôle positif de ce qui incarne l'amour [...] Pour le dire autrement, la production pornographique montre son objet par des moyens techniques qu'elle ne s'attarde pas à raffiner, alors que la production érotique travaille le langage qu'elle utilise [...] (2013, 11).

Moreover, in what is known as the 'aesthetic defense of art', which was first used to end the thirteen-year ban of James Joyce's *Ulysses* in the USA, Judge John M. Woolsey claims that "[...] the truly literary work cannot, by its very nature, be obscene or pornographic... its effect – at least upon those who have read it properly – is always and only aesthetic" (in Jonathan Dollimore 2001, 97). Generally speaking, I can say that, though it stirs up a long and controversial discussion, the term erotic includes a wide array of texts, from love stories and romances to texts that deal more with sexual matters. But pornographic texts, as the name clearly shows, focus on sexual scenes in order to excite the reader without having any deeper aesthetic level.

1.3 Methodology

For the purpose of my research, I have chosen erotic novels or novels containing erotic passages translated into Persian after the Islamic revolution of 1979 in Iran, which I was familiar with prior to the beginning of this research. These novels include: Marguerite Duras' *L'Amant* and *Moderato Cantabile*, Emily Brontë's *Wuthering Heights*, Michael Cunningham's *The Hours*, William Faulkner's *Sanctuary*, Gustave Flaubert's *Madame Bovary*, and Vladimir Nabokov's *Pale Fire* and *Laughter in the Dark*. It is important to mention that the corpus may seem eclectic, but this is because novels containing erotic passages translated in Persian are hard to find.

Specifically, I compared the original texts and their Persian translations with a particular focus on erotic notions or scenes. I then identified passages where the source and target texts differed, and extracted these in order to pinpoint differences, which I sorted into three categories: differences owed to cultural and ideological factors, differences of lexical and grammatical nature, and differences resulting from censorship. For each of example, I provide the original text, the Persian translation, and a literal back-translation of the Persian text.

1.4 Translating erotic texts

Translating erotic texts is a challenging process, since, as Di Folco claims, first of all the reader or translator faces various questions and problems: should she/he translate the erotic words or not, are these words vulgar or literary (2013, 17). Nevertheless, Boulanger contends that the problem is more complicated because translation is not just about finding lexical or terminological equivalences but also implies reproducing their effect on the target reader. In fact, she believes that we translate erotic texts to induce pleasure, but this kind of translation is highly culture based since it involves the decoding and transferring of the cultural codes of the source text into the target text, a process “unique for each language-culture” (Ibid., 43). Moreover, as Lamnaoui insists (2013, 94), every word or term is linked to the history and the culture in which it is used; therefore, translation does not happen in a vacuum, but rather through the historical, cultural, and social reality that a word ‘carries’ in the language in which it occurs. This is of even greater importance in the case of erotic texts because these texts contain words that name and narrate intimate acts and features of human beings. Lamnaoui gives different examples of erotic concepts in Arabic whose meaning does not correspond perfectly to French equivalents.

From another point of view, as Katherine Silver (2009) mentions, one of the important reasons to choose a text to translate is the degree of engagement of the translator, the love she/he

feels for the text. She specifies that the erotic texts are among those that strongly motivate and encourage the translator. As regards the task of the translator, Luise von Flotow, who engaged with the eroticism of women of the 1980s, was surprised and “fascinated by [their] unabashed crudeness” and “graphic descriptions of sexual encounters” of the heroin (in Sherry Simon 1995, 33).

All in all, it can be said that translating erotic texts is a challenging task because translators seek to recreate the senses and emotions of erotic scenes and feelings of the source text for the target readers who may have quite different definitions and perceptions of eroticism. Therefore, the study of the strategies used by translators to solve or circumvent these problems proves to be interesting. Choices made by translators not only reveal the effect of the dominant cultural of the society in which the translators live as well as the translator’ knowledge and skill dealing with linguistic challenges, but also they are strongly connected to her/his ideology. According to Sabine Kraenker and Ulla Tuomarla:

[...] l’identité du traducteur [est] importante et a un impact sur les solutions choisies [et] on peut supposer que les traducteurs sont doublement connaisseurs : par leur propre vécu [...] et par leur formation sociologique (2013, 152).

1.5 Translating erotic texts from English and French into Persian

Translating erotic texts is in fact transmitting the erotic notions of a text from one geographical area to another, from a literature to another and from a social group to another and this is happening based on the target culture and its recipients (Boulangier 2013, 9). Thus, it could be said that Iran (as a Middle Eastern country) and the Western countries (America, England and France) that have published the English and French texts selected for this study have so many ideological, sociological, linguistic and cultural differences that translating erotic texts from

English or French into Persian becomes a very challenging and problematic process. Translators usually try to find strategies to overcome these differences in a way that the story line of the source text is preserved as accurate as possible for the target reader. There are two main approaches to this kind of translation as one can imagine: “either the erotic power of the original text is curbed through euphemism and, more radically yet, through censorship, or it is transmitted through the rendering of sexual representations [...]” (Ibid., my translation). As I will show, Persian translators usually use the former of these two approaches when translating erotic texts and sometimes forced to find strategies such as modifying parts of the text because of cultural and linguistic differences.

Moreover, the subject of this study may seem to be obvious because most people take censorship in Iran as an axiomatic strategy on the part of the religious and ideological government that controls the publication of books and media. It is assumed that the only strategy to deal with erotic texts in Iran is their total eradication. However, as this study of eight English and French novels and their Persian translations shows, there are many layers and nuances to what is in a blanket description considered censorship of erotic texts in Iran. In this study, as I will discuss in chapter four, censorship is treated just as the total cuts and omissions in the translated version, which can be the outcome of either official censorship or self-censorship. Whereas, whenever the translators try to find or create a strategy to cope with various forms of censorship, I have identified the nature of the problems and assorted each barrier based on its effect on the target text compared with what is presented in the original. The final result comes to three main obstacles the Persian translators face when translating English or French erotic texts: Cultural differences, Linguistic differences and Censorship.

1.6 Cultural differences

As Raymond Williams, the father of cultural studies, defines, one of the essential meanings of culture is “a particular way of life, whether of people, a period or a group” (1983, 90). Likewise, Anthony Giddens asserts that this way of life includes “the values the members of a given group hold, the norms they follow and the material goods they create” (in Yuval-Davis 1997, 40). The factors shaping culture, namely time, place, religion and ideology, can differ drastically from one group of people to another. Thus, translation entails crossing cultural barriers and applying or even creating strategies to cope with cultural differences.

The ideological factor is the main focus in my study of the Persian translations of erotic texts that I chose to analyze in the works analyzed in this study, for the reason that this study is based on studying and analyzing the textual evidence. Another factor of importance that is related to ideology is religion. In Iran, Islam is dominant and the country is religiously governed, whereas in America, England and France, Christianity is considered as the most popular religion, although the governing principle is secular. These hyper-textual factors form a specific worldview, which can be investigated through textual evidence, such as the choices made by translators.

Further influence is exerted on the process of translating culture-based texts through translators’ decision to choose between ‘foreignization’ (translating the text based on the source culture’s norms and value) or ‘domestication’ (having the target reader and its culture in mind) (Venuti 1995, 20). Theoretically, the Persian translators who rendered the erotic texts of Western origin could have chosen to translate with the source culture in mind or to abide by domestic external (official) or internal (personal) taboos regarding verbalizing culture-based notions of the original text. However, as all the books must be checked by censors before being published in a religiously governed country such as Iran, the translators should not have found it possible to

follow foreign cultural norms that are considered inappropriate according to the cultural codes of the target society. Because the expression of erotic notions is treated as a highly prohibited subject in Iran and accordingly, translators found various ways to express eroticism and to avoid being banned and censored.

The translators' knowledge and skills are caught up in the dominant ideology of the target culture and guided by their own worldview, both of which are influential factors that determine their choices, strategies and techniques to translate culture-oriented notions of the original text. Further, as Theo Hermans (2007) asserts:

in the 1990s [...] translation came to be seen as helping to shape cultural identities. The selection of texts for translation and the way in which individual translations construct representations of foreign cultural products (and, metonymically, of foreign cultures as such) would now be read as offering a window on cultural self-definition. This is because domestic values inform both the process of inclusion and exclusion and the choice of a particular mode of representation (84-85).

Focusing on the notion of "shaping cultural identities" in the process of re-creating a text, it is the translators' ideology which plays a crucial role in revealing their worldview or ideology which can also be defined as "an action-oriented set of beliefs" (Fawcett 1998, 107). Regarding the relationship between ideology and translation, Fawcett (Ibid., 106) quotes Lefevere, who asserts that "on every level of the translation process, it can be shown that, if linguistic considerations enter into conflict with considerations of an ideological and/or poetological nature, the latter tend to win out." Therefore, ideology may well be one of the most influential factors in the process of translation. Also, Hatim and Mason (1997, 145-47) divide ideology in

translation into two branches: “the ideology of translating” and “the translation of ideology.” While the former refers to some translation strategies such as domesticating and foreignizing, the latter concerns the translator’s option to “relay the ideological value” of the ST or to follow “a general orientation towards literal translating”.

In the examples analyzed in this study, it appeared that both the dominant ideological norms of the Iranian culture and the translators’ personal viewpoints, which are either formed and governed by the commanding culture or operate as a kind of reaction and resistance to that leading culture, are effective in the choice of different strategies and techniques they employ to express erotic scenes of the source text for the target readers.

Here, it is worth mentioning that the ideology of the translators, their reputation, the number of published translations they have, and the influence of dominant belief and culture on the choices they make (i.e. whether the translators accept or resist the commanding norms) can all be pivotal factors in the process of translating erotic texts in today’s Iran. However, since the focus of this study is exclusively on textual matters, an investigation into the above extratextual factors affecting translating erotic texts into Persian goes beyond the scope of this thesis, and can be a good topic for another study.

1.7 Linguistic differences (semantic and syntactical)

Differences between languages take place at “the level of gender, [...] the level of aspect, [...] and the level of semantic fields” (Munday 2001, 37). In the process of translation, translators deal with linguistic (semantic and syntactical) barriers when they try to produce a text that is clear for the target reader and has the same effect that the original text had on the source reader. The degree of intelligibility, as Eugene Nida puts it (1969, 22), “is not, however, to be measured

merely in terms of whether the words are understandable and the sentences grammatically constructed, but in terms of the total impact the message has on the one who receives it.” In the translation of erotic texts, the words and the structure chosen by the translator play an most important role in creating the same effect (which is the main concern in this genre) on the target readers. In the case of the Persian translations of English and French erotic texts under study, the translators who dealt with grammatical as well as lexical barriers were sometimes forced to or maybe chose to translate in a way that the target readers faced both incomprehensible words and incoherent grammar. Since the languages involved (English or French and the Persian translation) are very different both lexically and grammatically, in some cases translators had no other choice but to modify the grammatical structure to keep the original idea of the source text. Very often, this mechanism led the translators to miss the tone and the effect of the original. Moreover, when they dealt with problematic words pertaining to eroticism, the equivalence they chose was unfamiliar to target readers. These bafflements made the target texts’ effect far distant from the effect of the source texts. This observation stands in stark contrast with the power language has to convey emotion and passion as Pappa mentions (2011, 78):

in writings about or pertaining to love, language [is] more than capable of generating the passion in the reader. “Of all the means which human ingenuity has contrived for recalling the image of real objects, and awakening, by representation, similar emotions to those which are raised by the original,” declared critic Hugh Blair, “none is so full and extensive as that which is executed by words and writing.” The reader [is] meant to feel whatever passion the text describe[s].”

1.8 Censorship

Translating erotic texts in societies in which religion is an important ideological force often involves both formal official/state censorship and informal self-censorship. In fact, as Maria Tymoczko asserts “[w]hen the strength of informal social controls is backed up by other mechanisms of power and cultural dominance [...] or when informal social controls are enforced by strict domestic intimidation and policing [...] then the line between explicit and implicit censorship becomes blurred in the extreme” (2009, 27). Although it is difficult, if not impossible, to tell these two types of censorship apart in the translated text, their effect is recognizable and similar: both of them omit or change some parts of the text which are usually essential in the original story. The transformations and omissions in the translated version can lead to changes in the main plot. In today’s Iran, the line between official and informal (self-) censorship is not clear at all. As claims Arash Hejazi, a writer, translator and well-known publisher in post-revolution Iran, “almost anything can be interpreted as violating [...] governmental] restrictions,” and he continues “[t]his has led to confusion in interpretations imposed on publishers by censors” (Hejazi 2011, 55). According to Hejazi, “sometimes only pornography is censored and sometimes a man simply holding the hand of his wife is labeled as corruption” (Ibid.). It stands to reason that because of their content, pornographic and erotic texts are among the most censored texts in Iran. Moreover, since there is no written and official law on censorship in Iran, no one can find clear criteria outlining forbidden subjects. Therefore, the translators as well as writers and publishers are always worried about what they write because they can never be sure if that is going to be censored or not and this leads to a great deal of self-censorship in Iran.

Hejazi defines censorship in Iran as:

restrictions imposed by authority or authoritative body on a creative work, which impedes the availability of the original work to its potential audience prior to or after its

publication, or forces the creator to modify or omit parts or all of the work against their free will (2011, 54).

Along with the works of writers and poets, translations too fall under the purview of censors because they re-create original works, which are sometimes far different from the target culture. Censorship is actively exerted in order for the translated text to comply with the norms and ideology of the receptor culture.

When there is no clear defined rule according to which official censorship is enforced, as is the case in post-revolution Iran, the process occurs quite subjectively. In this regard, Hejazi has observed and outlined ten layers of censorship:

Layer one, “Acquiring a publishing license”: for any kind of official or even self-publishing, the publisher should acquire a “Publishing License (PL)” from the government.

Layer two, “Prepublication permission (PPP)”: any printing, the publishing house should get a prepublication permission. To do this, he/she has to submit the final version of the book to the the Ministry of Culture and Islamic Guidance (MCIG). There, the censors “scrutinize” the book. If there is no problem, they issue a PPP for the book but if they find problematic elements, they ask the publisher to make some modifications. They write the required changes on “a piece of paper with no letterhead or signature” (Ibid., 57). These decisions do not have any official background and are completely subjective, differing from case to case. Hejazi also mentions that any references to sex or nudity are among many other religious, cultural or political subjects that may strongly be censored.

Layer three, “Book receipt: Permission to distribute”: any publisher must apply for a book receipt after having obtained a final PPP in order to be able to distribute and sell the book. In

fact, this layer adds another opportunity for censorship even after the books have received their PPP.

Layer four, “Eligibility of books to be purchased for libraries”.

Layer five, “Tehran International Book Fair (TIBF) and provincial fairs”.

Layer six, “Prosecution”: even after all these permissions have been granted, the attorney general can prosecute a book that he thinks is disturbing.

Layer seven, “Censorship by fear”: authors, poets, translators, publishers, censors, scrutinizers and even the directors of MCIG are afraid of doing something dangerous that can cost them punishment, even imprisonment. Therefore, no one dares to do something new or different. I believe that here is the point where self-censorship is definitely at work.

Layer eight, “Purging the libraries”: by means of which the government limits the access of certain books to public libraries.

Layer nine, “Online censorship”.

And Layer ten, “Copyright”.

These layers are all related to various levels of censorship, none of which is defined by any written legislation. The fear of being banned lurks upon all writers, translators and publishers. In such a situation, some books are readily published and distributed, while others are highly censored and even banned completely.

1.9 Translation and censorship

From the point of view of censorship, translation is even more “dangerous” than creative writing because of the “ever present” agent called translator who is “the constraining and enabling filter” (Ó Sullivan 2009, 77). Following Ó Cuilleanáin (1999), she places “allusion, non-translation, circumlocution” under the categories of censoring behaviors in translation (Ó Sullivan 2009, 86). When translation deals with censorship, there are two trends: on the one hand, since the original text usually comes from another different and usually remote culture and its translation is not the direct product of the target culture, the censors are not very strict in censoring any part of the translated version which is in contrast with the norms of their culture and governmental laws of censorship. On the other hand, sometimes the fact that the original text comes from another culture with opposing codes spurs more severe censorship because censors don’t want readers to become familiar with other new ideas coming from other cultures and societies. They regard these ideas as harmful and destructive, and as a result delete these foreign elements completely from the translated version.

In her discussion of resistance in translation, Marya Tymoczko (2009, 27) believes that in special circumstances where there exists a great deal of censorship, translators, as active and powerful social agents, can choose different strategies and modify their choices in order to deal with the effect of censorship. Sometimes they themselves censor their work quite consciously “for a greater good: in order to strategically pursue resistance for particular ideological ends or their larger purposes for translation” (Ibid.). She calls this process “strategic self-censorship”. As an example, she cites Richard Burton’s translation of *The 1001 Nights*, in which he resisted the “censorship associated with sexuality and homoeroticism in Victorian England” (Ibid., 39). It is safe to assume that translated erotic texts are among the most censored works in religiously governed societies such as Iran because they pose a double threat: not only do they introduce

foreign content into the target culture, but that content is problematic. In general, erotic texts are censored because the censors believe in the responsibility of books in society and think that what they call “immoral influences” can be very harmful for their people (Dawn B. Sova 1998, XII).

The chapters that follow offer a collection of examples that will illustrate a wide range of changes that Persian translators made when dealing with erotic material. Chapter 2 presents differences that result from cultural and ideological factors, chapter 3 shows differences of lexical and grammatical nature, chapter 4 deals with differences owing to censorship.

Chapter 2: Cultural and ideological differences

According to Hatim and Munday (2004, 102), translators' "ideology" is an influential factor that should be taken into account in any translation study that is interested in cultural phenomena. As mentioned, Persian translators employ various techniques to make their texts fit the culture of their target readers, but their ideology and world view also affect the way they translate erotic texts.

This chapter begins with a discussion of the cultural differences between the English and French source texts and their Persian translations. It then goes on to illustrate how the translators' ideology and world view become apparent in their versions. The chapter concludes with examples of the translators' over-explanation of certain erotic ideas present in the source texts.

2.1 Cultural effects

As José Santaemilia asserts, "Sexual language [...] is a site where each culture places its moral or ethical limits, where we encounter its taboos and its ethical dilemmas. Historically, sex-related language has been a highly sensitive area..." (2008, 246). Translators of erotic texts negotiate how they can verbalize erotic ideas linked to love or sex. In other words, the translator of an erotic text should apply "une stratégie d'adaptation" for transmitting the ideas from "un exotisme fantasmé" and Maïca Sanconie believes that "[c]ette stratégie se fonde sur l'effet de la distance [...] entre le monde du texte et la réalité de la culture cible" (2010, 734). Or as Manal Ahmed El Badaoui explains:

Par le processus de traduction, le transfert culturel n'est jamais total, une perte a toujours lieu. Afin de rendre compte des écarts culturels ignorés ou exagérés, nombreux sont les

théoriciens qui ont abordé cette question et proposé des stratégies permettant au traducteur d'accomplir le transfert culturel en mettant sur un pied d'égalité l'étrangeté du texte de départ et la « lisibilité » du texte d'arrivée. Ainsi, la langue/culture étrangère cède-t-elle un peu la place à la langue/culture source pour assurer la rencontre entre l'auteur et son lecteur sans pour autant nuire à la « lisibilité » du texte cible chez un lecteur étranger. Il s'agit ici d'une position de l'entre-deux, de « la voie du centre » [« the spaces in-between »] (2012, 134)

From another point of view, Paul Bandia believes that these “spaces in-between” or “textual middles” are really important since they guarantee the “strangeness” and “accessibility” of the translated text at the same time (2008, 6). Moreover, as mentioned before, Venuti focuses on two different strategies in the case of cultural translation: “foreignization” and “naturalization” or “domestication”. In “foreignization,” the translator puts emphasis on the source text/culture and tries to show the linguistic and cultural differences of the source and target society in their final text while in “naturalization” or “domestication” the translator reproduces the text based on the target language/culture. As the examples in this section will prove, in the Persian translation of erotic notions, the translators usually apply the latter strategy because they try to respect the target culture and its accepted norms in relation to expressing love and sex-related scenes of the original texts. The following examples prove this idea.

In translating William Faulkner's *Sanctuary* into Persian, the translator Farhaad Ghabraie uses different strategies to make the erotic scenes of the novel more acceptable for the target readers based on the cultural norms of Iran which are, most of the time, different from American norms present in the source text.

Example 1:

ST by Faulkner	TT by F. Ghabraaie	Literal back translation
I ain't going to let no <u>girl</u> of Popeye's___ (147).	خیال ندارم بگذارم به دوست پاپای... (۱۴۷)	/ I do not think I let Popeye's <u>friend</u> .../

In this part of the novel which is related to the encounter of Temple (Popeye's girlfriend) with Miss Reba (the owner of the brothel), the latter wants to do Popeye a favor by supporting 'his girl.' Given the fact that the scene implies the erotic notion of making Temple ready to live in that place and get ready to sleep with the man frequently, it could be in contrast with official cultural norms of post-revolutionary Iran where even talking about the sexual relationship is strictly forbidden in public; therefore, the translator neutralizes the phrase by changing the word "girl" into "friend" to avoid highlighting "girl of Popeye's."

Example 2:

ST by Faulkner	TT by F. Ghabraaie	Literal back translation
... as she writhed <u>her loins</u> against him (238)	... و به همین حال خود را به او می فشرد (۲۴۱).	/... and at the same time she writhed <u>herself</u> against him/

Here, the translator tones down the erotic scene by changing “her loins” to “herself.”

Example 3:

ST by Faulkner	TT by F. Ghabraaie	Literal back translation
‘... If you want <u>to turn a stud in to your girl</u> ’ I says ‘go somewhere else to do it...’ (258).	اگر دلت می خواهد برای مرغت خروس بیاری، برو جای دیگری را پیدا کن (۲۶۱).	/ If you want <u>to bring a rooster for your hen</u> , go and find another place/

The Persian translator chooses a non-erotic image (“to bring a rooster for your hen”) for the phrase “to turn a stud in to your girl”. By doing this, he transfers the idea of the original text to the target reader but at the same time he respects the target cultural codes by speaking symbolically instead of talking directly about the sexual relationship of the characters mentioned in the source text.

Also, in translating Vladimir Nabokov’s *Laughter in the Dark*, translated by Omid Nikfarjam, we come across the same phenomenon:

Example 4:

ST by Nabokov	TT by Nikfarjaam	Literal back translation
... whereas <u>the least touch</u> of her first lover had always been a sample of everything (117).	... در حالی که کوچکترین تماس با نخستین معشوقش همیشه برایش همه چیز بود (۹۹).	/... while <u>the slightest contact</u> with her first lover was always everything/

The translator translates “the least touch” by “the slightest contact” and thus circumvents the active mode of the lover’s erotic “touch” and somehow creates a kind of passive scene by utilizing the noun “contact,” which is less erotic.

In *Pale Fire*, another novel by Nabokov, the translator, Bahman Khosravi, applies the same technique to make the translation more “acceptable” based on the target culture:

Example 5:

ST by Nabokov	TT by Khosravi	Literal back translation
A week later he was to betray my trust by taking sordid advantage of my absence on a trip to Washington whence I returned to find he <u>had been entertaining</u> a <u>fiery-haired whore</u> from Exton who had left her combings and reek in all three bathrooms (20).	یک هفته بعد، او با استفاده ای نامردانه از غیبت من، در هنگام سفری به واشنگتن، به من خیانت کرد و وقتی برگشتم، فهمیدم از زنی مو قرمز اهل اکستون که موهای لای برس مانده اش را جا گذاشته بود و هر سه دستشویی را به گند کشیده بود، پذیرایی می کرده است (۳۶-۳۷).	/A week later, with cowardly use of my absence, during a trip to Washington, he betrayed me and when I returned, I found out that he’s received a <u>red-hair woman</u> from Exton who had left some of her fallen hair in the brush and messed up all three bathrooms/

The translator replaces the word “whore” with the neutral choice, “woman” and the verb “had been entertaining” is changed to “has received.”

Example 6:

ST by Nabokov	TT by Khosravi	Literal back translation
... but the boy is strictly <u>hetero</u> ... (190).	ولی پسرک فقط با جنس مخالف سرو کار دارد... (۳۱۲).	/ But the little boy just <u>deals with the opposite sex</u> .../

In Persian, the exact equivalence of the word “hetero” is “دگرجنسگرا”, but the translator has preferred to use an explanatory phrase for it: “deals with the opposite sex”. This is because the word “hetero” evokes its opposite word “homo” which is strictly forbidden in the official target culture.

In the translation of *The Hours*, by Mehdi Ghabraaie, also we read:

Example 7:

ST by Cunningham	TT by M. Ghabraaie	Literal back translation
... about how <u>gay men</u> have taken to imitating the boys who tortured them in high school (19).	..- و این که چطور مردهای آنکاره ادای پسر بچه هایی را درآوردند که در مدرسه آزارشان می دادند (۳۱).	/and about that how <u>the men who do that thing</u> imitated the boy who hurt them in school./

The translator avoids using the word “gay,” which is strictly forbidden in Iranian official culture dictated by the government, in his translation and rather he prefers implying the sense of the word by translating it as “the men who do that thing.” Thus, he neutralizes the erotic sense of the

original, whereas, by mentioning “that thing,” he provides a hint for the target readers and makes them understand the story line.

Example 8:

ST by Cunningham	TT by M. Ghabraaie	Literal back translation
How long has it been since <u>they've had sex?</u> (184)	چه مدت می گذرد که <u>کاری به کار هم نداشته اند؟</u> (۱۹۴).	/How long has it been since <u>they've had nothing to do with each other?</u> /

Ignoring the word “sex” in “they’ve had sex,” here the translator writes “they’ve had nothing to do with each other” and in this way he tones down the erotic effect of the scene on the target reader.

Example 9:

ST by Cunningham	TT by M. Ghabraaie	Literal back translation
“ <u>He's dating a new boy.</u> A student.” (185).	“با یک جوان تازه ریخته روهم. یک دانشجو.” (۱۹۵).	/ <u>He has a relationship with a new young person.</u> A student./

In this example again, the Persian translator neutralizes the homosexual reference of the source text by translating “He’s dating a new boy” as “He has a relationship with a new young person.”

Not only in translating erotic parts of the above mentioned English novels into Persian, but also in Persian translation of the erotic notions of some French novels, the translators employ

“neutralization” as a kind of technique to downplay the erotic notions which are not in line with the target culture. For instance in the translation of Marguerite Duras’ novel, *L’Amant*, by Ghasem Roubin, we read:

Example 10:

ST by Duras	TT by Roubin	Literal back translation
Elle lui dit je préférerais que vous ne m'aimiez pas. Même si vous m'aimez je voudrais que vous fassiez <u>comme d'habitude avec les femmes</u> (48).	به مرد می گوید: "دلم می خواست که دوستم نمی داشتید، حتی اگر هم دوستم دارید، باز دلم می خواهد همان رفتاری را با من داشته باشید که معمولتان است (۳۹)."	/ She tells the man: "I wish you didn't love me, even if you do love me, I still want you to treat me with your <u>regular behavior</u> /"

Example 11:

ST by Duras	TT by Roubin	Literal back translation
Elle lui dit qu'elle ne veut pas qu'il lui parle, que ce qu'elle veut c'est <u>qu'il fasse comme d'habitude il fait avec les femmes</u> qu'il emmène dans sa garçonnière. Elle le supplie de faire de cette façon-là (49).	بعد اضافه می کند که دلش نمی خواهد مرد برایش حرف بزند، تنها خواستش این است که مرد <u>همان رفتاری را با او داشته باشد که معمولاً با دیگران دارد</u> (۴۰).	/Then she adds that she doesn't want the man to talk to her, she only wants him <u>to have the same manner which he usually has with others</u> /"

In both above examples the translator tones down the erotic scene by erasing the image of “women” and neutralizes the target text based on the cultural codes of the target society. In other words, he whitewashes the erotic reality of the source text by eliminating the sex-related items and replacing them with the nonsexual phrases like “regular behavior” in the first and “the same manner which he usually has with others” in the second example.

Example 12:

ST by Duras	TT by Roubin	Literal back translation
Je découvre <u>qu’il n’a pas la force de m’aimer contre son père, de me prendre, de m’emmener</u> ” (63).	می فهمم که نمی تواند، جسارت آن را ندارد تا مرا به جای پدرش دوست بدارد، مرا برگزیند و با من زندگی کند (50)	/I understand that he can’t, he <u>doesn’t have the courage to love me instead of his father, to choose me and live with me/</u>

Here, the Persian translator translates the idea of loving the girl, which is considered erotic in broad sense, “in opposition to his father’s will” into loving, choosing and living with the girl “instead of his father.” It is safe to assume that this modification is a result of the world view of the translator who lives in society in which marrying against the will of one’s parents meant (and still means in some parts of the country) choosing someone to love and live with instead of the parents. In fact, this culture-related choice alters the meaning of the source text because, based on what Duras wrote in her novel, the male character (the lover) wants to marry the white skin, young girl, but his father forces him to marry a girl from his own country and culture (China). In the translated version, however, the Chinese man replaces his father with his love for the French

girl. This idea is totally created by the Persian translator based on the dominant cultural definition of marrying without having the parents' approval.

Example 13:

ST by Duras	TT by Roubin	Literal back translation
Il éprouve une autre peur aussi, non parce que je suis blanche <u>mais parce que je suis si jeune, si jeune qu'il pourrait aller en prison si on découvrirait notre histoire</u> (79).	پیدااست که از چیز دیگری می ترسد، نه از اینکه سفیدپوستم، بلکه از سن وسالم، از اینکه ممکن است اسباب دردسرش شوند (۶۵).	/ It's clear that he is afraid of something else, not of me being white, <u>but of my age, of the trouble they may make for him/</u>

Here, for “mais parce que je suis si jeune,” the Persian translator puts “but of my age.” Doing this, he is in fact subscribing to the official laws of Iran, according to which having a relationship and even marrying a very young girl (a teenager) is not considered a legal crime. Therefore, the translator doesn't stress the very young age of the girl and simply writes the word “age” as a neutral equivalence. Moreover, the Persian translator omits the phrase “si jeune qu'il pourrait aller en prison si on découvrirait notre histoire” and clearly alters the meaning by translating it as “of the trouble they may make for him.” The translator clearly ignores the focal point of the original text which is the illegal, if not sinful, relationship involving an adolescent girl.

Example 14:

ST by Duras	TT by Roubin	Literal back translation
La jeune fille s'était cachée pour mieux voir. Elle avait reconnu la femme. <u>Déjà, avec le petit frère</u> , ils ne se quittaient plus. <u>C'était une femme mariée</u> . Il s'agissait d'un couple mort. <u>Le mari</u> paraissait ne s'apercevoir de rien (139).	دخترک خود را پنهان کرده تا بهتر ببیند. زن جوان را بازشناخته، و حالا قرار بود همیشه با هم باشند. به زوج مرده ای می ماندند، به نظر می رسید که <u>همسر</u> چیزی نمی داند (۱۱۳).	/ The little girl has hidden herself to see better. He/She's recognized the young woman, and they meant to be together forever. They were like a dead couple, it seemed that <u>the spouse</u> knows nothing/

In this example, the translator deletes “*Déjà, avec le petit frère*” and “*C'était une femme mariée,*” altogether bypassing the idea of adultery. Furthermore, he translates “*Le mari*” simply as “the spouse” and not as “the husband.” Given the fact that in Persian “spouse” is a neutral word that can refer to both men and women whereas “husband” just like “*le mari*” is just called to men, one reason of this neutralization could be the target culture in which it is not a crime for a man to have more than one wife but it is strictly forbidden for married women to have a relationship with another man. Thus, by writing “the spouse,” the translator chooses an ambiguous equivalent to tone down the culturally negative effect of the original scene.

As the above examples prove, Persian translators try to conform to the cultural codes of the target culture in order to make eroticism acceptable. With these norms in mind, they have toned down erotic scenes and, most of the time, erased the erotic images and words or applied euphemisms in transmitting the sense of the source text to the target readers.

2.2 Ideological effects

As Munday asserts, ideology influences translation as a “system of beliefs that informs the individual’s world view that is then realized linguistically” (Munday 2008, 8). In other words, the translators’ ideology could be manifested in the choices they make. In the case of translating erotic texts, the impact of the translator’s ideology is even more significant because as José Santaemilia declares:

When translating sex, what is at stake is not only grammatical or lexical accuracy. Besides the actual meanings of the sex-related expressions, there are aesthetic, cultural, pragmatic and ideological components, as well as an urgent question of linguistic ethics. Eliminating sexual terms – or qualifying or attenuating or even intensifying them – in translation does usually betray the translator’s personal attitude towards human sexual behavior(s) and their verbalization (2008, 227).

Because world view, among other crucial factors, influence translation choices, the translators’ ideology and view of erotic subjects and images that are present in novels have a great impact on their interpretation of source texts. They should therefore be taken into account in the study of Persian translations of erotic texts, along with the cultural norms of the target society, Iran. I have observed two major phenomena in the corpus of Persian translations: ideological interpretation and over-explanation.

2.2.1 *Translators’ interpretation*

Translators as the readers of the source text are under the influence of their ideology and experience in interpreting the original. These readers/translators have to (re)write the text in

another language and, in this process, their ideology is manifested in the choices they make in their translated versions. According to Kranker and Tuomarla (2013, 152), the effect of the translators' world view on their translation can be observable from the title of the work down to the equivalences they choose for various terms and the strategies they apply to solve translation problems.

In the case of erotic texts, the influence of the translators' ideology on their interpretation of source texts is even more apparent, because the sensitive nature of erotic matter amplifies the clash between culturally remote worlds and world views. The original author and the translator follow different, sometimes contrasting, norms when writing about topics related to love and sexuality. Consequently, Persian translators occasionally give way to their ideology and cultural beliefs in their interpretation and translation of erotic texts.

For instance, in the translation of *Sanctuary*, the Persian translator writes:

Example 15:

ST by Faulkner	TT by F. Ghabraaie	Literal back translation
She said the snake had been seeing Eve for several days and never noticed her until Adam <u>made her put on a fig leaf</u> (151).	گفت که مار مدت‌ها حوا را می دیده و توجهی به او نداشته تا اینکه آدم وادارش کرده با برگ انجیری <u>ستر عورت کند</u> (۱۵۳)	/ The serpent has seen Eve for a long time and did not pay attention to her until Adam <u>forced her to cover her private parts with a fig leaf</u> /

Here, for translating “made her put on a fig leaf,” the translator writes “forced her to cover her private parts with a fig leaf” and so, he obviously verbalizes his erotic interpretation and thus reinforces the erotic theme of the original by adding “her private parts”.

Example 16:

ST by Faulkner	TT by F. Ghabraaie	Literal back translation
There's something funny about it that I aint found out about yet. <u>Maybe it's her</u> (220).	چیز عجیب و غریبی بین شان هست که هنوز از آن سر درنیاورده ام. شاید تقصیر دختره است (۲۲۲).	/ A strange thing is between them that I still haven't found out. <u>Maybe it's the girl's fault.</u> /

In this example, the owner of the brothel is talking to some friends about the strange relationship of Popeye and his girl. For the translation of “Maybe it's her” the translator writes “Maybe it's the girl's fault.” By adding the word “fault,” he manifests his (ideological) interpretation based on which the “fault” of the “girl” is focused on.

In the Persian translation of *Wuthering Heights* we come across these examples:

Example 17:

ST by Brontë	TT by A. Bahrambeigi	Literal back translation
... my dear mother used to say <u>I should never have a comfortable home</u> (27).	مادر گرامی ام بارها می گفت که من هیچگاه صاحب همسر و سروسامانی نخواهم شد (۵).	/ My dear mother used to say that <u>I will never own a spouse and a settled way of life</u> /

Here, the translator renders “never have a comfortable home” by “never own a spouse and a settled way of life;” thus, he adds the word “spouse” based on his ideology which indicates that having “a comfortable home” is equal to having “a spouse.” Given the fact that this is written in the first chapter of this erotic novel, where we get to know the characters, and that this is about the narrator of the story, we could conclude that the ideology of the translator highlights the intention of this character to get married.

Example 18:

ST by Brontë	TT by A. Bahrambeigi	Literal back translation
<p>Frances pulled his hair heartily, and then went and seated herself on her husband's knee... (39).</p>	<p>فرانسس زن هیندلی نیز دستور شوهرش را اجرا کرد و وقتی از پهلوی پسرک دهقان رد می شد موهایش را به شدت کشید و سپس خود بطرف شوهرش رفت و روی زانوان وی نشست (۲۵).</p>	<p>/ Frances, Hyndly's wife, also did what her husband had ordered and when she was passing the peasant boy she pulled his hair violently and then went towards her husband and sat on his knees./</p>

In the first part of the sentence we read “Frances pulled his hair heartily,” which is translated to “Frances, Hyndly's wife, also did what her husband had ordered and when she was passing the peasant boy she pulled his hair violently.” Here, the translator clearly puts his ideological interpretation at work when he focuses on the wife doing “what her husband has ordered.” In other words, in the scene which ends with a kind of romantic image of the wife and her husband, the Persian translator manifests the authority of the husband over his wife by interpreting what

Frances has done as the result of having obeyed her husband's command. Hence, he gives way to his ideological interpretation over the husband-wife relationship.

Example 19:

ST by Brontë	TT by A. Bahrambeigi	Literal back translation
... <u>she rewarded him with such a summer of sweetness and affection</u> in return as made the house a paradise for several days (102).	در بازگشت از ودرینگ هایترز کاترین شوهرش را غرق بوسه ساخت و بسیار نوازش کرد... (۱۳۰).	/Returning from Wuthering Heights, <u>she kissed her husband very much and caressed him a lot.../</u>

In the translated text the Persian translator adds “she kissed her husband very much and caressed him a lot,” whereas, in the source text it is written that “she rewarded him with such a summer of sweetness and affection.” As it could be seen, the translation conveys the same message but the metaphorical phrasing of the original is lost. The reason could be that the ideology of the translator with regard to men being rewarded by their wives brings him to provide the target reader with an erotic image of “kissing” and “caressing” a lot. By changing the metaphor into concrete actions, he intensifies the erotic sense of the scene, perhaps unknowingly so.

Example 20:

ST by Brontë	TT by A. Bahrambeigi	Literal back translation
She seemed almost over-fond of Mr.	چنین بنظر می رسد که وی نسبت به شوهرش، ادگار لیتتون بیش از حد علاقه	/ It seems that she is quite interested in her husband, Edgar

Linton; and <u>even to his</u> <u>sister she showed</u> <u>plenty of affection</u> (95).	مند است. <u>خواهرشوهرش ایزابلا را نیز</u> <u>دوست می داشت و با کمال مهربانی و</u> <u>خوشرویی با وی رفتار می کرد (۱۱۹).</u>	Linton. <u>She also loved her sister-</u> <u>in-law, Isabella, and treated her</u> <u>with utmost kindness and</u> <u>friendliness/</u>
---	--	--

Preoccupied by the husband and wife relationship, the Persian translator adds an explanatory sentence which is not in the original: “treated her with utmost kindness and friendliness.” This addition could be the consequence of his ideology, according to which a good wife treats her in-laws “with utmost kindness and friendliness.”

Example 21:

ST by Brontë	TT by A. Bahrambeigi	Literal back translation
There was another rapid glance at the house, and supposing himself unseen, the scoundrel had the impudence to embrace <u>her</u> (111).	هیت کلیف نظر دیگری بسوی عمارت افکند، و چون به خیال خودش مطمئن شد کسی او را نمی باید با جسارت و گستاخی <u>دخترک</u> را در آغوش کشید (۱۴۴).	/ Heathcliff looked at the house again, and because he thought that no one keeps an eye on him hugged <u>the little girl</u> with courage and boldness/

Here, the translator writes “the little girl” as an equivalent for the pronoun “her” by using the prefix ‘ک’, which is a sign of belittling when it is used for adults. The Persian translator also focuses positively on the male character of Heathcliff, who goes from being an impudent

scoundrel in the original text to a courageous and bold man. Not only does the translator downplay the female character, but he also ennoble the male character.

Example 22:

ST by Brontë	TT by A. Bahrambeigi	Literal back translation
She does not know what she says. <u>Will you ruin her</u> , because she has not wit to help herself? (152)	آیا شما می خواهید موجب رسوایی و بی آبرویی وی بشوید زیرا که فکرش کار نمی کند و نمی تواند متوجه کاری که می کند بشود؟ (۲۲۱)	/ <u>Do you want to cause her scandal and disgrace</u> because her mind does not work and she is not aware of what she's doing?/

In this example, which is one of the most erotic scenes of the novel, *Nelly Dean*, the narrator of Catherine's story (the heroin), tries to convince Heathcliff (Catherine's lover) to leave her room before Edgar's arrival (her husband). The translator renders "Will you ruin her" by "Do you want to cause a scandal and disgrace for her," clearly interpreting "ruining" the heroin's life as causing her "scandal and disgrace." Again, the translator's ideological interpretation of the source text leads him to provide very concrete wording where the original does not into detail.

In *Pale Fire* we read:

Example 23:

ST by Nabokov	TT by Khosravi	Literal back translation
... a secret device of reflection gathered <u>an</u>	... بازی رمزآگینی از انعکاس نور در اعماق آینه تعدادی بی نهایت از	/... a mysterious game of reflection in the depth of the mirror gathered

infinite number of nudes in its depth, garlands of girls in graceful and sorrowful groups... (87).	دختران عریان جمع می آورد، تاج گل‌هایی از دختران در گروه‌هایی مغموم و پرکرشمه... (۱۴۵).	together <u>an infinite number of naked girls</u> , flower-crowns of girls in sorrowful and totally coy groups .../
--	--	---

According to its definition, the word “nude” can refer to any human being, whether man or woman. However, the translator of this novel assumes it as a reference to girls when he writes “an infinite number of naked girls.” His ideology could be the reason that leads him to exclude the possibility of men posing as nudes. His interpretation intensifies the erotic tone of the scene.

In the Persian translation of *Madame Bovary* the translator reveals his ideology in the following passage:

Example 24:

ST by Flaubert	TT by R. Aghili/M. Ghazi	Literal back translation
Emma retrouvait dans l’adultère toutes les platitudes du mariage (312).	"اما" در هرزگی زنا همان ابتذال و خنکی زناشویی را باز می یافت (۳۵۴).	/"Emma" found the same <u>banality and coldness</u> of marriage in <u>debauchery of adultery</u> /

In this example, the translator accentuates the role of adjectives when he translates “les platitudes” as “banality and coldness.” Furthermore, by adding “debauchery of adultery” in the translated version, while there is only “l’adultère” in the original, the Persian translator is influenced by ideology when he amplifies the negativity associated with adultery, whereas the

original does not comment on this. The words added by the translator reveal that he is following the dominant traditional view about adultery and marriage.

In *Moderato Cantabile*, there is a peculiar interpretation of a scene between mother and child:

Example 25:

ST by Duras	TT	Literal back translation
<p>Les premiers hommes entèrent. L'enfant se fraya un passage à travers eux, curieux, et arriva jusqu'à sa mère, qui le prit contre elle <u>dans un mouvement d'enlacement machinal</u> (41).</p>	<p>اولین مردان وارد شدند. بچه، با کنجکاوی، راهی از میان آنها برای خود باز کرد و تا کنار مادرش آمد و مادر با حرکت بی اراده هماغوشی، او را به سینه فشرد. (۴۱)</p>	<p>/ The first men came in. The child, curiously, make his way from among them and came to his mother's side and the mother <u>with a helpless gesture of copulation</u>, pressed him to her bosom/</p>

For the translation of “dans un mouvement d'enlacement machinal” the translator writes “with a helpless gesture of copulation.” Given the fact that this scene portrays the gesture of the heroin of the novel towards her eight-year-old son, this erotic interpretation of the translator makes little sense to the target readers and frustrates their understanding of the female character.

Example 26:

ST by Duras	TT	Literal back translation
Il lui sourit <u>de façon encourageante</u> (60).	مرد به صورتی تهییج کننده به او لبخند زد (۵۴).	/ The man smiled at him/her <u>in a rousing manner</u> /

The Persian translator writes “in a rousing manner” for “de façon encourageante,” thus replacing an erotically neutral word, “encourageante,” with a completely erotic one, “rousing,” he exaggerates the erotic tone of the original text.

As shown throughout the examples of this section, the ideological beliefs and cultural experience of the translator affect the target text, especially when it comes to expressing the manner in which women should interact with men in marriage. In general, this reflection of the Persian translator’s worldview leads to intensifying the erotic notions presented in the source text and, in some cases, the eroticism produced by the translator in the target text is completely absent from the original.

2.2.2 Translators’ over-explanation

Another phenomenon where the voice of the translator as an active agent can be observed is over-explanation, which could be defined as words, phrase or descriptions added to the translated text to make it more effective or sometimes to clear up an idea for the target readers. To describe ‘voice’ in the process of translation, Hatim and Munday use the term ‘discursive presence’. In this view, the voice of the translator as the re-creator of the text can be detected often in the form of over-explanation, as I will show.

In the Persian translations that I analyzed, erotic notions related to women often appeared to be over-elaborated as if to show lustful conduct in a negative light compared to what appeared in the source texts. By over-explaining the details of certain scene, translators make their texts much longer than the originals and postpone the pleasure of reading the tantalizing parts of the story, perhaps dampening the erotic mood of the story.

For example, in the Persian translation of *Wuthering Heights*, one reads:

Example 27:

ST by Brontë	TT by A. Bahrambeigi	Literal back translation
'As lads they had an aversion to each other, and Heathcliff would hate just as much to hear him praised: it's human nature (100).	آنها از همان موقع بچگی نسبت به هم کینه و خصومت داشتند. اگر تعریف شوهرتان را نزد هیت کلیف بکنید، بدون شک او هم ناراحت و عصبانی خواهد شد. این ذات و طبیعت انسان است که خوش ندارد درباره رقیب و <u>خشم خود تعریف و تمجیدی بشنود</u> (۱۲۸).	/They felt hate and enmity towards each other from the time that they were kids. If you praise your husband in the presence of Heathcliff, for sure he will also get sad and angry. It is human essence and nature <u>that does not like to hear compliments and commendation about their rival and enemy/</u>

Here, the Persian translator over-explains the dynamics of male rivalry. Hence, the intensity of the scene which focuses on Heathcliff's animosity (Catherine's lover) towards Edgar (Catherine's husband), is diminished. The lengthy explanation of the flaws of human nature is totally absent from the source text.

Example 28:

ST by Brontë	TT by A. Bahrambeigi	Literal back translation
<p>He would have recoiled still more had he been aware <u>that her attachment rose unsolicited, and was bestowed where it awakened no reciprocation of sentiment;</u> for the minute he discovered its existence <u>he laid the blame on Heathcliff's deliberate designing</u> (103).</p>	<p>مطمئنا لیتون اگر می دانست که عشق خواهرش یک طرفه است و هنوز به احساسات و تمایلات وی جواب متقابلی داده نشده است خیلی بیشتر ناراحت و افسرده خاطر می شد. وی چون از این مطلب بی اطلاع بود از همان دقیقه اول چنین تصور کرده بود که هیت کلیف در آن ماجرا بیشقدم شده و توجه ایزابلا را به خود جلب کرده است (۱۳۲).</p>	<p>/Surely if Linton had known that <u>his sister's love is one-sided and there is no response given to her emotions and desires yet,</u> he would've been much more sad and depressed. Because he was unaware of this fact from the first minute, <u>he thought that Heathcliff has started the incident and has attracted the attention of Isabella/</u></p>

Once again, in both underlined parts of this translated scene, there is an over-explanation, which can push the target reader into boredom.

Example 29:

ST by Brontë	TT by A. Bahrambeigi	Literal back translation
<p>'You must not go!' she answered, <u>holding him as</u></p>	<p>کاترین حلقه بازوانش را بدور گردن هیت کلیف محکمتر کرد و در حالی که</p>	<p>/ <u>Catherine tightened her arms around Heathcliff's neck and while</u></p>

<p><u>firmly as her strength</u> allowed. 'You <i>shall</i> not, I tell you.' (151)</p>	<p>می کوشید با تمام نیرو و قوت خود وی را نگهدارد در جواب گفت: "تو نباید بروی! من به تو می گویم تو نباید از اینجا بروی." (۲۲۰).</p>	<p><u>she was trying with all her strength</u> <u>to hold him with the power and</u> <u>strength she had</u>, said, "You must not go! I tell you, you should not go from here."/</p>
---	--	--

Here, for the translation of “holding him as firmly as her strength allowed,” the Persian translator writes “Catherine tightened her arms around Heathcliff’s neck and while she was trying with all her strength to hold him with the power and strength she had.” Thus, by over-explaining the scene, he once again adjourns the pleasure of reading for the target reader.

Example 30:

ST by Brontë	TT by A. Bahrambeigi	Literal back translation
<p>Is that you, Miss Linton?’ he said, raising his head from the arm of the great chair, in which he reclined. ‘No—don’t kiss me: it takes my breath. <u>Dear me! Papa said you would call,</u>’ continued he, after recovering a little from Catherine’s embrace; while she stood by looking very contrite</p>	<p>کاترین بسوی وی دوید و او را در آغوش گرفت. لینتون با تعجب و ناراحتی گفت: " کاترین، تو هستی؟ نه، مرا نبوس! نفسم بند می آید، مرا عزیز خطاب می کنی؟! چه خوب شد آمدی! پایا گفت که تو بدینجا خواهی آمد." کاترین او را رها کرد و متفکرانه کناری</p>	<p>/ She ran to him and hugged him. Linton said with surprise and discomfort, "Catherine, is that you? No, don’t kiss me! I can’t breathe, <u>do you call me dear?!</u> <u>It’s good that you’re here?!</u> <u>Papa said that you will come hither.</u>" Catherine left him and</p>

(208-09).	ایستاد. لیتون پس از آنکه کمی نفسش سر جا آمد گفت... (۳۱۳).	stood by thoughtfully. Linton, after catching his breath, said .../
-----------	---	--

In this scene, the translator raises the emotion of the male character when he translates “Dear me! Papa said you would call” as “do you call me dear?! It’s good that you’re here?! Papa said that you will come hither.” In fact, the translator forces the target readers to be over-focused on the unusual relationship between the heroin and her sick cousin and in this way he makes the middle of the translated version a kind of foreshadowing of what will happen in the end to these two characters. In this sense, the translator lessens the pleasure of reading the target text.

Also, in translating *Laughter in the Dark* the translator states the following:

Example 31:

ST by Nabokov	TT by Nikfarjaam	Literal back translation
But no matter how <u>tender and thoughtful</u> he was in his lovemaking... (117)	اما آلبینوس هم هرچه در معاشقه و عشق ورزی <u>حساس و مطبوع</u> و <u>باملاحظه</u> بود... (۹۹).	/ But no matter how <u>tender and graceful and considerate</u> Albinus was in <u>courtship</u> and lovemaking.../

To refer to the lovemaking of Albinus, the male character in the source text, the author writes “tender and thoughtful,” which the translator renders by “tender and graceful and considerate.” The Persian translator increases the likability of the male character by adding another positive

adjective (graceful) and also by adding “courtship” to “lovemaking,” he reminds the reader that sexual encounter does not happen without some form of prior romantic encounter.

Over-explanation also occurs when the Persian translator emphasizes the negativity of certain passages related to women engaged in sexual activity, for instance in the translation of *Madame Bovary*:

Example 32:

ST by Flaubert	TT by R. Aghili/M. Ghazi	Literal back translation
Parce que <u>des lèvres libertines ou vénales</u> lui avaient murmuré des phrases pareilles (219).	زیرا لبهای هرزه و شهوت آلود زنان هرجایی یا پول پرست نیز نظیر همین جملات را در گوشش زمزمه کرده بودند (۱۹۹).	/ For <u>the dissolute and lustful lips of whores or money-minded women</u> had whispered the same sentences in his ear/

In this example, the translator over-explains the original phrase “des lèvres libertines ou vénales” as “the dissolute and lustful lips of whores or money-minded women” and he obviously adds more deprecatory adjectives, “dissolute and lustful,” for the description of these kinds of women’s lips. Thus, he not only overstresses the negative description given in the source text, but he also defers the sense of pleasure and curiosity of the target reader.

Example 33:

ST by Flaubert	TT by R. Aghili/M. Ghazi	Literal back translation
... : L’Allemande était	می گفت زنان آلمانی فاقد جاذبه	/ He said German women are not

vaporeuse, la Française <u>libertine</u> , L’Italienne <u>passionnée</u> (303).	اند، فرانسویها هرزه و لوندند و زنان ایتالیایی عشقی و بوالهوس (۲۹۲).	attractive, the French are <u>lewd and</u> <u>dissolute</u> and Italian women are <u>romantic and capricious/</u>
---	---	---

Here, by doubling the adjectives in describing French and Italian women, the translator intensifies the erotic tone of the source text, when he translates “libertine” as “lewd and dissolute” or for “passionnée” he puts “romantic and capricious.” The translator’s intensive erotic interpretation in portraying women could be the result of his ideology towards sexy ladies.

Based on all these examples, I suggest that over-explanation by the Persian translators makes the translated text longer than the source text and causes the target reader to become bored because it defers the pleasure of reading an erotic story. In some cases, the personal point of view and moralistic voice of the translator impinges on the erotic power of the text.

Chapter 3: Linguistic differences (semantic and syntactical)

It is generally accepted that since the nature of many languages all around the world is different in various aspects, translation always contains some linguistic (semantic and syntactical) changes. Coping with these changes, translators try to do their best in preserving the “sense” of the original in the translated version because just as Berman (1985) puts it, as one of the two main strategies of ethnocentric translation, the ‘effect’ of the translated text on target readers should be the same as the ‘effect’ of the original text on source readers (in Badaoui 2012, 135). In this process, some linguistic features are easily replaced by equivalences in the target language, some others require a great deal of effort, and the translators need to find the best way to recreate the same effect in the target text. Other differences are really problematic because they are so structurally remote and different in nature that even if the translators do their best, they cannot reproduce the same or similar effect. Consequently, sometimes the final version contains structural, syntactic or semantic features that are drastically different from those that the author included in the source text.

Generally, when translating from English and French into Persian, translators provide acceptable equivalences that belong to the semantic and syntactical category of linguistic differences. In the Persian translations of my corpus, however, I have noticed that some of the translators’ solutions do not align with the content of the source texts. One important reason for this could be the lack of emotionally charged words, phrases and images that are required to produce the sense of pleasure that enraptures the reader of erotica. From a pragmatic point of view, Boulanger (2013, 43) claims that the translator’s task is to reproduce the erotic power of the text “pour faire jouir” (to give pleasure). She contends that clarity of the characters’ actions is

among the features that allow the reader to move along the plot with ease and speed, much like in a thriller, which create a tension build-up: “[p]our mettre le lecteur en tension, il faut éliminer tout élément qui viendrait ralentir le déroulement de l’action des protagonistes” (Ibid., 46). In other words, translators should avoid any kind of confusion in their translations and focus on making everything as unambiguous as possible in order to keep the readers excited and enraptured by the story. Any form of unclear translation bears the risk of ambiguity and, consequently, boredom, which are, for Boulanger, the two major risks of failure in translating erotica.

3.1 Word choice

As Santaemilia asserts, “[t]ranslating sex-related terms cannot be a mechanical exercise in standard equivalence” and “is not simply a lexical matter, but rather a pragmatic and emotive challenge” (2008, 244-45). He continues that “... translating of sex, more than any other aspect, is likely to be ‘defensive’ or ‘conservative’, [it] tends to soften or downplay sexual references, and also tends to make translations more ‘formal’ than their originals” (Ibid., 228). This process could be even more problematic for the translators of erotic texts when the languages involved belong to two drastically remote cultures that have quite different norms about verbalizing erotic emotions and scenes, which is the case when one translates these kinds of texts from English or French into Persian. Persian translators of erotic texts are set back by various lexical obstacles in the process of re-creating love and sex scenes. In the examples that follow, I will show some of the word choices translators have made when trying to overcome linguistic barriers.

In the translation of Faulkner’s *Sanctuary*, we read:

Example 34:

ST by Faulkner	TT by F. Ghabraaie	Literal back translation
I always knowed it wasn't going to be none of these here common <u>whores</u> he'd take. I'd tell them, I'd say, the one of yez that gets him'll wear diamonds, I say, but it aint going to be none of you common <u>whores</u> ... (146).	همیشه می دانستم که بالاخره یکی را انتخاب می کند که با <u>دگوری های</u> اینجا فرق داشته باشد. همیشه به اشان می گفتم هرکدام از شما که دستش به اش برسد، قدش را الماس می گیرم، وای دست هیچکدام از شما <u>دگوری ها</u> به اش نمی رسد،... (۱۴۶)	/ I always knew that eventually he'll choose one which is different from <u>floozyies</u> of here. I was always telling them that whoever could reach him, I would dress her in diamond, but none of you, <u>floozyies</u> , can have him, .../

In this example, for translating the word “whore” the Persian translator chooses “دگوری” (floozy), a word with which Persian readers are quite unfamiliar. I suggest that most target readers would have problems understanding the meaning of the term and the point of this sentence. The result could be their bafflement and lost of interest in the story.

Another example can be found in the Persian translation of *Laughter in the Dark*:

Example 35:

ST by Faulkner	TT by Nikfarjaam	Literal back translation
“The place will be full of slick young actors <u>dripping with sex-appeal</u> ...” (123)	سر صحنه پر است از هنرپیشه های جوان و چاقول باز که مثل <u>سگ فصل</u> آمده اند... (۱۰۵).	/The location is full of young and charlatan actors <u>who have come like a dog in heat</u> .../

The equivalence that the translator uses for “dripping with sex-appeal” (مثل سگ فحل) is an incomprehensible word for target readers in Iran. Using سگ فحل for the translation of “dripping with sex-appeal,” which means something as /like a dog in heat/, is quite an odd phrase. Thus, the majority of readers may not understand the meaning since these words are very archaic and are no longer in use.

Also, in Nabokov’s *Pale Fire* we have these examples:

Example 36:

ST by Nabokov	TT by Khosravi	Literal back translation
... when for the first time the two boys had been allowed to share the same bed, and the tingle of their misbehavior, and the foreglow of another such night, were now mixed in our young Prince with an embarrassment that suggested refuge in earlier, more innocent games (96-97).	... ملاقاتی که برای اولین بار به آن دو پسر بچه اجازه داده شد تا روی یک تخت خواب بخوابند- و <u>شعف شیطنت هایشان و درخشش از پیش سوسوزن یک شب آن چنانی، اکنون در شاهزاده ی جوان ما با شرمی در هم آمیخته بود که پناه بردن به بازیهای معصومانه تر را به فکر فرامی خواند (۶۱-۱۶۰).</u>	/... –in a meeting where for the first time the two boys were allowed to sleep on the same bed – and <u>their naughty joy and the glow of the fore-glimmer of such night, now has made our young prince perplexed with such a shame that brought to mind the idea of taking shelter in more innocent games/</u>

In this example, unlike the source text which is completely clear for source readers, the translator’s target text is unintelligible in Persian. Whether this is the result of the translator’s

inability or a form of self-censorship in rendering the erotic and homosexual ideas, the effect of the translated text for the target reader is nothing but confusion, disappointment and boredom.

Example 37:

ST by Nabokov	TT	Literal back translation
The gay green vision withdrew – to resume his <u>whoring</u> no doubt (195).	تصویر شاد سبزرنگ آنجا را ترک کرد تا بی شک با نشانده اش دوباره وقت صرف کند (۳۲۱)	/ The green happy picture left there – no doubt, to spend time with his <u>stooge</u> again/

Here again, the translated text is quite unclear, not only because the translator alters the focus of the original by translating “to resume his whoring” as “to spend time with his stooge,” but also because he chooses the word “نشانده اش”, which is an unusual word in Persian.

In the Persian translation of *The Hours* we come across this:

Example 38:

ST by Cunningham	TT by M. Ghabraaie	Literal back translation
...a deep and distracted innocence with <u>sex</u> coiled inside like a spring (213).	معصومیتی ژرف و حیران با نَرکی چون فنر جمع شده (۲۲۳).	/a deep and perplexed innocence with a coiled <u>mality</u> like a spring./

In this example, for translating the word “sex,” the translator writes “نَرکی” (mality) which is non-existent in the target language. Thus by coining a word, the Persian translator leaves the

target reader baffled. However, the invention of such a word shows the translator's creative effort in trying to keep the sense of the original in the translated version and avoiding the trap of censorship at the same time.

In the translation of French novels as well there are unfamiliar equivalences, for instance in the Persian translation of *Madame Bovary*:

Example 39:

ST by Flaubert	TT by R. Aghili/M. Ghazi	Literal back translation
-- Allons, Soyez franc! Nierez-vous qu'à Yonville...? Le jeune homme balbutia.	- صریح باشید! آیا انکار می کنید که در ایونویل نم کرده ای...؟ مرد جوان به تته پته افتاد.	/ - Be clear! Do you deny that you have a <u>shack job</u> in Yonville? Young man began to stammer.
-- Chez Mme Bovary, vous ne courtiesiez point...? (302)	داروساز باز گفت: شما در منزل مادام بواری هیچ موس موس نمی کردید؟ (۲۹۲)	The pharmacist said again: Didn't you flatter in Madame Bovary's house?/

In this example, the Persian translator not only over-explains the first sentence of the original by adding the phrase “آیا انکار می کنید که در ایونویل نم کرده ای...” (/Do you deny that you have a shack job in Yonville?/), but also by using the word “نم کرده ای” (/a shack job/) in the target text, he employs an uncommon word which is unfamiliar and vague in Persian. Both of these choices lead to a translated text that is incomprehensible for the target readers and makes them lose their sense of pleasure in reading.

In the translation of *L'Amant*:

Example 40:

ST by Duras	TT by Roubin	Literal back translation
Je suis exténuée du désir d'Hélène Lagonelle. Je suis exténuée de désir (91).	- ه. ل. درمانده ام کرده است. درمانده این میل (76)	/ H. L. has made me helpless. I feel desperate for this desire /

This scene foregrounds the erotic emotions of the heroin towards another girl, her friend Helen Lagonelle. However, the Persian translator just uses the initials of the second character. Hence, he foils the censors by not mentioning clearly the homosexual intentions of the character, but he also leaves the target readers confused because they cannot readily understand the exact reference of H. L. nor the erotic motives of the heroin.

In these examples, Persian translators face complications translating erotic terms and scenes; thus, they employ different techniques, most of which downplay the erotic tone of the original. Some of the equivalences chosen by Persian translators are entirely unfamiliar and quite vague for Persian readers, while others don't even exist in Persian. It could be concluded that, in general, translators use these tricks to avoid any kind of censorship; however, this technique brings about the risk of "ambiguity" and "confusion" for target readers, which leads them to miss the main point of the original: the pleasure of the text.

3.2 Third-person singular pronoun

The other linguistic barrier in translating English or French erotic texts into Persian is the third-person singular pronoun. Since in Persian there is just one pronoun او /ou/ for both he/she or il/elle, and اش /ash/ for possessive pronouns (his/her, sa/son), it can be difficult to determine whether the text refers to a man or a woman. Therefore, some Persian translators apply different techniques to clarify their translations. One of these solutions consists in adding the names of the characters or a gender specific noun or and phrase, such as the man, that girl, the boy's sister, John, those women's dresses, Sally's hand, etc. However, some translators just use the neutral pronoun او and leave it up to the readers to figure out the gender. This problem is of great importance in translating erotic texts considering the fact that these narratives are mostly built on the relationships between characters of opposing sexes. Even in the case of homosexual relations, it is essential to make clear who is doing what to whom.

In Persian translation of *Sanctuary*, we read:

Example 41:

ST by Faulkner	TT by F. Ghabraaie	Literal back translation
She leaned <u>her thigh</u> against <u>his shoulder</u> , caressing <u>his arm</u> with <u>her flank</u> (236).	رانس را به شانه اش فشرد و با پهلوی بازویش را نوازش کرد (۲۳۸)	/leaned <u>his/her thigh</u> against <u>her/his shoulder</u> , caressing <u>his/her arm</u> with <u>flank</u> /

Here, unlike the original text, in the translated version the reference of the pronouns is not clear at all and this brings about the problem of ambiguity for the target reader in this erotic scene.

Also, for translating “her flank,” the Persian translator uses no pronoun and just puts پهلو (flank) as its equivalence which makes it even more ambiguous for the target readers.

In the translation of *Wuthering Heights*, the Persian translator writes:

Example 42:

ST by Brontë	TT by A. Bahrambeigi	Literal back translation
Did <u>she</u> come across you on purpose? (112)	آیا ایزابلا خودش عمدا بطرف تو آمد؟ (۱۴۵)	/Did <u>Isabella herself</u> come to you on purpose?/

Here, the Persian translator writes ایزابلا خودش (Isabella herself) for “she” and in this way makes it quite comprehensive for Persian readers.

Example 43:

ST by Brontë	TT by A. Bahrambeigi	Literal back translation
... Catherine made a spring, and <u>he</u> caught <u>her</u> , and they were locked in an embrace from which I thought my mistress would never be released alive: in fact, to my eyes, she seemed directly insensible. <u>He</u> flung himself into the nearest seat, and on my approaching hurriedly to ascertain if she had fainted, he	[...] کاترین جهشی کرد و <u>هیئت</u> <u>کلیف</u> وی را چنان تنگ در آغوش گرفت که فکر کردم هرگز رهایش نخواهد کرد مگر آنکه جان از کالبد کاترین بدر رود [...] <u>هیئت</u> <u>کلیف</u> [...] آنچه را در آغوش داشت تنگتر از پیش فشرد چنانکه گفتم می ترسید کسی محبوبش را از	/[...] Catherine jumped off, and <u>Heathcliff</u> hugged <u>her</u> so tight that I thought he would never leave her unless life leaves Catherine's body [...] <u>Heathcliff</u> [...] squeezed tighter what was already in his arms as if he feared someone may take his beloved out of his

gnashed at me, and foamed like a mad dog, and gathered her to him with greedy jealousy (150).	چنگش بدر آورد (۲۱۷).	arms/
---	----------------------	-------

In this scene, the translator considers that the reference of the pronoun may not be clear for the target readers, so he opts for clarity by putting the name of the character instead of a pronoun.

Example 44:

ST by Brontë	TT by A. Bahrambeigi	Literal back translation
Accursed witch! this time <u>she</u> has provoked me when I could not bear it; and I'll make <u>her</u> repent it for ever! (274).	"دختره هرزه پررو! این بار دیگر بیش از حد مرا عصبانی و ناراحت کرده ای، حالا کاری می کنم که برای همیشه از رفتارت پشیمان شوی." (۴۳۳).	/"Saucy bitch girl! This time, <u>you</u> made me too angry and upset, now I do something that forces <u>you</u> to regret your behavior for ever."/

Here the translator applies an unusual and alluring technique by changing the tone of the text from the third-person singular in the source text to the second-person singular in the target text. By doing this, he fabricates a text that is totally comprehensive and bears no risk of ambiguity. "Accursed witch" is translated to دختره هرزه پررو (Saucy bitch girl), which clearly indicates that the character is talking to 'the girl, Catherine.' By using the singular "you," the translator shows that it is the same character that is being referred to.

Also, in Nabokov's *Laughter in the Dark*:

Example 45:

ST by Nabokov	TT by Nikfarjaam	Literal back translation
<u>She</u> on her part was always ready to respond to his lovemaking (92).	مارگو هم به نوبه خود همیشه آماده پاسخ گفتن به نیاز او به معاشقه بود. (۷۹).	/ <u>Margo</u> also, in turn, was always ready to respond to his need of lovemaking/

The translator utilizes the name of the character to avoid any confusion in translating this erotic scene.

Example 46:

ST by Nabokov	TT	Literal back translation
... <u>her</u> shamelessness... roused <u>him</u> to such frenzy that <u>he</u> lost the last vestige of that defiance which <u>his</u> prim and delicate <u>wife</u> had demanded of <u>his</u> embraces (92)	بی شرمی و پرروی اش... در او باعث چنان جنونی می شد که آخرین ذره کمرویی را هم که همسر ظریف و آراسته اش هنگام قرار گرفتن در آغوشش از او طلب می کرد کنار می گذاشت. (79)	/... <u>his/her</u> shamelessness and cheekiness... caused such a madness in <u>him/her</u> that <u>she/he</u> lost the last vestige of that defiance which <u>her/his</u> delicate and elegant <u>spouse</u> was demanding in <u>his/her</u> embraces/

Because of the gender-free Persian pronouns, Persian readers cannot determine exactly which characters are involved and how they interact. As a result, they are puzzled. Furthermore, the word همسر (spouse) is a gender-neutral word, unlike the original term “wife,” and it does not help Persian readers understand the reference to the characters involved.

In *Pale Fire*, the other novel by Nabokov, also:

Example 47:

ST by Nabokov	TT by Khosravi	Literal back translation
... revealing <u>her</u> naked back and <i>blancmange</i> breasts, and flooded <u>her embarrassed companion</u> with <u>all the acridity of ungroomed womanhood</u> . She was about to proceed with <u>her stripping</u> but... (111).	... پوست سفیدش را در معرض تماشا گذاشت و همراه شرم زده اش را با تمام زندگی زنانگی نا آراسته اش لبریز کرد. آماده بود تا به عریان کردن خودش ادامه بدهد. (۱۸۲)...	/... revealed her/his white skin and flooded <u>her/his shameful companion</u> with <u>all the repugnance of her non-elegant femininity</u> . <u>She/He</u> was ready to continue to undress <u>her/himself</u> .../

In this wholly erotic scene, the gender of the character is paramount, since it is here that the homosexual intentions of one of the main characters of the novel is revealed. Therefore, showing the fact that he has no sexual feelings for his female companion is crucial. However, in the Persian translation, this idea is thoroughly absent because the translator mechanically uses the Persian gender-free third-person singular pronoun for every pronoun used in the source text. This results in a scene that is enigmatic in the Persian text.

Example 48:

ST by Nabokov	TT	Literal back translation
In the beginning of their calamitous marriage he had strenuously tried to possess <u>her</u> but to no avail. He informed <u>her</u> he had never made love before (160).	در شروع زندگی فاجعه بارشان، شاه به فعالیت‌های شدید ولی بی ثمر دست زد تا او را از آن خود کند، به او گفت که هرگز پیش از این با کسی هم بستر نبوده... (۲۶۳)	/ At the beginning of their disastrous life, the king started an intense but fruitless activity to make <u>her/him</u> his own, he told <u>her/him</u> that never before he has slept with someone else .../

The main character is shown as homo- and bisexual throughout the novel; therefore, it is essential to clarify the gender of the addressee in this passage, here a woman. This is unclear in the Persian translation and brings about confusion for target readers.

Third-person possessive pronouns in French are not as clear as they are in English: *son*, *sa*, *ses* are used to indicate both male and female ownership. Translating these into Persian becomes even more problematic, especially in the case of translating erotic texts.

For instance, in *Madame Bovary*:

Example 49:

ST by Flaubert	TT by R. Aghili/M. Ghazi	Literal back translation
Enfin <u>il</u> déclara, d'un air sérieux, que <u>ses</u> <u>visites</u> devenaient imprudentes et	آخر رودلف به لحنی جدی به او گفت که دیدارهایش روز به روز بی احتیاطانه تر می شود و ممکن	/ Finally <u>Rudolph</u> told <u>her/him</u> in a serious tone that <u>her/his meetings</u> become more reckless day by day

qu'elle se compromettait (193).	است کار به رسوایی و بدنامی او بکشد (۱۷۲).	and that may end up in shame and disgrace for <u>him/her</u> /
---------------------------------	---	--

In the beginning of this part, the translator clarifies the reference of the pronoun “il” by using the character’s name “Rudolph.” However, in the rest of the sentence the gender-free third-person singular pronoun makes the scene unclear for Persian readers.

Example 50:

ST by Flaubert	TT by R. Aghili/M. Ghazi	Literal back translation
<u>Elle</u> s'échappait, en retenant son haleine, souriante, palpitante, déshabillée (197).	"اما" نفس در سینه حبس می کرد و لبخندزنان در حالیکه دل در برش می طپید نیم لخت جیم می شد (۱۷۶).	/ <u>Emma</u> " held her breath and while her heart palpitated in her chest was escaping half naked/

Here by writing “Emma” for “Elle,” the Persian translator avoids any risk of confusion.

Example 51:

ST by Flaubert	TT by R. Aghili/M. Ghazi	Literal back translation
<u>Elle</u> se délectait dans toutes les ironies mauvaises de l'adultère triomphant. Le souvenir de <u>son amant</u> revenait à <u>elle</u> avec des attractions vertigineuses (213).	از جنبه های طعن آمیز و زشت فسق و فجور پیروزمندانه اش لذت می برد. یاد فاسقتش با جاذبه های سرگیجه آور آن دوباره به <u>خاطرش</u> می آمد ... (۱۹۳).	/ <u>She/He</u> enjoyed the sarcastic and evil aspects of <u>her/his</u> victorious debauchery. The memory of <u>her/his</u> paramour with its dizzying attractions came back to <u>her/his</u> mind .../

In this example, unlike the previous one, the references of the pronouns are not clear in the translation and cause ambiguity, which wears out the target reader's attention.

In Duras' *Moderato Cantabile* the translator deals with this matter as such:

Example 52:

ST by Duras	TT	Literal back translation
<p>Anne Desbaresdes sourit.</p> <p>-- Que je bois du vin en votre compagnie, termina-t-elle – elle rit subitement dans un éclat – mais pourquoi ai-je tant envie de rire aujourd'hui ?</p> <p>Il s'approcha de son visage assez près, posa ses mains contre les siennes sur la table, cessa de rire avec elle (71).</p>	<p>آن دبارد لبخند زد و گفته مرد را تکمیل کرد:</p> <p>... که من همراه شما شراب می خورم. ناگهان با قهقهه خندید. ولی چرا من امروز اینقدر دلم می خواهد بخندم؟</p> <p>مرد کاملا به چهره او نزدیک شد. دستهایش را روی میز در کنار دستهای او گذاشت. و دیگر نخندید. (۶۱)</p>	<p>/ Anne Desbaresdes smiled and completed the <u>man's speech</u>: -... that I accompany you drinking wine. Suddenly she bursted into laughter. But why do I want to laugh so much today? <u>The man</u> came close to her face. He put his hands on the table near hers. And didn't laugh anymore/</p>

First of all, by adding the phrase *مرد را تکمیل کرد* (/and completed the man's speech/), the Persian translator clearly indicates that the heroin of the novel, Anne Desbaresdes, is talking to a man. Furthermore, by translating "Il" as *مرد* (/the man/), he avoids any ambiguity in the Persian translation of this erotic part.

Example 53:

ST by Duras	TT	Literal back translation
<u>Elle</u> s'adossa de tout son buste à la chaise, d'un mouvement entier, presque vulgaire, se détourna de lui (74).	زن با حرکتی کامل و تقریباً مبتذل، همه بالاتنه اش را به پشتی صندلی تکیه داد. از او روی برگرداند... (۶۴).	/ <u>The woman</u> with a complete and almost banal movement, all her body leaned back in the chair. Turned away from him/her/

In this example again, the translator puts زن (/The woman/) as the equivalent of “Elle” and, in this way, he clarifies the gender of the character. The other point is that though the pronoun او (him/her) is gender-neutral in Persian, target readers can easily grasp the male reference of this pronoun in this paragraph because of the clarification of “Elle” done by the translator in the beginning of the scene.

Example 54:

ST by Duras	TT	Literal back translation
... Très vite, <u>il</u> a été obligé de <u>la</u> chasser, loin de lui, même loin de la maison, très souvent... -- <u>Elle</u> , elle partait? -- Elle s'en allait quand et	... او مجبور خواهد شد که زن را اغلب از خود براند... - زن چطور؟ می رفت؟ - با اینکه خودش دلش می خواست بماند، هر وقت که مرد می خواست و همانطور که او می خواست می	/... He will usually have to push away the woman... - What about the woman? Was going? - Though she wanted to stay, whenever the man wanted and

comme <u>il</u> le voulait, malgré son désir de rester (118).	رفت. (۹۳).	the way she/he wanted she/he was going./
---	------------	--

Here, despite using some gender-neutral third-person singular Persian pronouns like او (he/she), the translator sheds light on the gender of the characters involved in this scene by clearing up some of the Persian pronouns: “la” is translated as زن (the woman), “elle” is referred to as زن (the woman) and also مرد (the man) is used as the equivalent of “il”.

Example 55:

ST by Duras	TT	Literal back translation
Cauvin s’approcha de la table, <u>la</u> rechercha, la recherchant, puis y renonça. -- Je ne peux pas.	شوون به ميز نزديكتر شد، او را جستجو كرد، جستجو كرد و بعد منصرف شد. - نمی توانم.	/ Cauvin came closer to the table, looked for her/him, looked and then gave up. - I cannot.
<u>Elle</u> fit alors ce qu’il n’avait pas pu faire. Elle s’avança vers lui d’assez près pour que leurs lèvres puissent s’atteindre (152).	آن دبارد باز کاری را که نتوانسته بود بکند، انجام داد. چنان به او نزدیک شد که لبهایشان بتوانند به هم برسند. (۱۱۷).	<u>Anne Desbaresdes</u> did again what she had failed to do. She came so close to him that their lips could meet/

In the first sentence, the reference of the pronoun “la” او (her/him) is totally unclear for the Persian reader. However, the translator solves the problem by translating “Elle” in the beginning

of the second paragraph as آن دبارد (Anne Desbaresdes). In Duras' other novel, *L'Amant*, the translator writes:

Example 56:

ST by Duras	TT by Roubin	Literal back translation
<u>Il</u> dit qu'il est seul, atrocement seul avec cet amour qu'il a <u>pour elle</u> (48).	مرد از تنهاییش می گوید، از تنهایی وحشتناکش و از علاقه شدیدش به او، به دختر (۲۰).	/The <u>man</u> talks about his loneliness, his terrible loneliness and his love <u>for her, for the girl</u> /

In this example the reference of all pronouns in the original are made clear since the translator tries to specify the gender of the characters by using مرد (/the man/) for “il” and به او، به دختر (/for her, for the girl/) as the equivalent of “pour elle.”

Example 57:

ST by Duras	TT by Roubin	Literal back translation
A partir de <u>son ignorance</u> à lui, elle sait tout à coup <u>il</u> lui plaisait déjà sur le bac. Il lui plait, la chose <u>ne dépendait que d'elle seule</u> (48).	با پی بردن به بی خبری مرد، متوجه می شود که مرد، از همان لحظه دیدار بر عرشه کرجی، برایش خوشایند بوده است، هنوز هم هست، و این موضوع هم تنها به خود او مربوط می شده، به دختر (۳۹).	/ Realizing the man's ignorance, she realizes that <u>the man</u> , from the moment of meeting on the barge deck, was pleasant for her, he still is, and this matter, too, <u>was only related to her, to the girl</u> /

Here again, the Persian translator throws light on the gender of the characters by translating “son ignorance” as بی خبری مرد (/the man’s ignorance/) or “il” as مرد (/the man/). He emphasizes the sex of the character by indicating the word “girl” in the translation when he writes به خود او مربوط می شده، به دختر (/was only related to her, to the girl/) as the translation of “ne dépendait que d'elle seule.”

Example 58:

ST by Duras	TT	Literal back translation
Je m'aperçois que je <u>le</u> désire (51).	درخودم اشتیاقی به این مرد احساس می کنم (۴۲).	/I feel an enthusiasm in myself for <u>this man</u> /

The equivalent “le” for این مرد (/this man/) eliminates any risk of ambiguity in this erotic scene for target readers.

As all of the above examples above show, translating third-person singular pronoun(s) from English and French is one of the greatest challenges for Persian translators. This issue becomes even more significant in the translation of erotic texts since these stories involve crucial gender sensitive information, namely the distinction between agents (he or she), patients (him or her) and ownership (his or her[s]). When these relationships are ambivalent, the plot loses coherence. To cope with this linguistic challenge, translators apply various techniques and escape the peril of ambiguity or misinterpretation. Either they clearly mention the name of the characters or they use gender-specific words, such as the man, the girl, the hostess, etc.

However, translators who do not make any clarifications and simply use the gender-free third-person singular pronoun leave Persian readers confused since they cannot readily figure out the gender of the characters and their relations, which are considered crucial factors in erotic narratives. Thus, the erotic tone of the original is downplayed and even missed in these versions.

Chapter 4: Censorship

Translating erotica in ideological societies is often accompanied by both formal official state censorship and informal self-censorship. Nitsa Ben-Ari defines explicit censorship as "... the suppression or deletion of material considered objectionable, harmful, sensitive, or inconvenient to authorities, which is enforced by the relevant institutions, represented by the censor on whom censorship responsibilities are conferred." In addition, she believes that self-censorship, or implicit censorship, is the "control of what you say or do in order to avoid annoying or offending others but not being told officially that such control is necessary" (2010, 134). Although it is difficult, or sometimes impossible, to tell these two apart in the final translated text, their effect is recognizable: they both omit or change some parts of the text which are usually essential in the original story. In other words, the transformations and omissions in the translated version can lead to changes in the main plot. In fact, as Maria Tymoczko asserts that "[w]hen the strength of informal social controls is backed up by other mechanisms of power and cultural dominance [...] or when informal social controls are enforced by strict domestic intimidation and policing [...] then the line between explicit and implicit censorship becomes blurred in the extreme" (in Ní Chuilleanáin et al. 2009, 27). Today Iran faces a similar situation in which the line between the official and informal (self-) censorship is not clear at all. As Arash Hejazi, a writer, translator and publisher in post-revolution Iran, puts it "almost anything can be interpreted as violating [...] governmental] restrictions" and he continues that "[t]his has led to confusion in interpretations imposed on publishers by censors" (2011, 55). In this regard, pornographic and erotic texts are among the most censored texts in Iran. According to Hejazi, "sometimes only pornography is censored and sometimes a man simply holding the hand of his wife is labeled as corruption" (Ibid.). Moreover, since there is no written and official law for censorship in Iran, no one can

find clear criteria regulating forbidden subjects. Therefore, the translators as well as writers and publishers are always worried about what they write because they can never be sure if that is going to be censored or not. This leads to a great deal of self-censorship.

The following examples are translations of erotic texts from English and French into Persian in which the effect of censorship is undeniable since omissions are obvious and have an enormous impact on the erotic tone of the original. In the novels studied in this research, erotic scenes and ideas are essential parts of the novels' storylines, but because verbalizing erotic notions is most of the time considered as something taboo and forbidden in Iran and drastic changes are made to the original stories, the translations are 'de-eroticized' and, in some cases, incomprehensible. Omission of any erotic content in the translated novels is considered as the excessive form of censorship. In this chapter it is analyzed mainly as the result of official censorship dictated by the ideologically governed censors of present-day Iran.

In the following examples taken from two highly erotic novels, *The Hours* and *L'Amant*, not only does censorship downplay the erotic notion presented in the source text, it also usually changes the plot of the original. For instance, in *The Hours*:

Example 59:

ST by Cunningham	TT by M. Ghabraaie	Literal back translation
It seemed possible, at least. <u>Why not have sex with everybody, as long as you wanted them and they wanted you?</u> <u>So Richard continued with Louis and</u>	دست کم محال به نظر نمی رسید...	/At least it doesn't seem impossible...

<p><u>started up with her as well, and it felt right; simply right. Not that sex and love were uncomplicated. Clarissa's attempts with Louis, for instance, failed utterly. He was not interested in her nor she in him, for all his celebrated beauty. They both love Richard, they both wanted Richard, and that would have to do as a bond between them. Not all people are meant to be lovers, and they were not naïve enough to try and force it beyond one stoned failure in the bed Louis would share, for the rest of the summer, only with Richard, on the nights Richard was not with Clarissa.</u></p> <p>How often since then has she wondered what might have happened if she'd tried to remain with him (96-97)</p>	<p>از آن پس بارها از خود پرسیده است اگر می کوشید با او بماند چه می شد؛ (۱۰۶)</p>	<p>After that she's asked herself many times that if she tried to stay with him what would happen, /</p>
---	--	--

Given the fact that bisexuality is a forbidden subject in Iran, the underlined part of the original about the sexual relationship of Richard with both a man (Louis) and a woman (Clarissa) is removed from the translated version. However, the significant point here is that the translator

highlights the censorship by doubling the space between two paragraphs and also by using an ellipsis at the end of the first paragraph. But the problem is that although readers understand that something is censored and tend to fill the gap using their own imagination, there are no obvious clues about the bisexuality of Richard. This brings about complications in understanding the relationship between these three characters for the Persian readers.

Example 60:

ST by Cunningham	TT by M. Ghabraaie	Literal back translation
<p>...they had kissed. <u>His mouth had opened into hers; his tongue (exciting and utterly familiar, she'd never forget it) had worked its way shyly inside until she met it with her own.</u></p> <p>They'd kissed, and walked around the pond together. In another hour they'd have dinner, (98).</p>	<p>... یکدیگر را بوسیده بودند. باهم دور استخر گشتند و یک ساعت بعد ناهار خوردند (۱۰۷).</p>	<p>/They'd kissed each other, they walked around the pool and ate lunch after an hour./</p>

The details of the kiss are censored. Though we cannot say whether it is the result of censorship or self-censorship (because unlike the previous example that contained extra space-lines and ellipsis, here the translator gives no sign of the omitted sentences), the effect is the same: the erotic emphasis is missing.

Example 61:

ST by Cunningham	TT by M. Ghabraaie	Literal back translation
<p>(Love is deep, a mystery—who wants to understand its every particular?) <u>Laura desires Kitty. She desires her force, her brisk and cheerful disappointment, the shifting pink-gold lights of her secret self and the crisp, shampooed depth of her hair. Laura desires Dan, too, in a darker and less exquisite way; a way that is more subtly haunted by cruelty and shame. Still it is desire, sharp as a bone chip. She can Kitty in the kitchen and love her husband, too. She can anticipate the queasy pleasure of her husband’s lips and fingers (is it that she desires his desire?) and still dream of kissing Kitty again someday, in a kitchen or at the beach as children shriek in the surf, in a hallway with their arms full of folded towels, laughing softly, aroused, hopeless, in love with their own</u></p>	<p>عشق عمیق است، رازی است- کی می خواهد همه خصوصیات آن را بفهمد؟ آن چه لورا از بابتش متاسف است، آن چه نمی تواند راحت تحمل کند، کیک است (۱۵۳).</p>	<p>/Love is deep, is a mystery—when will she understand all its features? What Laura is sorry about, what she cannot tolerate easily, is the cake./</p>

<p>recklessness if not each other, saying <u>Shhhh, parting quickly, going on.</u> What Laura regrets, what she can hardly bear, is the cake (143).</p>		
---	--	--

The whole underlined part, which deals with the homosexual tendencies of Laura Brown, a married woman with a son, for her married friend, Kitty, is omitted in the Persian translation. Though it is mentioned that both Laura and Kitty have “desire” for their husbands, their love for each other is obvious in the original text. However, because the whole paragraph is censored, this homosexual desire that both women have is completely repressed, and the Persian readers do not understand the women’s relationship. Therefore, the source of Laura’s problem is quite unclear for Persian recipients of the novel because Laura has a happy and successful marriage with Dan; they have a son and are expecting their second child. The Persian readers are left to wonder what is wrong with Laura and why does she want to leave her husband and son? Yet there are no answers to these questions in the translated version since all parts related to homosexual desires of Laura are omitted. This censorship affects one of the basic motifs of the story (lesbian love) and thus alters the storyline for target readers. However, the translator highlights the omission by doubling the space between paragraphs as well as using four dots instead of three for the ellipsis. Persian readers perceive some kind of caveat in the target text. Once they realize that crucial parts are eliminated from the translated version, they may feel frustration and confusion.

Example 62:

ST by Cunningham	TT by M. Ghabraie	Literal back translation
<p>But why Mary Krull, of all people? Why should a straight girl like Julia make herself an acolyte? Is she still this anxious for a father?</p> <p>Mary lingers a moment behind Julia, allowing herself a view of Julia's broad, graceful back, the twin moons of her ass. <u>Mary is almost overwhelmed by desire and by something else, a subtler and more exquisitely painful nerve that branches through her desire. Julia inspires in her an erotic patriotism, as if Julia were the distant country in which Mary was born and from which she has been expelled.</u></p> <p>"Come on," Julia calls cheerfully over her shoulder, over the</p>	<p>اما چرا از میان این همه آدم مری کرول؟ چرا دختر بی شیله پيله ای مثل جولیا باید نوچه ی او بشود؟ آیا این هم مربوط به اشتیاق نسبت به پدر است؟</p> <p>جولیا سر روی شانه می گرداند و با نشاط از روی کوله ی نارنجی روشن می گوید: "یالا."</p> <p>مری دمی می ایستد و تماشا می کند.</p> <p>جولیا باز می گوید: "یالا." و مری پشت سرش با شتاب، مایوس و خشمگین می رود تا چکمه های نو بخرد (۱۷۱)</p>	<p>/But why Mary Krull of all people? Why should a fair and franc girl like Julia be her acolyte? Is it also related to desire for a father?</p> <p>Julia turns her head over her shoulder and calls excitingly over her brilliant orange backpack "hurry up."</p> <p>Mary is standing for a while and watching.</p> <p>Julia says again "hurry up."</p> <p>And Mary follows her hastily, disappointed and angry to go buy new boots./</p>

<p>synthetic orange brilliance of her backpack.</p> <p>Mary stands for a moment, watching. <u>She believes she has never seen anything so beautiful.</u></p> <p><u>If you could love me, she thinks,</u> <u>I'd do anything. Do you</u> <u>understand? Anything.</u></p> <p>“Come on,” Julia calls again, and Mary hurries after her, hopelessly, in agony (Julia does not love her, not like that, and never will), on her way to buy new boots (161- 62).</p>		
---	--	--

Here again, both underlined parts are deleted from the translation. These parts are also related to the notion of homosexuality and the relationship of another protagonist, Clarissa’s daughter, with Mary, a lesbian friend. Clarissa, a bisexual woman who lives with her female partner Sally and at the same time loves Richard, knows that Mary loves her daughter Julia and therefore, Clarissa dislikes Mary because of that. But Julia who looks at Mary as an ordinary friend, doesn’t understand the reason for her mother’s anger and disapproval. Because the picture of Mary loving Julia is completely censored in the translation, Persian readers do not see why Clarissa

doesn't like Mary and so, they do not understand the relationship between these three characters. Furthermore, unlike the previous example, the Persian translator does not flag these omissions in the target text. I suggest that it results from self-censorship. In any case, the result is that target readers miss one of the focal points of the plot.

Also, in *L'Amant* we come across following examples:

Example 63:

ST by Duras	TT by Roubin	Literal back translation
Alors il ne bouge pas non plus, <u>il ne la déshabille pas</u> , il dit qu'il l'aime comme un fou, il le dit tout bas (47).	مرد همانطور بی حرکت می ماند. می گوید که دیوانه وار دختر را دوست دارد (۳۹).	/ The man remains motionless. Says that he is crazy about the girl/

The underlined sentence is omitted from the translation without any indication of censorship in the target text.

Example 64:

ST by Duras	TT by Roubin	Literal back translation
<u>Il a arraché la robe, il la jette, il a arraché le petit slip de coton blanc et il la porte ainsi nue jusqu'au lit. Et alors il se tourne de l'autre côté du lit et il pleure. Et elle, lente, patiente, elle le ramène vers elle et elle commence à le déshabiller. Les yeux</u> مرد می گرید. دختر آرام و صبور است. حرف می زند، گویی در خواب باشد و مرد نخواهد که خواب	/.... man cries. The girl is calm and patient. <u>She talks, as if she is sleeping</u> , and the man doesn't want to agitate

<u>fermés, elle le fait. Lentement. Il veut faire des</u> <u>gestes pour l'aider. Elle lui demande de ne pas</u> <u>bouger. Laisse-moi. Elle dit qu'elle veut le faire</u> <u>elle. Elle le fait. Elle le déshabille. Quand elle le</u> <u>lui demande il déplace son corps dans le lit, mais</u> <u>à peine, avec légèreté, comme pour ne pas la</u> <u>réveiller (49).</u>	او آشفتته شود (۴۰).	her dream/
--	---------------------	------------

In this example, the whole underlined erotic parts of the original are eradicated from the translation; however, the translator places four dots instead of three for the ellipsis at the beginning of the paragraph to highlight the censorship and perhaps grasp the attention of the target readers. However, for the second censored part, the translator shows no obvious sign and he tries to connect the small remaining phrases by adding “حرف می زند، گویی در خواب باشد” (She talks, as if she is sleeping). Thus, the last part, “comme pour ne pas la réveiller” translated as و (and the man doesn't want to agitate her dream), makes sense, but has nothing to do with the original.

Example 65:

ST by Duras	TT by Roubin	Literal back translation
La peau est d'une somptueuse douceur. Le corps. Le corps est maigre, sans force, sans muscles, il	پوستی به غایت نرم، اندامی لاغر، ضعیف و کم عضله، گویی بیماری سختی را پشت	/ Extremely soft skin, slim, weak and non-muscular body, as if he's passed a serious illness, or

<p>pourrait avoir été malade, être en convalescence, <u>il est imberbe, sans virilité autre que celle du sexe</u>, il est très faible, il paraît être à la merci d'une insulte, souffrant. Elle ne le regarde pas au visage. Elle ne le regarde pas. <u>Elle le touche. Elle touche la douceur du sexe, de la peau, elle caresse la couleur dorée, l'inconnue nouveauté. Il gémit, il pleure. Il est dans un amour abominable.</u></p> <p><u>Et pleurant il le fait. D'abord il y a la douleur. Et puis après cette</u> douleur est prise à son tour, elle est changée, lentement arrachée, emportée vers la jouissance, embrassée à elle.</p> <p>La mer, sans forme, simplement incomparable (49-50).</p>	<p>سرگذاشته، یا دوران نقاهت را می گذراند. پوستی صاف و ظریف. از بودن تنها همین را دارد. ناشناخته تازه. گویی دچار عارضه ایست، و دردمند. دختر به چهره مرد نگاه نمی کند، نگاهش نمی کند.</p> <p>درد به چیز دیگری مبدل می شود، به تدریج از بین می رود.</p> <p>در میل مستحیل می شود.</p> <p>دریا، فقط دریا، بی شکل و بی مثال (۴۰)</p>	<p>recovering from illness. Smooth and delicate skin. It is only thing he has from being. Fresh unknown. As if he has some complications, and pain. The girl does not look at the man's face, does not look at him.</p> <p>The pain becomes something else, gradually disappears.</p> <p>Is assimilated in the desire.</p> <p>Sea, just sea, formless and unique/</p>
--	--	---

Here, the indicated sections of the source text that describe the male character's penis and the sexual intercourse of the characters are censored from the target text, and the translator gives no clue of that omission to the Persian readers. Hence, the translated version misses the erotic point of the original.

Example 66:

ST by Duras	TT by Roubin	Literal back translation
<p>... de cette connaissance décisive, dernière, celle de l'enfance de la mère.</p> <p>La mère n'a pas connu la jouissance.</p> <p><u>Je ne savais pas que l'on saignait. Il me demande si j'ai eu mal, je dis non, il dit qu'il en est heureux.</u></p> <p><u>Il essuie le sang</u>, il me lave. Je le regarde faire. Insensiblement il revient, il redevient désirable. (50-51).</p>	<p>آنچه می دانستند مسلم و حتمی بود، متعلق به کودکی مادر بود.</p> <p>و مادر با لذت آشنا نبود.</p> <p>[....]</p> <p>می شویدم. نگاهش می کنم، می شویدم. به تدریج دلپذیر می شود، بعد بیشتر (۴۱).</p>	<p>/- What they knew was certain and imminent, belonging to the mother's childhood.</p> <p>And the mother was not familiar with pleasure.</p> <p>[....]</p> <p>Washes me. I look at him/her, he/she washes me. Gradually becomes pleasant, and then more/</p>

Here again, the part referring to intercourse is censored in the translation; however, since this section refers to the first sexual relation between the characters and has a meaningful impact on the development of the heroin of the novel, the translator doubles the space and puts [...] in the translated version to highlight the omission and imply that something important is missing.

Example 67:

ST by Duras	TT by Roubin	Literal back translation
<p><u>Il devient brutal, son sentiment est désespéré, il se jette sur moi, il mange les seins d'enfant, il crie, il insulte. Je ferme les yeux <u>sur le plaisir très fort</u>. Je pense qu'il a l'habitude, c'est ce qu'il fait dans la vie, <u>l'amour</u>, seulement ça. <u>Les mains</u> sont expertes, merveilleuses, parfaites. (54).</u></p>	<p>کنار این نوباوه. فریاد می زند، دشنام می دهد. و سرشار، چشمانم را می بندم. فکر می کنم: عادتش است، کاری که در زندگی می کند. همین است، فقط همین... آزموده، تحسین برانگیز و بی نقص (۴۴-۴۵).</p>	<p>/ Beside this young child. He is shouting, swearing. And full, I close my eyes. Think: it's his habit, something that he does in his life. He does this, just this ... experienced, impressive and perfect/</p>

In this example, some of the erotic details are censored. Though the translator tries to write the passage in a way that makes sense in Persian and also uses an ellipsis near the end of this section to highlight the omission, the target text wipes out the erotic intention of the original and thus misses the focal point of source text, which is the sexual relation of the main characters.

Example 68:

ST by Duras	TT by Roubin	Literal back translation
<p>Le bruit de la ville est si proche, si près, qu'on entend son frottement contre le bois des persiennes. On entend comme s'ils traversaient la chambre. <u>Je caresse son corps dans ce bruit, ce passage. La mer, l'immensité qui se regroupe, s'éloigne, revient.</u></p>	<p>سروصدای شهر خیلی نزدیک است، خیلی ، تماسش با لته های کرکره چوبی پنجره محسوس است. صداها طوری است که انگار رهگذران از وسط اتاق عبور می کنند. و در جوار این صداها و در پس معبرها....</p>	<p>/ The noise of the city is very close, very, it is perceptibly touching the shutters of the window. The sounds are just like that the pedestrians are crossing the room. And in the vicinity of these sounds and behind the passages....</p>
<p><u>Je lui avais demandé de le faire encore et encore. De me faire ça. Il l'avait fait. Il l'avait fait dans l'onctuosité du sang.</u> Et cela en effet avait été à mourir. Et cela a été à en mourir (55).</p>	<p>دریا، این وسعت درهم فشرده بیکران، دور می شود، باز می گردد.</p> <p><u>چیزی</u> که در واقع به جان دادن می مانست، و می شد برایش جان داد (۴۵).</p>	<p>The sea, this vast congested area, goes away, comes back again.</p> <p><u>Something</u> that actually looked like death, and it was possible to die for it/</p>

In this example, the underlined parts are cut from the target text, and the translator indicates four dots instead of three for the ellipsis to highlight the censorship. He also adds the word چیزی (something) in the beginning of the last paragraph to cope with the omitted part; however, the translated version does not sound logical for the target readers. Hence, Persian readers are baffled and frustrated, which leads to their disappointment and boredom.

Example 69:

ST by Duras	TT by Roubin	Literal back translation
Je dis que je pense à ma mère, qu'elle me tuera <u>si elle apprend la vérité</u> (56).	می گویم که در فکر مادرم هستم، که هیچ بعید نیست بکشدم (۴۶).	/ I say that I'm thinking of my mother, that it isn't impossible that she will kill me/

In this part, the phrase “si elle apprend la vérité” is cut from the translation. The reason could be the previous censorship done to the text regarding the sexual relationship of the heroin with her lover. Hence, when the ‘reality’ wasn’t mentioned before, here the translator has no clue to refer to this ‘reality’ for the harsh reaction of the mother.

Example 70:

ST by Duras	TT by Roubin	Literal back translation
Je lui demande si c'est habituel d'être triste comme nous le sommes. Il dit que <u>c'est parce qu'on a fait l'amour pendant le jour</u> , au moment de la culminance de la chaleur. Il dit que c'est toujours terrible après. Il sourit. Il dit que l'on s'aime ou que l'on ne s'aime pas, c'est toujours	می پرسم که آیا طبیعی است آدم اینقدر غمگین باشد، اینطور که ما هستیم. می گوید: <u>در روز....</u> در اوج گرما. می گوید که بعدش همیشه کسالت آور است. لبخند می زند: خواه پای عشق در میان باشد خواه نه. می گوید که با فرارسیدن شب، به محض	/ I asked whether it is natural for a person to be so sad, so that we are. He says: “ <u>In the day....</u> at the peak of the heat. He says that it’s always boring after that. He smiles: whether love is involved or not. He says that when night comes, as

terrible. Il dit que cela passera avec la nuit, aussitôt qu'elle arrivera. (56-57).	تاریک شدن، تمام می شود (۴۶).	soon as it gets dark, it ends/
---	---------------------------------	--------------------------------

In this example again, the reference to sexual intercourse is censored; however, the translator highlights this omission by keeping the phrase “In the day” and putting four dots instead of three for the ellipsis. Thus, target readers, given no direct explanation for the depression of the main characters, become confused. Nonetheless, trying to make sense out of the fragmented text, they find indirect references like می گوید که بعدش همیشه کسالت آور است. لبخند می زند: خواه پای عشق در میان باشد (He says that it’s always boring after that. He smiles: whether love is involved or not. He says that when night comes, as soon as it gets dark, it ends). Perhaps some Persian readers, patient enough to look back and forth several times, might figure out the censored sexual relation of the characters in this scene.

Example 71:

ST by Duras	TT by Roubin	Literal back translation
Il me regarde parler, il ne me quitte pas des yeux, il regarde ma bouche quand je parle, <u>je suis nue</u> , il me caresse, il n’écoute peut-être pas, je ne sais pas (57).	حرف که می زنم به لب و دهانم نگاه می کند. نوازشم می کند، شاید توجهی به حرفهایم ندارد، نمی دانم (۴۷).	/ When I speak, he looks at my lips and mouth. He caresses me, maybe he doesn’t pay attention to what I’m saying, I don’t know/

Here the phrase “je suis nue” is eliminated from the translation, which causes the backgrounding of the erotic tone of the original.

Example 72:

ST by Duras	TT by Roubin	Literal back translation
<p><u>Il est sur moi, il s'engouffre encore.</u> Nous restons ainsi, cloués, à gémir dans la clameur – de la ville encore extérieure. Nous l'entendons encore. Et puis nous ne l'entendons plus (58).</p>	<p>بعد ساکت می مانیم، در میانه دادوقال شهری که همچنان بیرون از ماست، ساکتیم، با زمزمه ای نرم. همه شهر را هنوز می شنویم. بعد دیگر چیزی نمی شنویم (۴۸).</p>	<p>/Then we stay quiet, in the middle of the noise of the city that remains out of us, we're quiet, with a soft whisper. We still hear the hum of the city. After that, we hear nothing/</p>

Here again, the phrase “Il est sur moi, il s'engouffre encore” is completely absent from the Persian translation; the result is the recurrent under-toning of the erotic intention presented in the source text.

Example 73:

ST by Duras	TT by Roubin	Literal back translation
<p>Parfois je ne rentre pas à la pension, <u>je dors près de lui.</u> Je ne veux pas dormir dans ses bras, dans</p>	<p>بعضی شبها به پانسیون که نروم،</p>	<p>/ Some nights that I do not go to the boarding</p>

<p>sa chaleur, mais je dors dans la même chambre, dans le même lit. Quelquefois je manque le lycée. Nous allons manger dans la ville la nuit (78-79).</p>	<p>همانجا می مانم. در یک اتاق، ولی نه در کنارش</p> <p>گاهی به جای پانسیون با هم می رویم به شهر و غذا می خوریم، شبها البته (۶۵).</p>	<p>house, I stay there. In the same room, but not beside him</p> <p>Sometimes instead of going to the boarding house, we go to town together and eat, at night of course/</p>
---	---	---

Here, the original reads “je dors près de lui. Je ne veux pas dormir dans ses bras, dans sa chaleur, mais je dors dans la même chambre, dans le même lit” which is translated as همانجا می مانم. در یک اتاق، ولی نه در کنارش (I stay there. In the same room, but not beside him). So, the target text is obviously shorter and less erotic than the source text, especially when “je dors près de lui. Je ne veux pas dormir dans ses bras, dans sa chaleur” is reduced to همانجا می مانم (I stay there) or when the phrase “dans le même lit” is totally omitted from the translation. Nevertheless, the translator leaves the first paragraph with an unfinished sentence to indicate censorship.

Example 74:

ST by Duras	TT by Roubin	Literal back translation
<p>Je suis exténuée par la beauté du corps d'Hélène Lagonelle <u>allongée contre le</u></p>	<p>از زیبایی لاگونل آرمیده بر نیمکت مدهوشم. <u>غنوده آسوده</u></p>	<p>/I am captivated by the beauty of Lagonelle lying on the couch. <u>Comfortably sleeping in the</u></p>

<p><u>mien</u> . Ce corps est sublime, libre sous la robe, <u>à portée de la main. Les seins sont comme je n'en ai jamais vus. Je ne les ai jamais touchés. Elle est impudique, Hélène Lagonelle, elle ne se rend pas compte, elle se promène toute nue dans les dortoirs.</u> Ce qu'il y a de plus beau de toutes les choses données par Dieu, c'est ce corps d'Hélène Lagonelle, incomparable, cet équilibre entre la stature et la façon dont le corps porte les seins, en dehors de lui, comme des choses séparées. Rien n'est plus extraordinaire que cette rotondité extérieure des seins portés, cette extériorité tendue vers les mains. Même (89).</p>	<p><u>در لفاف پیراهن</u> بدیعترین پدیده خلقت، همین ه. لولونل است. موزون، شکیل. <u>دو نار، و بی مثال.</u> <u>چیزی شگفت انگیزتر</u> <u>از این نیست. گردی</u> <u>برجسته مایل به سمت</u> <u>بازوها.</u> حتی اندام کولی وار برادر کوچکم در برابر شکوه چنین اندامی هیچ است (۷۴).</p>	<p><u>wrapping dress</u> The most beautiful phenomenon of creation, is this H. Lolonelle. Elegant, stylish. <u>Two pomegranates, and unique.</u> <u>There is nothing more surprising than this. Featured round shapes leaning towards the arms.</u> Even the gypsy-like organs of my little brother is nothing, compared with the glory of such a body/</p>
---	---	--

In the first sentence, “allongée contre le mien” is cut off from the translated version without any visible sign, while when “à portée de la main. Les seins sont comme je n'en ai jamais vus. Je ne les ai jamais touchés. Elle est impudique, Hélène Lagonelle, elle ne se rend pas compte, elle se promène toute nue dans les dortoirs” is censored, the Persian translator opts out of the sentence,

which remains unfinished غنوده آسوده در لفاف پیراهن (Comfortably sleeping in the wrapping dress) and moves to the next paragraph to show the omission.

Furthermore, since this part depicts the homosexual attraction of the heroin to her friend, Hélène Lagonelle, the translator bypasses censorship by ignoring the first name of the friend and just using her initial .• (H.). He thus avoids clarifying the gender of one of the protagonists and circumvents the homosexual notion, which is highly forbidden by Iranian officials. However, the Persian readers infer the gender of the character by connecting the indirect references such as دو نار، و بی مثال. چیزی شگفت انگیزتر از این نیست. گردی برجسته مایل به سمت بازوها (Two pomegranates, and unique. There is nothing more surprising than this. Featured round shapes leaning towards the arms).

Example 75:

ST by Duras	TT by Roubin	Literal back translation
<p>Ces formes de fleur de farine, elle les porte sans savoir aucun, elle montre ces choses pour les mains les pétrir, pour la bouche les manger, sans les retenir, sans connaissance d'elles, sans connaissance non plus de leur fabuleux pouvoir. Je voudrais manger les seins d'Hélène</p>	<p>این هنجار هوش ربا را او بی آنکه بداند در خود دارد، اینها را آشکار ساخته تا دستها و لبهایی لمسشان کند، بی هیچ تاملی، بی هیچ درکی از آنها، بی هیچ درکی از نیروی اعجاب آورشان.... و چه میلی در من است.... همان طور که چینی به من، در شبانه های آن شهر</p>	<p>/ Unknowingly, she has <u>this tantalizing norm</u> inside her, she's showed them <u>so that some hands and lips would touch them</u>, without any contemplation, without any understanding of them, without any understanding of their amazing power.... and <u>what a desire I have just like</u></p>

<p>Lagonelle comme lui mange les seins de chinois dans la chambre de la ville chinoise où je vais chaque soir approfondir la connaissance de Dieu. Être dévotée de ces seins de fleur de farine que sont les siens (91).</p>	<p>چینی، ماوایی برای تعمق تعرف ربانی. من از این حضور هوش ربا، از او سرشارم (۷۵).</p>	<p>that of the Chinese to me, at nights in that Chinese town, a harbor to ponder over the divine praise. I'm replete with this tantalizing presence, with him/her/</p>
--	--	--

From the very beginning, the translator employs various techniques, such as euphemism or graphic signs, in order to cope with the effect of censorship and to transfer as completely as possible the erotic tone of the original. For instance, he translates “Ces formes de fleur de farine,” which refers to the form of the breasts of the heroin’s friend, Hélène Lagonelle, as این هنجار هوش ربا (this tantalizing norm); in addition, “pour les mains les pétrir, pour la bouche les manger” is translated to تا دستها و لبهایی لمسشان کند (so that some hands and lips would touch them).

Instead of “Je voudrais manger les seins d'Hélène Lagonelle comme lui mange les seins de chinois” is changed to و چه میلی در من است.... همان طور که چینی به من have just like that of the Chinese to me), there is a four-dot ellipsis in the target text implying the fundamentally erotic scene that is censored in the translation. Although the translator makes all these efforts to preserve the erotic sense of the original, the Persian readers are not able to understand the scene and the homosexuality of the girl because it is not clearly rendered in the translated text.

Example 76:

ST by Duras	TT by Roubin	Literal back translation
<p>Je suis exténuée du désir d'Hélène Lagonelle. Je suis exténuée de désir. <u>Je veux emmener avec moi Hélène Lagonelle, là où chaque soir, les yeux clos, je me fais donner la jouissance qui fait crier. Je voudrais donner Hélène Lagonelle à cet homme qui fait ça sur moi pour qu'il le fasse à son tour sur elle. Ceci en ma présence, qu'elle le fasse selon mon désir, qu'elle se donne là où moi je me donne. Ce serait par le détour du corps d'Hélène Lagonelle, par la traversée de son corps que la jouissance m'arriverait de lui, alors définitive.</u></p> <p>De quoi en mourir (91-92).</p>	<p>ه. ل. درمانده ام کرده است. درمانده این میلیم. کاش در شولن بود شوری تا سرحد مرگ (۷۶).</p>	<p>/ H. L. has made me helpless. I feel desperate for this desire. I wish she were in Cholen A sense of pleasure up to death/</p>

As a result of severe censorship, the target text is much shorter than the source text in this part. Moreover, as indicated in the example, the name of the heroin's friend, Hélène Lagonelle, is reduced to its initials, ه. ل. (H. L.) to escape foregrounding the homosexual notion presented in the original and hence avoid more censorship. However, the underlined part is cut from the translated text, but the translator, by transferring the whole message as کاش در شولن بود شوری تا سرحد مرگ (I wish she were in Cholen A sense of pleasure up to death) and also by putting

a strangely wide gap between first and second sentence, struggles to maintain the erotic ideas of the original or at least to make the target readers understand some crucial erotic scenes are missing in the Persian translation.

Example 77:

ST by Duras	TT by Roubin	Literal back translation
Nous nous sommes baignés <u>ensemble</u> avec l'eau fraîche des jarres, <u>nous nous sommes embrassés</u> , nous avons pleuré et ça a été encore à en mourir mais cette fois, déjà, d'une inconsolable jouissance (102).	با آب خنک سبوها تن شسته ایم. در جوار هم گریسته ایم. و باز تا سرحد مرگ بود، منتها اینبار از شوری رام ناپذیر (۸۴).	/We have washed our bodies with cold water of jars. We cried next to each other. And again it was to the edge of death, but this time, it was because of an untamed pleasure/

In this example, words that intensify the erotic force of the original (“ensemble” and “nous nous sommes embrassés”) are absent from the translation without any graphic sign of censorship.

Example 78:

ST by Duras	TT by Roubin	Literal back translation
il la lavera sous la douche, longuement, comme chaque soir elle faisait chez sa mère avec l'eau fraîche d'une jarre qu'il garde pour elle, <u>et puis il la portera mouillée sur le lit, il</u>	و باز هم آب خنک سبوی هرروز عصر در خانه مادرش هم با	/ <u>and again the cool water of jars</u> Every evening at his mother's house, also, she/he was

<u>mettra le ventilateur et il l'embrassera de plus</u>	آب سبو خود را می	washing herself/himself with
<u>en plus partout et elle demandera toujours</u>	شست... خیس دراز	the cool water of the jars ...
<u>encore et encore, et après elle rentrera à la</u>	می کشد... چینی پنکه	she/he lies all wet... the
<u>pension, et personne pour la punir, la battre,</u>	را روشن می کند	Chinese turn on the fan/
<u>la défigurer, l'insulter</u> (112).	(۹۲).	

The phrase “il la lavera sous la douche” is transformed to (and again the cool water of jars), and the sentence is left unfinished to stress the deletion and alteration of the text. Although the second underlined part of this paragraph is totally cut off in the translation, the translator emphasizes the elimination by using an ellipsis twice in the middle of a sentence.

Example 79:

ST by Duras	TT by Roubin	Literal back translation
L'amant de Cholen s'est fait à l'adolescence de la petite blanche jusqu'à s'y perdre. <u>La jouissance qu'il prend à elle chaque soir</u> a engagé son temps, sa vie. Il ne lui parle presque plus (121).	شیدای شولنی مسحور بلوغ دخترک سفیدپوست است، غرقه این بلوغ است، حضور دخترک، اوقات شبانه و نیز زندگی را پر می کند(۹۹).	/ The lover of Cholen is enchanted by the puberty of the white girl, is indulged in this maturity, the girl's presence fills his days and nights and also his life/

The indicated phrase is wiped out from the translation without any visual sign, which impoverishes the erotic sense of the original.

Example 80:

ST by Duras	TT by Roubin	Literal back translation
<p>Je regardais ce qu'il faisait de moi, comme il se servait de moi et je n'avais jamais pensé qu'on pouvait le faire de la sorte, il allait au-delà de mon espérance et conformément à la destinée de mon corps. Ainsi j'étais devenue son enfant. Il était devenu autre chose aussi pour moi. Je commençais à reconnaître la douceur inexprimable <u>de sa peau,</u> <u>de son sexe,</u> au-delà de lui-même (122).</p>	<p>توجهم به رفتاری بود که او با من داشت، هیچ گمان نمی کردم که کسی اینقدر از چیزی مشعوف شود، آن طور که او می شد، آن طور.... فراتر از پندار من می رفت، در عین تمتع. انگار من شده بودم بچه اش، او هم برای من موجود دیگری شده بود. در ورای آنچه او بود، به تدریج با لطافت وصف ناپذیرش (۱۰۰).</p>	<p>/ I paid attention to the behavior that he had with me, I couldn't imagine that someone can be so interested in something, as he was, like that.... he went beyond my imagination, at the time of enjoyment. It seemed that I was like his child, he also was something else to me. In spite of what he was, gradually with his indescribable elegance/</p>

The description “de sa peau, de son sexe” is cut from the target version, but there is no sign indicating this omission in the Persian text. However, for the censored parts in the beginning of the paragraph, the translator tries hard to cope with the textual eliminations and make sense of the text. For instance, “Je regardais ce qu'il faisait de moi, comme il se servait de moi et je n'avais jamais pensé qu'on pouvait le faire de la sorte” is translated to توجهم به رفتاری بود که او با من داشت، هیچ گمان نمی کردم که کسی اینقدر از چیزی مشعوف شود، آن طور که او می شد، آن طور.... (I paid attention

to the behavior that he had with me, I couldn't imagine that someone can be so interested in something, as he was, like that....) and the four-dot ellipsis at the end remarkably highlights the censorship. Yet, by translating “conformément à la destinée de mon corps” as در عین تمتع (at the time of enjoyment), the Persian translator implies the erotic reference and tone of the source text.

Example 81:

ST by Duras	TT by Roubin	Literal back translation
<p>Il la prend comme il prendrait son enfant. Il prendrait son enfant de même. <u>Il joue avec le corps de son enfant, il le retourne, il s'en recouvre le visage, la bouche, les yeux. Et elle, elle continue à s'abandonner dans la direction exacte qu'il a prise quand il a commencé à jouer.</u> Et d'un seul coup c'est elle qui le supplie, elle ne dit pas de quoi, et lui, il lui crie de se taire, <u>il crie qu'il ne veut plus d'elle, qu'il ne veut plus jouer d'elle,</u> et les voici de nouveau pris entre eux, verrouillés entre eux dans</p>	<p>انگار شده است فرزندش. احتمالاً فرزندش را هم در آغوش می گیرد.... و به چشمها نگاه می کند. باز خود را به دست همان دنیای چند لحظه پیش می سپارد، بی آنکه حرفی بزند. مرد فریاد می زند و از او می خواهد آرام باشد. فریاد می زند. بی میل است. التهاب زایل می شود. هردو در میانه اشک و یاس و امید، و باز غرقه التهاب (۱۰۱).</p>	<p>/ It seems that she is his child. Probably, he also embraces his child.... and looks at the eyes. Again, he/she puts himself/herself in the hands of the world of a few moments ago, without saying a word. He screams and asks her/him to be quiet. He/She screams. He/She is reluctant. Excitement passes away. Both in the midst of tears and despair and hope, and again indulging in excitement/</p>

l'épouvante, et voici que cette épouvante se défait encore, qu'ils lui cèdent encore, dans les larmes, le désespoir, le bonheur (123).		
--	--	--

The first underlined part of this paragraph is censored and replaced by four dots in the translated version, whereas the second part is translated as بی میل است (He/She is reluctant). Here, the problem is twofold: first, the gender of the pronoun is not clear, which leads to ambiguity for the target readers, and second, the erotic tone is downplayed in the translation.

Example 82:

ST by Duras	TT by Roubin	Literal back translation
On allait encore chaque jour dans la garçonnière de Cholen. <u>Il faisait comme d'habitude, pendant tout un temps il faisait comme d'habitude, il me</u> douchait avec l'eau des jarres <u>et il me portait sur le lit. Il venait près de moi, il s'allongeait aussi mais il était devenu sans force aucune, sans puissance aucune</u> (133).	کماکان هرروز در خلوتخانه شولن. سروتن شستن با آب سبو (۱۰۹).	/Still, every day in the seclusion of Cholen. Body washing with the water of jars/

All of the erotic references of the original are censored in the translation without any indication of the missing text.

As the above examples have shown, censorship by omission changes the coherence of the story and most of the time leaves Persian readers bewildered and confused regarding the relationship between the stories' characters and the reasons behind their actions and problems. This leads to boredom, as Boulanger contends (2013, 46), though she does not address the pragmatics of erotica in the sociopolitical context of censorship such as the one controlling literature in Iran. The readers of erotica want to know quickly and clearly what is happening between the protagonists of the story; if they face some kind of ambiguity or vagueness in the plot, they may give up trying to follow the story, bored out of their minds.

As Andrew Branch asserts (2013, 69), when censorship of any kind omits some parts of an erotic text which deals with pornographic scenes, the translator tries to show that some parts of the original have been omitted. He goes on to say that translators usually show the censorship by using ellipses to tell readers that something has been omitted in the translated version (Ibid., 68). These 'blanks' trigger the imagination and encourage readers to fill out the missing parts. Persian translators have used different strategies and employed various techniques to draw the readers' attention to the cuts made to the text by using visual indicators such as doubling the space or the ellipsis and in some cases four dots. Likewise, they applied several tricks to evade the censorship of the whole idea of the original story for instance by putting the initials, instead of the character's full name, to avoid foregrounding the gender of the character, especially when the idea of homo- or bisexuality is presented in the source text. However, whether the Persian translators attempt to highlight the omissions dictated by official censors or leave the text with no clue indicating these cuts, the outcome is a text that is incomprehensible, as illustrated above.

Conclusion

Based on the findings presented and discussed in the previous chapters, it can be concluded that when translating erotic texts from English or French into Persian, translators choose various techniques and strategies in order to overcome cultural and linguistic barriers. Since the verbalization of erotic notions in the target culture of post-revolution Iran is a forbidden act that is associated with the harmful influence of foreign cultures, translators tone down erotic images. However, when the ideology of the translator comes into play, the erotic tone of the original sometimes becomes intensified in the translated version. Furthermore, the Persian translators occasionally interpret and translate quite erotically scenes that are not erotic in the source texts. The translators' ideology also leads them to over-explain suggested eroticism in certain scenes and at times to add details that are completely absent from the source text. I contend that this results in the boredom and weariness of the target reader, who loses interest in the story from reading numerous unnecessary descriptions. All in all, these interpretations and explanations show the effect of the dominant ideological views of the target culture and the translators' ideology on the translation of foreign erotic literary content.

In addition, translators use unfamiliar or very archaic Persian terms and, in some cases, they coin words that convey the meaning of the word used in the source text but are not known to the censors in Iran. These techniques make the translated version incomprehensible and complicated for the target readers, causing confusion and boredom in the joyful activity of reading erotic texts and love stories. The same phenomenon occurs in the case of translating third-person singular pronouns. Granted the third-person singular pronoun in Persian is gender-free, unlike in English and in French, and rendering these in erotic scenes is one of the main challenges for Persian translators. However, clear gender markers which are crucial in erotic texts

because they shed light on the relationships between characters, which are undoubtedly the main focus of erotic narratives. Most of the Persian translators whose work I analyzed in this study employ various techniques to overcome this tremendous linguistic barrier. They usually mention the character's name instead of translating the original pronoun into the gender-neutral Persian equivalence. Also, some of them use clarifying words or phrases such as the girl, the husband, Catherine's boyfriend, etc. to avoid any kind of confusion in the target text. Nonetheless, other translators use systematically the gender-free Persian pronoun for the third-person singular pronoun, thus producing an ambiguous version. The inevitable consequence of this strategy is a baffled reader who tries to follow the storyline but cannot readily grasp the relationships between characters and, as a result, misses out on the pleasure of reading.

Since erotic texts contain ideas that are sensitive in certain cultures while taboo and unmentionable in others, rendering these texts entails a form of translation in which the target culture imposes itself over the source text. My study confirms that ideological considerations win over linguistic ones, as Lefevere contends (1992). In this regard, the rather ideological culture of present-day Iran leads to the application of censorship or even self-censorship in the translation of erotic, pornographic or obscene notions of foreign texts. The examples presented in this study prove that censorship and self-censorship of any reference to nudity, physical proximity or contact, desire, sexual intercourse, or homo- and bisexuality, which are essential motifs of erotic narratives, alter considerably the meaning of translated erotic novels. The consequences of this are changes in the storyline and, most of the time, the confusion of Persian readers regarding the relationship between characters. This state of confusion causes boredom, which is one of the greatest risks of failure in translating erotica, since it spoils the pleasure of reading a text about pleasure.

In conclusion, it could be said that the study of Persian translations of erotic texts from English and French in Iran today helps us question and perhaps change some of our stereotypical views. This thesis shows that, contrary to what one may believe, erotic texts are translated or not completely censored in post-revolution Iran, which is an ideological country ruled by a religious government. The results of the present study prove that, even though censorship is an influential factor weighing on the translation of erotic texts in Iran, it does not lead to a systematic ban of foreign novels containing erotic material from the country's book market. Censorship is not the only problematic aspect of translating erotic texts from English and French. Other key factors influence the translation process, for instance significant linguistic and cultural differences as well as the ideology of the translator. However, translators have proven to be resourceful in finding various strategies to cope with the negative effect of censorship and have managed to have their translations published.

Bibliography

Bandia, Paul. *Translation as Reparation: Writing and Translation in Postcolonial Africa*.

Manchester: St Jerome Publishing, 2008.

Badaoui, Manal Ahmed El. "Traduction de quelques faits culturels du français vers l'arabe:

retour de l'original à son point d'origine." *TTR: Traduction, Terminologie, Rédaction*

25:1 (2012): 133–158.

Ben-Ari, Nitsa. "When Literary Censorship Is Not Strictly Enforced, Self-Censorship Rushes

In." *TTR: Traduction, Terminologie, Rédaction* 23 :2 (2010): 133–166.

Branch, Andrew. "La traduction fictive en tant qu'élément érotique dans le roman *Elles se*

rendent pas compte de Boris Vian." In *Traduire le Texte Érotique*, edited by Pier-Pascale

Boulanger, 57–71. Montreal: Presses de l'Université du Québec, 2013.

Brontë, Emily. *Wuthering Heights*. Boston/New York: Bedford/St. Martin's, 2003.

Boulanger, Pier-Pascale. "L'érotique du traduire." *Meta: Journal des traducteurs* 50:4 (2005).

Accessed September 20, 2013.

<http://www.erudit.org/revue/meta/2005/v50/n4/019831ar.pdf>

Boulanger, Pier-Pascale. "Présentation." In *Traduire le Texte Érotique*, edited by Pier-Pascale

Boulanger, 9–16. Montreal: Presses de l'Université du Québec, 2013

Boulanger, Pier-Pascale. "Traduire pour faire jouir." In *Traduire le Texte Érotique*, edited by

Pier-Pascale Boulanger, 43–56. Montreal: Presses de l'Université du Québec, 2013.

Cagle, Robert L. "Auto-Eroticism: Narcissism, Fetichism, and Cconsumer Culture." *Cinema*

Journal 33:4 (1994): 23–33

Chuilleanàin, Eiléan Ní, Cormac Ó Cuilleánáin, and David Parris. *Translation and Censorship:*

Patterns of Communication and Interference. Dublin: Four Courts Press, 2009.

- Cunningham, Michael. *The Hours*. London: Fourth Estate, 1998.
- Di Folco, Philippe. "La pornographie est-elle une esthétique?" In *Traduire le Texte Érotique*, edited by Pier-Pascale Boulanger, 17–421. Montreal: Presses de l'Université du Québec, 2013.
- Doherty, Gerald. "'Ars Erotica' or 'Scientia Sexualis'?" Narrative Vicissitudes in D. H. Lawrence's "Women in Love." *The Journal of Narrative Technique* 26:2 (1996): 137–157
- Dollimore, Jonathan. *Sex, Literature and Censorship*. Cambridge: Polity, 2001.
- Duras, Marguerite. *L'Amant*. Paris: Les Éditions de Minuit, 1992.
- . *Moderato Cantabile*. Paris: Les Éditions de Minuit Minuit, 1958.
- Faulkner, William. *Sanctuary*. New York: Vintage International, 1993.
- Fawcett, Peter. "Ideology and translation". *Routledge Encyclopedia of Translation Studies*. Ed. Mona Baker. London: Routledge, 1998: 106-111.
- Feral, Anne-Lise. "Sexuality and Femininity in Translated Chick Texts." In *Translating Women*, edited by Luise von Flotow, 183–202. Ottawa: University of Ottawa Press, 2011.
- Ferguson, Frances. "Pornography: The Theory." *Critical Inquiry* 21, no. 3 (1995): 670.
- Flaubert, Gustave. *Madame Bovary*. Paris: Garnier-Flammarion, 1966.
- Fromkin, Victoria and Robert Rodman. *An Introduction to Language*. New York: Holt, Rinehart and Winston, 1988.
- Hatim, Basil, and Jeremy Munday. *Translation: An Advanced Resource Book*. London: Routledge, 2004.
- Hejazi, Arash. "You don't deserve to be published: Censorship in Iran." *LOGOS: Journal of the World Publishing Community* 22:1 (2011): 53–62.

- Jacob, Benjamin. "Dirty Words and 'Francy Trash': Translating French Obscenity." *French Studies Bulletin* 101 (2006): 103–106.
- Kraenker, Sabine and Ulla Tuomarla. "De *Passion simple* à *Se perdre*, de *Passion simple* à *Puhdas intohimo*." In *Traduire le Texte Érotique*, edited by Pier-Pascale Boulanger, 141–159. Montreal: Presses de l'Université du Québec, 2013.
- Lamnaoui, Slimane. "La traduction de l'éros arabe entre thème et version, corps culturel et corps textuel. L'épître d'Al-Jahiz, *Éphèbes et courtisanes*." In *Traduire le Texte Érotique*, edited by Pier-Pascale Boulanger, 87–112. Montreal: Presses de l'Université du Québec, 2013.
- Maier, Carol. "Issues in the Practice of Translating Women's Fiction." *BHS* 75 (1998): 95–108.
- Maier, Carol. "Body, Blood and Mind." In *The Translator as Writer*, edited by Susan Bassnett and Peter Bush. 137–148. London: Continuum, 2007.
- Meschonnic, Henri. *Poétique du traduire*. Paris: Verdier, 1999.
- Mordell, Albert. *The erotic motive in literature*. New rev. ed. New York: Collier Books, 1962.
- Munday, Jeremy. *Introduction Translation Studies: Theories and Applications*. London: Routledge, 2001.
- Nabokov, Vladimir. *Pale Fire*. London: Penguin Books, 2000.
- . *Laughter in the Dark*. New York: New Directions, 1960.
- Newmark, Peter. *Approaches to Translation*. New York: Prentice Hall. 1988.
- Newmark, Peter. *A Textbook of Translation*. New York: Prentice Hall. 1998.
- Nida, Eugene. *Towards a Science of Translating*. Leiden: E.J. Brill, 1964.
- Nikfarjam, Omid. "Books Stuck in Iran's Censorship Quagmire." *INSTITUTE FOR WAR & PEACE REPORTING* Irn, no. 60 (2010). 2010. Accessed October 22, 2013.
<http://iwpr.net/report-news/irn-issue-60>.

- Ó Cuilleanáin, Cormac. “Not in Front of the Servants. Forms of Bowdlerism and Censorship in Translation”. In *The Practices of Literary Translation. Constraints and Creativity*, edited by Jean Boase-Beier and Michael Holman, 71–80. Manchester: St Jerome, 1998.
- O’Sullivan, Carol. “Censoring these ‘racy morsels of the vernacular’: Loss and gain in the translation of *Apuleius and Catullus*.” In *Translation and Censorship: Patterns of Communication and Interference*. Edited Eiléan Ní Chuilleanáin, Cormac Ó Cuilleanáin, and David Parris, 76–92. Dublin: Four Courts Press, 2009.
- Pappa, Joseph. *Carnal Reading: Early Modern Language and Bodies*. Newark: University of Delaware Press, 2011.
- Penrose, Walter. “Hidden in History: Female Homoeroticism and Women of a ‘Third Nature’ in the South Asian Past.” *Journal of the History of Sexuality* 10:1 (2001): 3–39.
- Rao, Sathya. “Peut-on envisager l’avenir de la traduction sans Plaisir? Pour une érotique du traduire.” *Meta: Journal des traducteurs* 50:4 (2005). Accessed December 20, 2013. <http://www.erudit.org/revue/meta/2005/v50/n4/019855ar.pdf>
- Shusterman, Richard. “Asian Ars Erotica and the Question of Sexual Aesthetics.” *Journal of Aesthetics and Art Criticism* 65:1 (2007): 55–68.
- Simon, Sherry. (1996). *Gender in translation*. London & New York: Routledge.
- Silver, Katherine. “The Erotic Place of Translation” (2009). Accessed September 1, 2016. <http://www.sampsoniaway.org/literary-voices/2009/08/04/the-erotic-place-of-translation/>
- Sova, Dawn B. *Banned Books: Literature Suppressed on Sexual Grounds*. New York: Facts On File, 2006.

- Trivedi, Harish. "Translating Culture vs. Cultural Translation." In *Translation: Reflections, Refractions, Transformations*. Edited by Paul St-Pierre and Prafulla C. Kar, 277–287. Amsterdam/Philadelphia: John Benjamins Publishing Company, 2007.
- Tymoczko, Maria. "Censorship and Self-Censorship in Translation: Ethics and Ideology." In *Translation and censorship: patterns of communication and interference. Translation and Censorship: Patterns of Communication and Interference*, 24–45. Dublin: Four Courts Press, 2009.
- Venuti, Lawrence. "Merrill's Valery: An Erotics of Translation." In *Rethinking Translation: Discourse, Subjectivity, Ideology*, 85–105. London: Routledge, 1992.
- . *The Translator's Invisibility: A History of Translation*. London & New York: Routledge, 1995.
- Von Flotow, Luise. *Translation and Gender: Translating in the 'Era of Feminism*. Manchester/Ottawa: St. Jerome Publishing and University of Ottawa Press, 1997.
- Von Flotow, Luise. "Translating Women of the Eighties: Eroticism, Anger, Ethnicity." In *Culture in Transit*, edited by Sherry Simon, 31–46. Montreal: Vehicule Press, 1995.
- Waskul, Dennis, Mark Douglass, and Charles Edgley. "Cybersex: Outercourse and The Enselfment of The Body." *Symbolic Interaction* 23: 4 (2000): 375–397.
- Weatherall, Ann. *Gender, Language, and Discourse*. London: Routledge, 2002.
- Williams, Raymond. *Keywords*. London: Fontana, 1983.
- Wong, Sau-ling C., and Jeffrey J. Santa Ana. "Gender and Sexuality in Asian American Literature." *Signs: Journal of Women in Culture and Society* 25:1 (1999): 171–226.
- Young, Tory. *Michael Cunningham's The Hours: A Reader's Guide*. London/New York: Continuum, 2003.

Yuval-Davis, Nira. *Gender & Nation*. London: Sage Publications, 1997.

برونته، امیلی بلندیهای بادگیر (عشق هرگز نمی میرد). ترجمه علی اصغر بهرام بیگی. تهران: جامی. چاپ پانزدهم. ۱۳۷۹.
(Bronte, Emily. [Bolandihaaye Baadgir (Eshgh hargez nemimirad)] *Wuthering Heights* (Love Never Dies). Translated by AliAsghar BahraamBeiggi. Tehran: Jaami. 15th edition. 2000.)

دوراس، مارگریت. عاشق. ترجمه قاسم روبین. تهران: نیلوفر. چاپ چهارم، ۱۳۷۸.
(Duras, Marguerite. [Aashegh] *L'Amant*. Translated by Ghasem Roobin. Tehran: Niloofar. 4th edition. 1999.)

---. مُدِرَاتو کانتابیلِه. ترجمه رضا سیدحسینی. تهران: نیلوفر. چاپ سوم، ۱۳۸۷.
(---. *Moderato Cantabile*. Translated by Reza SeyedHosseini. Tehran: Niloofar. 3rd edition. 2008.)

فاکنر، ویلیام. حریم. ترجمه فرهاد غبرایی. تهران: نیلوفر. چاپ دوم، ۱۳۷۲.
(Faulkner, William. [Harim] *Sanctuary*. Translated by Farhaad Ghabraaie. Tehran: Niloofar. 2nd edition. 1993.)

فلویر، گوستاو. مادام بُواری. ترجمه رضا عقیلی، محمد قاضی. تهران: نیل. چاپ سوم، ۱۳۶۲.
(Flaubert, Gustave. *Madame Bovary*. Translated by Reza Aghili & Mohammad Ghaazi. Tehran: Nil. 3rd edition. 1983.)

کانینگهام، مایکل. ساعتها. ترجمه مهدی غبرایی. تهران: کاروان. چاپ پنجم، ۱۳۸۶.
(Cunningham, Michael. [Sa-athaa] *The Hours*. Translated by Mehdi Ghabraaie. Tehran: Carvaan. 5th edition. 2007.)

نابوکوف، ولادیمیر. آتش کم فروغ. ترجمه بهمن خسروی. تهران: نسل نواندیش. ۱۳۸۹.
(Nabokov, Vladimir. [Aatashe Kam Foroogh] *Pale Fire*. Translated by Bahman Khosravi. Tehran: Nasle No Andish. 2010.)

---. خنده در تاریکی. ترجمه امید نیکفرجام. تهران: مروارید. چاپ چهارم، ۱۳۸۳.
(---. [Khandeh dar Taariki] *Laughter in the Dark*. Translated by Omid Nikfarjaam. Tehran: Morvaarid. 4th edition. 2004.)