

Negative Analytic of the Persian Translation of Atwood's *The Blind Assassin* Using Berman's Model of Trancism

Atwood'un Kör Suikastçı Eserinin Farsça Çevirisinin Berman'ın Trancism Modelini Kullanarak Olumsuz Analitiği

Araştırma Makalesi / Research Article

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ÖZET

Bu çalışma, Atwood'un (2000) "Kör Suikastçı" adlı romanının Farsça çevirisini, Berman'ın (2012) deforme edici eğilimler/güçler kavramından yola çıkarak objektif olarak değerlendirmeyi amaçlamıştır. Ayrıca Asayesh'in (2003) kullandığı çeviri eğilimlerini tespit etmek ve onun kaynak odaklı mı yoksa hedef odaklı mı çeviri yaptığını belirlemek hedeflenmiştir. Bu analiz, hem orijinal metnin hem de çevirinin dikkatli bir şekilde incelenmesini içermiştir. Analiz sonuçları, Asayesh'in Berman'ın tüm eğilimlerini çevirisine dahil ettiğini ve erek metne göre yapılandırılmış bir eser ortaya çıkardığını ortaya koymuştur. Bu, onun kaynak metne bağlılığını ve kaynak metin yerine ona uygun bir çeviri üretme niyetini göstermektedir. Sonuç olarak, Asayesh'in çevirisi Berman'ın önerilerinden sapmıştır; çünkü Berman, anlamın doğru aktarımından ziyade orijinal metne bağlılığa öncelik vermiştir. Bu çalışmanın üstlenilmesi, özellikle transizm alanında çeviri çalışmalarını geliştirmekle görevli kişiler için değerli bilgiler sağlama potansiyeline sahip olduğundan oldukça değerlidir. Ayrıca bu çalışmanın bulguları, ders tasarımcıları ve müfredat geliştiriciler için değerli bir kaynak görevi görebilir.

Anahtar Sözcükler: Trancism, Deformasyon Eğilimleri, Negatif Analitik, Berman'ın Trancism Modeli

ABSTRACT

The present study aimed to objectively evaluate the Persian translation of Atwood's (2000) novel, *The Blind Assassin*, based on Berman's (2012) concept of deforming tendencies/forces. Additionally, the study aimed to identify the translation tendencies employed by Asayesh (2003) and determine whether she produced a source-oriented or target-oriented translation. This analysis involved a careful examination of both the original text and the translation. The results of the analysis revealed that Asayesh incorporated all of Berman's tendencies in her translation, resulting in a work that was structured according to the target text. This indicates her commitment to the target text and her intention to produce a translation that aligns with it, rather than the source text. In conclusion, Asayesh's translation deviated from Berman's suggestions, as he prioritizes loyalty to the original text over the accurate conveyance of meaning. Undertaking this study holds considerable value, as it has the potential to yield valuable insights for individuals tasked with enhancing translation studies, particularly within the realm of trancism. Additionally, the findings of this study can serve as a valuable resource for course designers and curriculum developers.

Keywords: Trancism, Deforming Tendencies, Negative Analytic, Berman's Model of Trancism

1. Introduction

The aim of *trancism* (the term coined by Abdi (2021a) for Translation Criticism, which is used as an alternative in the present study) is to thoroughly examine the translation as a standalone text, serving a specific purpose and fulfilling a particular function in the target language (TL), literature, and culture as discussed by Desai (2020). This leads to a mere exercise, which Hatim and Mason (2000) consider the primary objective of trancism. Naude (2005, 28) argues that criticism of translation aims to practically examine a corpus of texts, in order to identify the norms and restrictions that apply to these texts within a specific culture and historical context. As Iser (1978) implies, criticism should prompt the consideration of factors that have been largely overlooked.

The first issue regarding trancism is the influence that critics who are paid by publishers or commissionaires have over the process of critiquing a book or translated text. This influence may stem from the criteria they impose on critics. According to Desai (2020), these criteria often lead to subjective judgments and a decrease in the value of evaluation due to a lack of objectivity. In addition to this power, there are *problems of space* that critics face, as stated by Sherrif (2008). As he suggests, critics are not given the freedom to expand on the text beyond a predetermined word count. Desai argues that these external factors of power and space greatly contribute to critics making negative and disparaging comments about the translation.

Subjectivism is a major concern regarding trancism as it can impact the fairness of judgment. Holmes argues that the interpretation and evaluation of translation often stray from “the understanding of objective analysis, and instead reflect intuitive, critical impressionist attitudes and positions” (as cited in Abdi, 2021a, p. 561). To avoid subjectivism, criticism should be based on a systemic model of trancism. Reiss (2000, p. 4) supports this notion, stating that translation “should be evaluated using objective and relevant criteria,” which involves a thorough comparison between the source text (ST) and the target text (TT) and a comprehensive explanation of the translator’s work.

Among the available models, Berman (2012) proposes a systematic model of trancism based on his ST-oriented approach. This methodical model, according to Berman, involves a detailed examination of the deforming system, with the aim of preventing the translation from becoming a mere *trial of the foreign*. Berman refers to this examination as the analytic of translation. His model encompasses twelve deforming tendencies (see Section 2) that enable critics to make a systemic and objective judgment on the translation. In this study, the Persian translation of Atwood’s (2000) *The Blind Assassin* is analyzed using Berman’s model of trancism to identify various tendencies that may lead to deviations from the translation’s primary purpose. To accomplish this, the following questions are posed:

1. Which of Berman’s (2012) deforming tendencies has been applied to the Persian translation produced by Asayesh (2003)?
2. What type of translation did Asayesh (2003) produce, the ST-oriented or the TT-oriented?

The present research focuses on trancism, a challenging area of translation. This area is important because it connects translation theory with its practice, as suggested by Newmark (1988). This study aims to fill the existing research gap by providing a systematic and objective evaluation of the Persian translation of Atwood's (2000) *The Blind Assassin*, from English to Persian. Conducting this study is valuable as it can provide useful insights for those responsible for improving translation studies, especially in the area of trancism, as well as for course designers and curriculum developers

2. Literature Review

2.1. Trancism from Different Perspectives

Koller (1995) advocates for a thorough approach to translation assessment, focusing on evaluating how effectively the ST is transferred into the TL. This involves identifying translation strategies by comparing the TT to the original and applying specific criteria for judgment. Popovic (1975) introduces three roles for critics - postulating, analytical, and operative - which address the translator, text, and reader respectively. Reiss (2000) expands evaluation to literary, linguistic, and pragmatic levels, highlighting semantic equivalence, accuracy, and extralinguistic factors. House (2015) incorporates Hallidayan register concepts and introduces genre, distinguishing between overt and covert translations. van den Broeck's (1985) model emphasizes a comparative analysis of ST and TT, focusing on expression shifts and three levels of equivalence. Toury's (2012) target-oriented approach includes cultural and systemic aspects, considering acceptability, adequacy principles, and translation process norms.

It is essential for evaluators to systematically and impartially assess translations, avoiding personal biases and adopting a methodical approach. As Tezcan (2015) notes, translation is a systematic field that requires evaluation and interpretation of various elements. Critics must have a deep understanding of both the source and target languages to effectively analyze linguistic aspects. Additionally, familiarity with the subject matter and cultures associated with the languages involved is crucial, as translation and culture are deeply intertwined. As Lefevere (1992) asserts, the history of translation reflects the influential power of one culture upon another.

2.2. Berman's Model of Trancism

Berman (2012) considers translation as the trial of the foreign, a concept he borrowed from Heidegger. This is because translation creates a relationship between the *Self-Same (Propre)* and the *Foreign*, with the goal of presenting foreign works to us in their absolute foreignness. Berman explains that the foreign work is removed from its original language, making translation a trial for both the foreign and the translator. Before presenting his model, Berman makes several remarks. Firstly, he acknowledges that his analysis is provisional, based on his experience as a translator. Additionally, he states that the purpose of the analytic of translation is to identify the tendencies and forces that lead to deviations in translation, and to pinpoint where they manifest in the text.

According to Berman (2012), this analysis results in a negative analytic of translation, as every translator is inevitably influenced by existing tendencies and forces, even if they have a different intention. Furthermore, these unconscious tendencies and forces are part of the translator's being and shape their desire to translate, as the author implies. Lastly, Berman notes that his model is most applicable to literary prose, such as novels and essays. This is because literary prose encompasses the multilingual space of a community, bringing together and activating all the languages that exist within a language, as Berman clarifies. The author identifies twelve tendencies and forces in this analytic, which are as follows:

1- rationalization 2- clarification 3- expansion 4- ennoblement 5- qualitative impoverishment 6- quantitative impoverishment 7- the destruction of rhythms 8- the destruction of underlying networks of signification 9- the destruction of linguistic patternings 10- the destruction of vernacular networks or their exoticization 11- the destruction of expressions and idioms 12- the effacement of the superimposition of languages. Each force is briefly defined and discussed via examples in the discussion section.

2.2. Recent Studies in the Field

There are not many studies conducted on transcism. The current studies primarily focus on the quality of translation rather than translation as a whole. These studies aim to evaluate whether a translation is good or bad, or of low or high quality. Researchers have shown a particular interest in House's (2015) model of Translation Quality Assessment (TQA). For example, Abdi (2021b) evaluated the quality of the Persian translation based on House's model. The results showed that the translator produced a covert type of translation that was of low quality due to various overt errors. In the same study, Faryad et al. (2021) assessed the Urdu translation of the ST to determine which translation type, overt or covert, was better. The findings demonstrated that covert translation was superior as it allowed the target audience to easily understand the ST without any difficulties or cultural differences.

In the same study, Hedayati and Yazdani (2020) evaluated the quality of English translations of Imam Khamenei's letters, which were intended for youth in the West, using House's revised (2015) model of translation. The results of their study revealed dimensional mismatches between the original and translated versions in the areas of field, tenor, and mode. In a related study, Alavi and Noroozi (2020) assessed the Persian translation of *Gaiman's Graveyard*. The findings showed that the Persian translation deviated from the ST in several instances and was primarily categorized as a covert translation, where a cultural filter was applied.

Moreover, most studies in the field only analyze the translation strategies employed by translators to handle ST items. For instance, Akar and Niemi (2021) compared two translators, one native and one non-native, by examining the translation strategies they used to render Persian expressions into English based on Baker's (2011) taxonomy of translation strategies. The results revealed that the native translator was more successful due to the translation strategies they applied and their familiarity with the source language and culture.

Abdi (2019) investigated Aixela's (1996) translation strategies that M.A. translation students, who were divided into male and female groups, employed to deal with culture-specific items (CSIs) from English into Persian. According to the results, both male and female M.A. students utilized the same translation strategies, which included orthographic adaptation, absolute universalization, naturalization, linguistic translation, intratextual gloss, synonymy, and limited universalization to translate CSIs.

In a rare study focusing on translation criticism, Abdi (2023) objectively evaluated the Persian translation using Toury's (2012) target-oriented approach to examine the extent to which three types of norms—initial norms, preliminary norms, and operational norms—were involved in the translation process. The results indicated a high degree of involvement of these norms and a strong preference of the Persian translator for TT-oriented strategies rather than ST-oriented ones, resulting in an acceptable translation.

In another study, Abdi (2021a) investigated the appropriateness of Reiss's (2000) approach to translational criticism by evaluating the Persian translation of *Harry Potter and the Goblet of Fire*. The findings indicated that the translator was largely successful in achieving an accurate translation, with only a few instances of grammatical and punctuation errors. These errors fell under the language category and resulted in some degree of failure in the translation. Overall, Reiss's functionalist approach proved to be mostly suitable for critiquing translated texts, particularly expressive text types. This is because the model allows critics to assess two main aspects of the translation: linguistic and extra-linguistic aspects.

In another study, Desai (2020) dedicated the final section of his paper to a holistic critique of an English translation of a Gujarati short story based on Hewson's (2011) and House's (2015)

model of TQA. The analysis revealed that the translator was able to effectively convey the meaning of the ST to the TT to a significant extent, and the overall impact of the ST was adequately reflected in the translation.

3. Methodology

3.1. Corpus

The English version of Atwood's (2000) novel, *The Blind Assassin*, and its Persian translation were chosen as the corpus for this study. The original book, published by McClelland and Stewart Publishing Company, spans 637 pages, while the Persian translation, done by Asayesh (2003) and published by Ghoghnoos Publishing Company, spans 655 pages. The reason for selecting *The Blind Assassin* is that it encompasses various genres, including novel, historical fiction, psychological fiction, and mystery. This wide range of ST items can potentially lead to deviations in translation. Additionally, the author, Atwood, is a renowned novelist who has written over thirty-five volumes of poetry, children's literature, fiction, and non-fiction, receiving numerous awards and honorary degrees. Her works have been published in various languages, such as Persian, Japanese, Turkish, and others, highlighting her global fame and popularity. *The Blind Assassin*, in particular, is considered one of her masterpieces and earned her the prestigious Booker Prize in 2000.

3.2. Data Collection and Analysis

In order to collect data for the current study, a careful investigation was conducted on the English version of the book *The Blind Assassin* and its Persian translation. The ST items and their Persian translations were then extracted, and a comparison was made at the word, phrase, and sentence levels to make an objective judgment based on Berman's (2012) model of transicism. This allowed for the determination of the existing tendencies and forces that Asayesh (2003) unavoidably subjected to, as well as the type of translation produced from English to Persian. Based on this critical approach and the adoption of Berman's work, the present study employed a descriptive research method. This method, as suggested by Atmowardoyo (2018), is used to accurately describe existing phenomena. It allows the researcher to depict the characteristics of the population and focus on the *what* of the subject under study, rather than delving into the *why* of the subject being investigated.

4. Results

4.1. Rationalization

Rationalization is the first tendency or force exerted by the translator on syntactic structures. This leads to fundamental changes in punctuation and sentence order. In general, rationalization distorts the shape of the ST by reversing its basic tendency, as stated by Berman (2012). For example, in the sentence *the bridge was repaired: she went right...*, Asayesh (2003) distorts the structure of the original by removing the colon (:). In the translation into *پل در دست تعمیر بود و لورا ... درست*. One common use of the colon is to create emphasis by separating two independent clauses, where the second explains the first. Thus, Asayesh reduces the emphasis by connecting the two independent clauses. The same action was taken by Asayesh in her translation of the ST sentence *I'm an important person, I have...* into *من آدم مهمی هستم. دوستی دارم...* She removes the brief pause from the ST sentence by replacing the comma (,) with a period (.), dividing it into two separate sentences. This results in a change in the structure of the original sentence.

4.2. Clarification

Clarification involves making the ST clearer for the intended readers. According to Berman (2012), many translators and authors follow this principle to some extent in order to achieve explicitness. Therefore, the translator can clarify the ST by providing a brief description or replacing it with a word or phrase in the TT. Asayesh (2003) translated the ST term *clippings* as *بریده روزنامه ها* to make it more understandable for the target audience, adding the word *بریده* to her translation. In another example, she clarifies the ST phrase *older* by using the equivalent phrase *زنی مسن را می بینم*.

4.3. Expansion

Expansion refers to the additional words added to a translation, which can make it wordy and obscure its clarity, as implied by Berman (2012). If structural changes are made unnecessarily and additional descriptions add nothing to the translation, expansion may occur. Asayesh (2003) unnecessarily made the underlined ST word explicit in the sentence *I've hauled the old...to the*

porch, where... when translating it into ... *پنکه قدیمی را ... به ایوان بردم؛ جایی گذاشتمش که...* In other words, it was enough to convey the meaning of the ST item *where* to the target readers through the TT item *جایی که*, and using the TT word *گذاشتمش* was not necessary here. Asayesh did the same when translating the ST phrase *a great deal of it* into *زیاد، خیلی زیاد*, which was an unnecessary duplication of the TT word for more emphasis.

4.4. Ennoblement

As mentioned by Berman (2012), ennoblement is the force that drives a translator to produce a refined translation, one that surpasses the original in terms of politeness, style, structure, punctuation, and so on. The opposite of ennoblement is popularization, which refers to a type of language commonly used in everyday conversations. The phrase *some other sniffy do-gooder* in the ST was translated by Asayesh (2003) as *زن نیکوکار پرنخوت* in the TT. Since *do-gooder* is used as slang and *sniffy* is informal, the translator chose *نیکوکار* and *پرنخوت* as the equivalents for these ST terms, respectively.

Although these TT terms are considered polite and formal, they are not commonly used by people in the TL in daily conversations, especially the TT term *پرنخوت*. Asayesh (2003) attempted to create a polite and brilliant phrase, discarding the original clumsiness and complexity by using the original as “raw material” (Berman, 2012, p. 246). In contrast, she popularized the ST statement *Lord knows what she saw* by rendering it as *خدا میداند چی دید*. In English, *God* is primarily used instead of *Lord* by people. Therefore, the translator made the translation more understandable to the target audience by choosing the equivalent *خدا* for the term *Lord*.

4.5. Qualitative Impoverishment

This tendency occurs when the translator chooses a word or expression in the target language that has less or no sonorous or iconic richness, according to Berman (2012). By iconic, he means creating an image that makes it possible to perceive similarity. In the translation of the ST item *a brass band*, Asayesh (2003) used *گروه جاز* as the equivalent cultural term, which cannot fully create the image of *a brass band* for the target readers. This is because there is a minor difference between *a brass band* and *a jazz band*. In *a brass band*, all instruments used by the musicians are made out of brass, such as cornet, tuba, euphonium, trumpet, and many others. These instruments are called *labrosones* or *labrophones* because the sound is produced by sympathetic vibrating the air in a tubular resonator in sympathy with the vibration of the player's lips. However, in *a jazz band*, you can find instruments that are not made from brass, such as piano and bass instruments. To overcome this tendency of qualitative impoverishment, Asayesh (2000) would do better to retain the cultural term and describe it via a footnote.

4.6. Quantitative Impoverishment

The current trend leads to a loss of vocabulary if the translator does not consider the proliferation of signifiers in the translation of the original work. This results in a TT with fewer signifiers than the ST, as described by Berman (2012). Berman further argues that sometimes the tendency to expand the translation is directly related to this loss of vocabulary when the

focus is on the lexical texture of the original. In other words, adding articles, relatives, and other signifiers not only reduces the quantity of the translation, but also makes it poorer and longer. Asayesh (2003) exemplifies this quantitative impoverishment when translating the SL term *paradox* into تضاد و تناقض, using two synonyms to describe the same word. She also does the same in the translation of *stiff and clumsy* into دست و پاچلفتی. The translator does not respect the signifiers of the ST by removing the word *stiff* in her translation.

4.7. The Destruction of Rhythms

One may argue that this tendency is more applicable to poetry than to novels because of its consideration of rhythms in translation. However, according to Berman (2012), there is no difference in terms of rhythms between novels and poetry. In fact, novels encompass a variety of rhythms, which makes the task of translation more challenging. In the following example, Asayesh (2003) alters the rhythmic sound of the ST statement *he was observing me; he was observing my predicament; he was observing my failure...* into the TT مرا و تنگنایی که در آن افتاده ... خطابیم را... by translating the ST clause *he was observing* only once and omitting the first semicolon (;).

4.8. The Disruption of Underlying Networks of Meaning

This tendency deals with the hidden dimension of a literary text, where there is a connection and correspondence between certain signifiers. This leads to the formation of various networks beneath the surface of the text itself, as suggested by Berman (2012). He further explains that these networks are part of the rhythm and process of textual meaning. Asayesh applied this tendency to the translation of the cultural term *Goddess*, rendering it as ایزدبانو and خدا، خدایان. In one instance, she chose to disregard the cultural term *Goodness* and provided no translation for it. The exact meaning of *Goddess* is a female god (Cambridge Advanced Learner's Dictionary 2023). Thus, the TT word ایزدبانو is an appropriate equivalent for such an ST item, rather than the other two equivalents, as it includes the surface meaning of *Goddess*.

4.9. The Destruction of Linguistic Patternings

The systematic nature of a text, as discussed by Berman (2012), depends more on the type of sentences and sentence constructions rather than signifiers, metaphors, and so on. Previous tendencies such as rationalization, clarification, and expansion can destroy this systematic nature because they introduce elements that are not included in the essential system. Using such tendencies in translation makes the translation more homogeneous than the original, leading to incoherence, heterogeneity, and inconsistency. For example, Asayesh (2003) translated the statement *I will be in Toronto this Wednesday week* into چهارشنبه دیگر، مثل امروز، در تورنتو خواهیم بود. In her translation, she changed the punctuation of the original sentence and added an unnecessary description, which destroyed the sentence construction through rationalization and clarification tendencies.

4.10. The Destruction of Vernacular Networks or Their Exoticization

According to Berman (2012), vernacular language is of great importance in literature because famous novels are rooted in it. The reason for this emphasis is that prose aims to pluralize vernacular elements and make them more concrete due to the physical and iconic nature of vernacular language. Prose also aims to capture the oral qualities of vernaculars in a clear and detailed manner. Berman argues that demolishing vernaculars is a serious damage to the textuality of prose works. One way to prevent this destruction is to exoticize vernaculars. This involves using typographical procedures, such as italics, to isolate elements that do not exist in the original and adding additional descriptions to make them more authentic. Berman states that this creates stress on the vernacular based on a certain stereotype.

Berman believes that replacing the SL vernacular with the TL vernacular would result in something ridiculous. This is what Asayesh (2003) did when translating the sentence *I suppose this is your Bolshevism coming out* into *بنظرم این داستان از عقاید بلشویکی ات سرچشمه میگیرد*. She kept the SL vernacular *Bolshevism* in the translation to exoticize it, but this exoticization failed because the two steps mentioned by Berman were not followed. The SL word was neither italicized nor accompanied by an addition in the translation. Similarly, she translated the sentence *the smallholders... were called the Ygnirods* into *رعیت ها... یگنیروود نام داشتند*. The exoticization was not correctly respected as the SL vernacular *Ygnirods* was rendered into *یگنیروود* without italics or additional descriptions, making the translation vague and absurd.

4.11. The Destruction of Expressions and Idioms

The translator will face a serious challenge in translating proverbs, idioms, and expressions because these cultural elements are deeply rooted in the SL and it is difficult to find an exact equivalent in the TL. Additionally, Berman (2012) argues that the equivalent of each cultural element disrupts the discourse of the foreign work, even if it provides a parallel image for the target readers.

Asayesh (2003) translated the SL idiom *there's always more than one way to skin a cat* into *گربه را همیشه همیشه چندجور رقصاند* which has little to do with the meaning of the original idiom and does not provide a parallel image for the target readers. The idiom *there's always more than one way to skin a cat* means that there are different ways to achieve a purpose or to do something. However, the equivalent chosen by the translator, *گربه رقصاندن*, refers to creating obstacles or delaying something according to Dekhoda Online Dictionary (2023) (<https://dekhoda.ut.ac.ir/>). Therefore, the Persian translator distorted the meaning of the SL idiom.

4.12. The Effacement of the Superimposition of Languages

Berman (2012) highlights the removal of the connection between the vernacular language and a common language, known as a *koine*, or the coexistence of different languages present in the original text during translation. In other words, this tendency aims to eliminate any vernacular elements in the original text to avoid potential issues for the translator. In the translation of the

statement *the white gloves: a Pontius Pilate gesture*, Asayesh (2003) excluded the underlined part and translated the statement as *و آن دستکش های سفید*.

In general, Asayesh (2003) applied all of Berman's (2012) tendencies/forces to her translation. Additionally, the translator made several changes to her translation of the ST from English to Persian in order to enhance the readers' understanding through the acceptance of deforming tendencies. Some of these deformations, such as rationalization, clarification, expansion, and ennoblement, made the translation wordy and sometimes hindered clarity and elegance, which was probably not Asayesh's intention. The frequent use of clarification, expansion, and ennoblement aimed to improve the delicacy and explicitness of the implied meaning of the ST items and to effectively communicate with the target audience. However, the use of rationalization may have been due to Asayesh deviating from the style of the original author and presenting her own style, resulting in the destruction of rhythms and linguistic patterns.

According to the analysis, Asayesh (2003) was unable to improve the quality and quantity of the translation in some cases through qualitative impoverishment and quantitative impoverishment tendencies. The equivalents chosen for certain ST items to create a rich translation and convey a similar image were not appropriately selected, lacking sonority and respect for the signifiers of the ST items. In a few instances, Asayesh confused readers by disregarding the networks of signification, leading to the provision of multiple equivalents for a single item in the SL. Additionally, she disrupted idioms/expressions and the network of vernaculars by selecting unrelated equivalents for SL idioms/expressions and incorrectly exoticizing the SL vernacular. In rare cases, Asayesh attempted to remove the SL vernaculars and prevent the emergence of other languages in her translation, resulting in the effacement of the superimposition of language tendencies. In other words, she produced a target-oriented translation by adhering to the structure of the TT.

The results obtained from the present study share several similarities with Karabulut and Erguvan's (2020) study. Both studies found that the translator utilized almost all of Berman's (2012) tendencies/forces when translating the ST from English to Turkish. Karabulut and Erguvan concluded that the translation produced was target-oriented, focusing on the skills and abilities of the children, and exhibited eleven out of twelve deforming tendencies. However, the findings of the current study did not align closely with the study conducted by Afzali and Sanayi (2020), as they analyzed a smaller number of Berman's tendencies/forces when translating from Arabic to Persian. Nevertheless, based on our results, it can be inferred that the translator remained faithful to the ST and only occasionally omitted any ST words in her translation.

5. Conclusion

Any criticism of the translation should be based on a detailed analysis of both the ST and the TT. This can be achieved through a systematic model of translation criticism that provides the critic with comprehensive instructions to form an objective judgment. The purpose of this study was to critique the Persian translation of Atwood's (2000) *The Blind Assassin*, using Berman's (2012) concept of deforming tendencies/forces, in order to identify the types of tendencies the translator employed in their translation and determine their orientation towards the ST or the TT. The results showed that Asayesh (2003) aimed to remain faithful to the TT and tried to convey the meaning of cultural elements to the target audience in the best possible way through deforming tendencies/forces and "the destruction of the letter in favor of meaning" (Berman, p. 252). However, she was not entirely successful in some cases, such as exoticizing vernaculars. Overall, although Asayesh attempted to produce a translation that was clearer, more elegant, more fluent, and purer than the original, she was not more or less successful in doing so. Moreover, her translation did not align with Berman's ST-oriented approach to translation. According to Berman, the primary focus should be on literal translation, with the translator closely attending to the form, structure, and specific signifying processes of the original work, rather than simply conveying its meaning.

The outcomes of the current study provide several recommendations for those responsible for improving translation studies, especially in the area of trancism, as well as for course designers and curriculum developers. Given the scarcity of proficient translation instructors within Iranian academic institutions, it is advised that those responsible for enhancing the status of translation in Iran prioritize the educational domain. This entails deliberately cultivating qualified translation instructors by recruiting individuals with a Ph.D. in Translation Studies, particularly those who have graduated from domestic universities and have a keen interest in the pedagogy of translation.

However, it should be noted that this cohort may be limited in size. This approach advocates for prioritizing candidates with specialized expertise in translation studies over individuals with backgrounds in Applied Linguistics and Literature. Such a strategy aims to encourage Ph.D. graduates to promptly enter the teaching profession, discouraging them from diverting into unrelated activities, such as English language instruction. Furthermore, it is recommended that authorities in the field organize seminars and workshops focused on trancism for individuals passionate about this aspect of translation, including translation educators seeking to refine their knowledge and skills in trancism. If hosting an adequate number of domestic events proves challenging, an alternative option is to facilitate participation in international seminars and workshops. This approach not only ensures the qualification of translation educators but also empowers student trainees to develop substantial proficiency in this intricate yet captivating realm of research.

In addition to cultivating skilled instructors, it is essential to incorporate a wider range of courses on trancism into the curriculum for translation students. These courses should cover both theoretical foundations and practical applications, with a greater focus on the latter. This approach highlights the significance of trancism as a distinct area within the broader field of

translation studies, capturing the interest of students and researchers. By prioritizing trancism, the formation of research groups, the growth of translation critics, and the publication of scholarly works are anticipated. These initiatives will also contribute to improving the quality of translations as translators recognize the importance of subjecting their work to critical evaluation. The emphasis on trancism in the curriculum plays a crucial role in fostering a culture of awareness and improvement in the field of translation in Iran. This duty should be taken into consideration by course designers and curriculum developers.

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EXPANDED SUMMARY

The concept of *trancism* encompasses the critical examination of translations as independent texts, serving specific purposes and functions within the target language, literature, and culture. Desai (2020) emphasizes the importance of viewing translations through this lens, urging scholars to meticulously dissect them in order to understand their unique contributions. Central

to this discourse is the recognition of translation as a nuanced process, influenced by various factors such as cultural norms, historical context, and subjective judgments. Naude (2005) and Iser (1978) contribute to this understanding by highlighting the necessity of systematic analysis to unravel the complexities inherent in translated works.

Despite the inherent value of critique in translation studies, challenges persist in maintaining objectivity. Desai (2020) sheds light on external influences, particularly the impact of publishers' criteria and space limitations, which may compromise the integrity of evaluations. These factors often lead to subjective judgments, detracting from the overall quality of critique within the field. Addressing subjectivity is crucial, as Holmes (cited in Abdi, 2021a) argues, advocating for a shift towards a more systematic approach grounded in objective criteria. Reiss (2000) echoes this sentiment, emphasizing the need for structured evaluation methodologies to mitigate subjective biases.

Berman's (2012) systematic model of *trancism* emerges as a viable framework for objective evaluation, offering a comprehensive toolkit for critics. Central to Berman's approach are twelve deforming tendencies that provide a structured lens through which translations can be analyzed. Applying this model to the Persian translation of Atwood's (2000) *The Blind Assassin* conducted by Asayesh (2003), reveals insights into the translator's approach and the inherent challenges of *trancism*.

Despite Asayesh's (2003) diligent efforts, the analysis reveals shortcomings in maintaining linguistic patterns and vernacular networks, suggesting a departure from a strictly source-oriented approach. While Asayesh's translation aims to bridge cultural gaps and convey the essence of the original text to Persian readers, the study underscores the complexities of *trancism* and the inherent tensions between fidelity and adaptation. These findings underscore the importance of systematic evaluation methodologies in guiding translators and critics alike, facilitating a deeper understanding of the translation process.

Moving forward, recommendations for advancing *trancism* within Translation Studies are outlined, emphasizing the need for structured curriculum frameworks and professional development initiatives. Prioritizing *trancism* in Translation Studies curricula is crucial, as it equips students with the critical skills necessary to navigate the complexities of translation. By integrating theoretical foundations with practical applications, students can develop a nuanced understanding of *trancism*, fostering a culture of inquiry and refinement within the field.

Moreover, cultivating proficient instructors is essential for nurturing the next generation of translation scholars and practitioners. By recruiting individuals with expertise in translation studies and providing targeted training opportunities, academic institutions can foster a community of scholars committed to advancing *trancism*. Professional development initiatives, such as seminars and workshops, offer avenues for ongoing learning and collaboration, enriching the discourse surrounding translation critique.

Furthermore, international collaborations and exchanges can enrich the *trancism* discourse, fostering cross-cultural dialogue and sharing best practices. By engaging with scholars and practitioners from diverse linguistic and cultural backgrounds, Translation Studies can transcend geographical boundaries, enriching the global discourse on *trancism*.

In conclusion, *trancism* represents a critical juncture within Translation Studies, offering insights into the complex interplay between STs, target audiences, and cultural contexts. By embracing systematic evaluation methodologies and fostering a culture of inquiry and collaboration, Translation Studies can navigate the complexities of *trancism*, enriching our understanding of translated texts and their broader cultural significance.