

Investigating Toury's Initial Norms in Literary Translation before and after the Islamic Revolution: A Case Study of Two Persian Translations of the Catcher in the Rye

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Abstract

Munday asserts that there exist particular norms belonging to each specific time. In other words, each era is of distinguishing norms; sometimes, transgressing these norms results in unsatisfactory outcomes. On this account, translators ought to apply appropriate norms in each era in the act of translation. The present study aimed to investigate the application of Toury's initial norms in two different translations of *The Catcher in the Rye* before and after the Islamic Revolution. Firstly, the study investigated the orientation of adequacy and acceptability in both pre-revolutionary and post-revolutionary translations. Then, it questioned the appropriateness of the applied norms in these two translations to each era. Accordingly, the results revealed that in the pre-Islamic Revolution translation, acceptability greatly predominated over adequacy; quite the contrary, in the post-Islamic Revolution rendering, adequacy chiefly prevailed over acceptability.

Keywords: initial norm, acceptability, adequacy, literary translation, the Islamic revolution

1. Introduction

Cultures of various nations exert considerable influence over each other through translation. Essentially, translation relies on textual exchanges between different cultures. These texts may turn into different kinds of literary works on account of their transference (Pym, 2004). Translation primarily intends to establish communication between distinct languages and cultures (Pym, 2004); several cultures gradually recognize each other in the light of translations of literary works. Through translation, some norms of the target system are breached, and translation obeys the source language norms (Yu & Xu, 2016).

The concept of translation norms has been initially pronounced by Toury (1995). He veritably considered a range of norms, rules, conventions, and idiosyncrasies, and defined norms as sociocultural limitations that fall somewhere between rules and idiosyncrasies. According to him, norms are potentially active in the whole translation procedure (as cited in Mubenga, 2010). Norms justify different decisions made by the translator in the activity of translation (Munday, 2016). Several factors in the social and cultural context of the community have a strong influence on these norms; that is, norms are considered as sociological concepts (Geng, 2016). Munday (2016, p.11) put forward that “norms are sociocultural constraints which are specific to a culture, society, and time.” Many scholars have primarily inspected the notion of norms through the history of translation studies. For example, Schäffner (1999) has suggested that:

The concept of norms is essential in two respects in linguistic approaches to translation. On the one hand, they are concerned with the linguistic norms of the two languages, i.e., how to produce utterances and texts that are correct according to the respective rules and norms. On the other hand, the relations and regularities between the two linguistic systems that were discovered on the basis of contrastive analyses were ‘translated’ into guidelines or rules for the translator (p.3).

Every nation and cultural community has its sociocultural norms. These norms are considered features and limitations that influence each person’s daily behavior in that community (Munday, 2016). Besides, these cultural, social, and political norms may differ among different societies and periods (Baker, 2009) and importantly occupy an essential place in their societies.

In the world of literature, these norms exist as well. They are followed by writers and authors of literary works. The important point is that norms can be influenced by norms of other systems (Munday, 2016). In this context, translation plays an instrumental role. Moreover, the norms between societies may be the same or differ (Baker, 2009). At this point, the translators must choose between the norms of the target or the source language (Toury, 1995).

A translation can be compared with the source text to provide information about the required aims of a researcher; besides, to evaluate the cultural importance of a translation, a translation can be viewed for the analysis of the applied norms that govern the processes of translations in the literary system of the target culture (Wai-Ping, 2007). In many communities, translation is inspected through severe ideological perspectives, although some translators do not notice the conventional values of the target culture and adhere to source text norms, which endangers the target norms (Xianbin, 2007). After all, along with

changing eras, their specific norms alter (Munday, 2016); therefore, the translator should obey appropriate norms to the given era in the act of translation.

The main objective of the current study was to make an analytical comparison and contrast between two Persian translations of the novel *The catcher in the Rye* rendered under the title of *Natur-e Dasht* by Karimi (1966) and Najafi (1991) before and after the Islamic Revolution of Iran in order to investigate Toury's (1995) initial norms in each translation. Firstly, the study aimed to discover the orientation of adequacy and acceptability in both translations. Then, it questioned the appropriateness of the applied norms in these two translations to each era. Through this study, the researcher has provided the answers to the following questions:

- To what extent do the initial norms applied by the translators differ before and after the Islamic Revolution?
- Were the applied norms appropriate to each era or not?

To the best of the researchers' knowledge, a few pieces of research have thoroughly investigated the application of initial norms of Toury (1995) before and after the Islamic Revolution in Iran. The present study can be constructive for all translators, especially for literary translators, translation students, translation scholars, people dealing with culture, and members of the Persian academy. As norm-based studies pay more attention to norm observance (Yu & Xu, 2016), this research beneficially aids translators to regard the relative norms about the intended era in the act of translating or in finding suitable equivalents for foreign cultural items conforming to the norms of the given era in order to obviate lexical gap.

1.1. Norms in Translation

The researchers have adopted a type of norm-based study. Translation norms were initially argued by Toury (1995). He defined norms as "the translation of general values or ideas shared by a community, as to what is right or wrong, adequate or inadequate, into performance instructions appropriate for and applicable to a particular situation" (as cited in Munday, 2016, p.177). Additionally, Jawad (2007) explained that "norms are identified by reference to a corpus of source and target texts, the scrutiny of which would help to uncover translation strategies that are repeatedly opted for in preference to other available strategies in a given language or culture" (p.2). Toury (1995) declared that these norms could be achieved through two primary sources.

- a) The evaluation of texts indicates the followed processes by translators and, consequently, these processes demonstrate the applied norms in the act of translation.
- b) Direct comments and opinions that have been presented about norms by different agents who contribute to the production of translations, i.e., translators, publication industry, etc.

Toury (1980) explained that norms are an essential aspect of translation because "they affect the textual and linguistic norms, and even systems of the target, recipient culture" (p. 28). Translation norms can be considered a functionalist approach to Translation Studies that perceives translation as a kind of

behavior controlled by constraints imposed by society or culture, and these constraints vary between different nations and different periods (Tcaciuc & Mackevic, 2017). Toury's (1995) norms fall into three clusters: initial, preliminary, and, lastly, operational. Specifically, in the current study, the researcher has adopted Toury's initial norms. According to him, if translators lean toward norms of the source culture, the produced text will be an adequate translation. On the other hand, if the norms of the target culture predominate, then the resultant translation is deemed acceptable. However, no translation can be marked as absolutely adequate or acceptable (Munday, 2016).

2. Methodology

The present case study has been deemed to be qualitative. Moreover, the two translations were compared and contrasted; therefore, the research project could also be regarded as comparative. Furthermore, the study has some characteristics of a descriptive study as it has attempted to collect data and explain findings to illustrate the related issues (Fox & Bayat, 2008).

2.1. Data Collection and Analysis Procedures

First of all, *The Catcher in the Rye*, has been thoroughly read. Second, the researcher went through both Persian translations of the mentioned novel, sequentially rendered before and after the Islamic Revolution of Iran. In the next step, all cultural items, idioms, borrowed and taboo terms, along with their renderings, have been extracted from both Persian translations. In the next stage, the collected data from the two different translations were juxtaposed and compared to determine the adequacy and acceptability of the gathered samples. Then, based on the research findings, the application of the initial norm was investigated in each era. Remarkably, the direction of adequacy and acceptability has been inspected in both pre-revolutionary and post-revolutionary translations. Finally, the appropriateness of applied norms to each era was examined.

2.2. Data Analysis

Aliakbari & Toni (2013) asserted that the tendency to formality is typically one of the characteristics of Iranian culture. However, after the Islamic Revolution, the degree of formality has been lowered, and the use of plain speech and similar kinds of addressing among different social classes have been conventionalized. In contrast, different address forms based on different social class was more common before the Islamic Revolution (Keshavarz, 1988).

Due to Iranian culture, traditional values, and factors such as indirectness, politeness, and overstating would be orthodox in their expressions, while Americans usually take much notice of intimacy and closeness rather than politeness and apologetic expressions (Negargar, 2015).

At first, all idioms, cultural items, taboos, and loan words have been selected from the original novel "The Catcher in the Rye." Then they were inserted into a table divided into columns A and B. The columns have been allocated to translations of the above items respectively by Karimi (1966) in the pre-Islamic Revolution and Najafi (1991) in the post-Islamic Revolution. Afterwards, adequacy and acceptability of given items were determined; however, "the poles of adequacy and acceptability are on a continuum since no translation is ever totally adequate or acceptable" (Munday, 2016, p.179). After all, it was assumed that the items oriented toward target language norms fell into acceptability; on the contrary, those implying inclination to source culture's norms were subdivided under acceptability.

In the following section, some examples have been vividly analyzed. It is worth mentioning that in this research, 100 examples were extracted and analyzed but only 30 of them were chosen to be analyzed here. It must be mentioned that "Translation A" indicates the translation of the novel rendering by Karimi (1966) before the Islamic Revolution, and "Translation B" means the translation by Najafi (1991) after the Islamic Revolution.

1. Do you feel like **jitterbugging** a little bit, if they play a fast one? (39)

Translation A: اگه ارکستر به موزیک تند بزنه، میل دارین به کمی با هم راک اندرلی، چیزی برقصیم؟ (115)

Translation B: اگه به آهنگ تند بزنن، جیترباگ میرقصی؟ (75)

Analysis: Although "راک اندرل" and "جیترباگ" are both borrowed words in the Persian language system rooted in English terms of "rock and roll" and "jitterbug", Persian readers are much more accustomed to "راک اندرل" (rock and roll), thus translation A approached acceptability and B adequacy.

2. ...although I am quite **sexy**. (29)

Translation A: گو اینکه خیلی گرم مزاجم. (88)

Translation B: گرچه اهل حال هستم. (57)

Analysis: As mentioned above, in the light of Persian tendency towards politeness and dominating formality in pre-revolutionary Iran, translation A observed these principles. In Persian, "گرم مزاج" is the polite and formal equivalent for the term "sexy" rather than "اهل حال"; therefore, translation A is acceptable, and the other one is adequate.

3. ... after he'd had a shower, snapping his **soggy** old wet towel at people's asses. (30)

Translation A:

همیشه بعد از اینکه از حمام در می آمد، راه می افتاد توی راهروی مدرسه و حوله خیس و نجسش را چهار تا می کرد و می زد به در کون بچه ها. (86)

Translation B: همیشه بعد حموم تو راهرو دنبال بچه ها می کرد و با حوله ی کهنه ی خیسش می زد در کون بچه ها.

Analysis: In translation A, the translator used the cultural term ¹نجس relating to Iranian people's religion, so it leans toward the target language's culture and takes acceptable form while translation B is closer to the original and seems to be adequate.

4. That guy Morrow was about as sensitive **as a goddam toilet seat**. (30)

Translation A: این پسر ارنست مارو همان اندازه حساس بود که یک تپاله پهن. (87)

¹ In Islamic law, najis are things or persons regarded as ritually unclean.

Translation B:

این پسره مورو همون قدر حساس بود که کاسه تواله. (58)

Analysis: translation A adopted the accustomed equivalent “یک تپاله پهن” which was familiar to almost all Persians which is more acceptable. In contrast, in translation B, the translator rendered the given idiom conforming to American culture and not popular with target readers and therefore it is adequate.

5. She didn't look like any **dope** to me.

Translation A:

قیافه اش اصلا به احمقها نمی خورد. (87)

Translation B: به نظرم خر نبود. (58)

Analysis: “خر” is less formal and more impolite than “احمق” in translation B. Due to the Persian language's stress on formality and politeness, translation B is adequate, and the other one is acceptable.

6. She started reading this **Vogue** she had with her. (32)

Translation A:

او شروع کرد به خواندن مجله “مد” که همراهش بود. (92)

Translation B:

او شروع کرد به خواندن این مجله مد “وگ” (61)

Analysis: Translation A omitted “وگ” (Vogue) and just conveyed meaning. The omission of this unfamiliar word increased intimacy in the target text; hence it moved toward acceptability. While

In translation B, the translator expanded the translation of the term “Vogue” into “مجله مد “وگ” (Vogue fashion magazine) and tried to keep the foreign word so it is adequate.

7. I took out my wallet and started looking for this address a guy I met at a party last summer, that went to **Princeton**, gave me. (35)

Translation A:

کیف بغلیم را درآوردم و شروع کردم به پیدا کردن آدرسی که یکی از دانشجویان دانشگاه پرینستون، تابستان سال پیش آن را در یک مهمانی به من داده بود. (103)

Translation B:

کیف پولمو از جیبم درآوردم و دنبال نشونی ای گشتم که این پسره که تو پرینستون درس می خوند و تابستون پارسال تو به مهمونی دیده بودمش، بهم داد. (100)

Analysis: In order to carry the meaning more efficiently, in translation A, translator added the word “دانشگاه” (university) to the proper noun “پرینستون” (Princeton) whereas in the second one, the only term (Princeton) makes target reader feel more estranged with the text. However, the reader could find out the meaning of پرینستون in the context. Consequently, translation A moved toward acceptability.

8. “Can'tcha stick a little **rum** in it or something?” (38)

Translation A:

ممکنه یه خورده کنیاکی، چیزی توش بریزید؟ (110)

Translation B:

همیشه یه خورده رام یا یه چیزی توش بریزی؟ (72)

Analysis: “کنیاک” and “رام” were both respectively borrowed from French and English terms. “کنیاک” used to be familiarized in pre-revolutionary Iran while “رام” was somewhat exotic for target readers. On that account, translation A was closer to acceptability, and “رام” was adequate.

9. He got up and poured some more booze in his **glass**. (101)

Translation A: از جاش بلند شد و به خورده دیگه مشروب توی گیلانش ریخت. (313)

Translation B: بلند شد دوباره لیوانشو پر کرد. (182)

Analysis: In translation A, the loan word “گیلاس” was selected as the equivalent of “glass.” It is worth mentioning that in pre-revolutionary Iran, “گیلاس” was generally the collocates of alcoholic drinks, by contrast, translation B applied the neutral equivalent for “glass.” Ergo, translation A was deemed to be adequate.

10. **It was supposed to be something holy, for God's sake**, when he sat down at the piano. Nobody's that good. (45)

Translation A:

وقتی که ارنی رفت پشت پیانو نشست طوری قیافه گرفت که انگار امام روی منبر رفته است. الحق هیچ کس بهتر از او روی منبر نمی‌رود. (133)

Translation B: وقتی می نشست پشت پیانو انگار داره کار مقدسی می‌کنه. هیشکی به خوبی اون نبود. (85)

Analysis: In the first case, the translator added a cultured idiom with an Islamic tone in his rendering, establishing a harmonious relationship with the target reader, so it kept acceptability. The sentence “امام روی منبر رفته است” literally means that a religious dignitary has begun preaching. On the other hand, the second one adhered to the source meaning and would be adequate.

11. I mean I wondered if just maybe I was wrong about thinking he was making a flitty pass at me. (105)

Translation A: منظورم این است که پیش خودم شاید بیخود درباره او خیال بد کردم که می‌خواست کار ناشایستی با من بکند. (324)

Translation B: منظورم اینه که فکر کردم شاید اشتباه کرده م که خیال کردم داره باهام لاس می‌زنه. (189)

Analysis: On account of target culture leaning on politeness, in translation A, the translator rendered the word “filthy” euphemistically and therefore it is more acceptable whereas, in translation B, the translator tried to retain the informality of the word and so it is adequate.

12. “C'mon, let's get outa here,” I said. “**You give me a royal pain in the ass** if you want to know the truth.” (72)

Translation A: گفتم “بلند شو از اینجا. اگه راستشو بخوای تو پاک منو دmq کردی، مثل نوشادر کونم رو سوزوندی.” (219)

Translation B: گفتم “پاشو. بریم. راستشو بخوای **حالمو به هم می‌زنی**.” (132)

Analysis: translation A has kept the negative connotation of the ST idiom while the other one was euphemized to observe politeness. Accordingly, translation A was adequate, and B was acceptable.

13. She sings it very **Dixieland**... (62)

Translation A: آن را به سبک موزیک جاز می‌خواند. (187)

Translation B: خیلی دیکسی لندی می‌خوندش. (115)

Analysis: Although both “جاز” and “دیکسی لند” were both loan words, “جاز” in translation A was much more familiar to the public and therefore more acceptable. On the other hand, “دیکسی لندی” is a musical

jargon which is publicly known as traditional jazz and is hardly ever heard by target ordinary people and thus it is adequate.

14. Guys that always talk about how many miles they get to a gallon in their goddam cars. (66)

Translation A: مردهائی که همیشه ورد زبانشان این است که اتومبیل آنها با ده لیتر بنزین چند کیلومتر راه می‌رود. (202)

Translation B: از اون مردایی که درباره این حرف می‌زنند که ماشین شون هر چن مایل یه گالن بنزین می‌سوزونه. (123)

Analysis: According to Ziahosseiny (1999), in the above case, because of the functional difference between the English and Persian language patterns, the unit of measurement was not the same in the two languages. While Translation A has been rendered into Persian pattern style to be regarded as acceptable, translation B approached the English pattern; thus, it would be assumed adequate.

15. The only way she could go around with a basket collecting dough would be if everybody **kissed her ass** for her when they made a contribution. (62)

Translation A:

او تنها به این شرط به جمع آوری اعانه می‌پردازد که همه آنها می‌خواهند کمکی بکنند، موقع دادن پول نازش را بکشند و دستی به سر و صورتش بمالند. (186)

Translation B: اون فقط وقتی می‌تونه اعانه جمع کنه که مردمی که پول میدن برن ماتحتشم ماچ کنن. (114)

Analysis: In translation A, Persian sensitivity to politeness has been observed, but the ST idiom has been preserved in translation B, which was counted as adequate.

16. Would you care for a **cocktail**? (31)

Translation A: ککتل میل دارین؟ (90)

Translation B: دوست دارین یه لبی تر کنیم؟ (60)

Analysis: In translation A, the borrowing term “ککتل” has been applied for the word “cocktail” indicating the propensity to ST and consequentially embracing adequacy; However, the second one omitted the word “cocktail” for the sake of acceptability.

17. I'm pretty sure he yelled “**Good luck!**” (9)

Translation A: ولی کاملاً مطمئنم که داد کشید: “به امان خدا.” (23)

Translation B: مطمئنم فریاد زده “موفق باشی!”

Analysis: In the first translation, Karimi (1966) tinged his rendering with some religious terms favored by most target receivers. Translation B was also accepted by Persians, but it moved towards adequacy due to its literal translation.

18. Wouldn't you like a cup of **hot chocolate** before you go? (9)

Translation A: میل داری پیش از رفتن یک فنجان شیرکاکائو بخوری؟ (22)

Translation B: تا نرفتی نمی‌خوای یه لیوان هات چاکلت بخوری؟ (19)

Analysis: In translation A, to build a closer relationship with customary Iranian's drinks, “شیرکاکائو” (cacao milk) was substituted for “hot chocolate”. Thus, translation A was reasonably acceptable. “هات چاکلت”

in translation B was the loan word which was scarcely applied in pre-revolutionary Iran, although at present it has been relatively known by nearly most Persians.

19. I was pretty **sadistic** with him quite often. (12)

Translation A: خوشم می آمد که اذیتش کنم. (33)

Translation B: خیلی وقتا باهاش سادیستی رفتار می کردم. (26)

Analysis: In spite of receptor-oriented rendering in translation A, the second rendering resorted to borrowing and went toward adequacy.

20. He started handling my exam paper like it was a **turd** or something. (6)

Translation A: اسپنسر طوری کاغذ امتحانی مرا به دستش گرفته بود که انگار نجاست است. (16)

Translation B: برگمو همچین دستش گرفته بود انگار گه دستش گرفته. (15)

Analysis: In the first translation, the translator attempted to reduce the degree of impoliteness and to use a religious term as an equivalent, so it would be subsumed under acceptable instances. By contrast, in translation B, courtesy has been overlooked, and the original form has been retained.

21. Old Sunny and Maurice, the **pimpy** elevator guy, were standing there. (54)

Translation A: سانی و موریس، آسانسورچی جاکش، دم در ایستاده بودند. (163)

Translation B: سانی با موریس همون آسانسورچیه که دلالش بود، پشت در وایساده بودن. (101)

Analysis: Translation A was against the politeness desired by Persian culture and was covered under adequacy, but the second one has been euphemized to preserve acceptability.

22. There were about three **inches** of snow on the ground, (20)

Translation A: هشت سانتیمتر روی زمین برف نشسته بود (56)

Translation B: سه اینچ برف رو زمین نشسته بود (39)

Analysis: Even though both translators have resorted to the borrowed words “سانتیمتر” (cm) and “اینچ” (inch), in translation A, unit of measurement has exchanged into conventional Persian one (cm).

23. But he still doesn't get his memory back, even when **his Great Dane** jumps all over him and his mother sticks her fingers all over his face... (74)

Translation A:

اما باز هم حافظه اش سر جایش نمی آید. حتی موقعی که سگش “دین” به سر و پای او می پرد و مادرش روی سر و صورتش دست می کشد... (229)

Translation B:

ولی حتا وقتی هم که سگ گنده دانمارکیش دور و برش ورجه ورجه می کنه حافظه ش برنمی گرده. حتا وقتی مادره به صورتش دست می کشه ... (137)

Analysis: The first translation applied borrowing and added the word (سگ=dog) and fell into adequacy, but in translation B, deletion of proper noun “Dane” has been preferred to avoid foreignness; instead, its explanation was replaced.

24. I gotta get up and go to **Mass** in the morning, (26)

Translation A: آخه من باید صبح بلندشم و برم کلیسا، برای نماز.

Translation B: باید صب پاشم برم آیین عشاء.

Analysis: In the first translation, the Islamic ritual “نماز” substituted for “Mass” to step toward the target culture. Although the second one was an accepted equivalent and seemed recognizable just for Christian jargon in Iran, it might sound exotic to the public.

26. You always got these very lumpy mashed potatoes on steak night, and for dessert, you got **Brown Betty**, which nobody ate, (19)

Translation A:

شب‌هایی که کباب می‌دادند همیشه کمی هم پوره سیب زمینی بغلش می‌ریختند و برای دسر **کمپوت سیب** می‌دادند که هیچ کس به آن لب نمی‌زد (55)

Translation B: همیشه همراهش یه تاپاله پوره سیب زمینی بود و برا دسرم **براون بتی** می‌دادن که هیشکی لب نمی‌زد (39)

Analysis: “کمپوت سیب” was a suitable equivalent which was familiar enough to target recipients to be supposed as acceptable. Whereas, “براون بتی” in translation B was a borrowed term which shared no connection with Persian receivers

25. Then, when he was taking off his tie, he asked me if I'd written his **goddam** composition for him. (22)

Translation A: بعد، موقعی که داشت کراواتش را درمی آورد پرسید که آیا برایش انشاء نوشته ام یا نه. (63)

Translation B: بعد، وقتی داشت کراواتشو باز می‌کرد پرسید انشای **کوفتیشو** نوشته م یا نه. (44)

Analysis: In the first translation, the translator omitted the term "goddam" for the sake of politeness, but the second one tried to convey the taboo word in both form and content, which was regarded as adequate.

26. ... and then I'd start **hitchhiking** my way out West. (106)

Translation A: و بعد منزل به منزل بروم به طرف مغرب. (330)

Translation B: پانوشت: مسافرت با اتومبیل دیگران با اشاره دست در خارج از شهر بعدش **اتو استاپ** بزنم برم طرف غرب. (192)

Analysis: In translation A, the equivalent “منزل به منزل” along with footnote as a tool for enhancing target readers' understanding has been provided which propelled the translation toward acceptability, but Translation B has exercised the loan word “اتو استاپ” leaning toward the source text.

27. All he said was that business about my being a “very, very strange boy” again. Strange, **my ass**. (104)

Translation A: تنها چیزی که گفت همان حرف قبلیش بود راجع به اینکه من “پسر خیلی عجیبی” هستم. **بابا ابوالله**. (321)

Translation B: باز داشت همون قضیه پسر خیلی خیلی عجیبو تکرار می‌کرد. **عجب. چه گه خوردنا**. (188)

Analysis: In translation A, the ST idiom was rendered into euphemized Persian idiom disregarding trace of the original taboo term; therefore, it was deemed to be acceptable. On the other hand, translation B has maintained the degree of impoliteness of the original idiom and consequently followed adequacy.

28. It isn't much, but you get quite a lot of vitamins in the **malted milk**. (58)

Translation A: البته این غذای زیادی نیست، ولی عوضش **شیر مالت دار** کلی ویتامین داد. (175)

Translation B: زیاد نیست. ولی **شیر و جوونه جو** کلی ویتامین داره. (108)

Analysis: In translation A, there existed a borrowed word (مالت = malt) which would be the proof of adequacy whereas the second one was a receptor-oriented equivalent and therefore seems more acceptable.

28. What is the **hellya** doing? (103)

Translation A: دارین چی کار می کنین؟ (319)

Translation B: چه غلطی داری می کنی؟ (186)

Analysis: Translation A turned into a polite way of rendering and obeyed the Persian cultural inclination to courtesy, while the other one seems to keep the informality of the source text and therefore, it is adequate.

29. Do you feel like playing a little **Canasta**? (26)

Translation A: می آی کمی با هم کاناستا بازی کنیم؟ (73)

Translation B: دوس داری ورق بازی کنی یا نه؟ (50)

Analysis: On account of the use of the loan word “کاناستا” (Canasta), Translation A was categorized under adequate examples and the other one as an acceptable one.

30. Old Thurmer probably figured everybody's mother would ask their darling boy what he had for dinner last night, and he'd say, “**Steak.**” (19)

Translation A:

ترمر پیش خودش حساب کرده بود که ممکن است مادرها از بچه های عزیزشان بپرسند که دیشب شام چه خورده اند و آنها بگویند “کباب”.

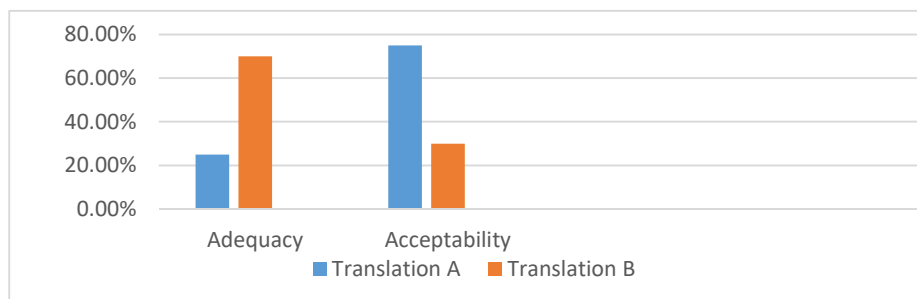
Translation B:

ترمر فکر می کرد مادرا از عزیزدردونه هاشون می پرسن دیشب چی خورده ن و اونام می گن “استیک”.

Analysis: The first translator substituted the similar Iranian delicacy “کباب” for “steak” to create an intimate atmosphere for the target receivers; thus, it was held to be acceptable. Conversely, the second one preserved the source term “steak” and joined the adequate instances.

3. Results and Discussion

About 100 examples have been extracted and analyzed in this paper out of which 25 items that were translated by Karimi (1966) in pre-revolutionary translation were adequate, and 75 items were acceptable. On the other hand, 70 items were counted as adequate, and 30 were acceptable in the second rendering after the Islamic Revolution. As a result, in the first translation in the pre-Islamic Revolution, the frequency of acceptable examples has vastly outnumbered adequate ones. In reverse, adequate examples have surpassed acceptable ones in translation by Najafi (1991) in the post-Islamic Revolution. Again, in figure 1 the amounts of adequacy and acceptability in both renderings have been illustrated.

Figure 1*Data Analysis*

As revealed above, in the first translation, the translator attempted to hold the direction of acceptability through different strategies, for example, omission of proper nouns, addition, expansion of exotic terms, substitution with much more accustomed expression, avoidance of borrowing, selection of the most conventional equivalent among loan word, insertion of footnote for clarification, euphemism, exchange of source units of measurement into conventional Persian ones, use of popular equivalents conforming to Iranians' tradition and religion.

Inversely, in the post-revolutionary translation, a more minor degree of formality has been employed. The translator has maintained adequacy by the application of a wide range of loan and taboo words, the literal translation of idioms, source cultural items, and neglect of courtesy in some samples.

It is worth noting that the process of decision-making on the determination of acceptability and adequacy of instances has fundamentally been based on orientation toward the source or target culture norms. Nonetheless, this process might sound slightly subjective.

The pre-revolutionary norms adhered to a great extent to formality and politeness. Apparently, in the pre-revolution era, the translator encountered severe limitations to render some idioms and taboo words to observe formality, although he had more freedom in the subject related to sex and religion. After the Islamic Revolution, as the restriction on formality has eased, the translator seemed to have felt much freer in dealing with informal text.

4. Conclusion

The given research has set out to investigate the application of initial norms of Toury (1995) in two different translations of the novel "The Catcher in the Rye" before and after the Islamic Revolution. A list of idioms, cultural items, taboo and borrowing terms were provided along with their pre-revolution and post-revolution translations to closely inspect the orientation of adequacy and acceptability in these two distinct renderings. Substantially, the study's theoretical framework was grounded on Toury's (1995) initial norm, which evaluates whether translators' overall tendencies are oriented towards target culture or source culture.

4.1. Answers to Research Question one

1. To what extent did the translators apply the initial norm before and after Islamic Revolution in the selected corpora?

In this case study, there have been 100 instances. The results of examination clearly indicated that the number of acceptable instances (75) was highly greater than the adequate ones (24) by three to one in the pre-revolution translation (by Karimi (1966)), while the analysis of acceptability and adequacy in the post-revolution translation (by Najafi (1991)) has signified the other way round; that is to say, adequacy has outnumbered acceptability by 2.5 to 1. Again, it is essential to mention that 70 adequate instances and 30 acceptable ones have been found by the researcher in the post-revolution translation.

4.2. Answers to Research Question Two

2. Were the applied norms appropriate to each era or not?

In comparing norms between those favored by Persians and Americans, “the sense of formality is also another striking feature of Persian culture and language” (Aliakbari & Toni, 2013, p.11). Furthermore, “it is thought that there is something cultural that pushes Iranians forward to be more polite, courteous, and occasionally loquacious than is required in social talks” (Negargar, 2015, p.57). In contrast, Americans do not deeply concern themselves with politeness and formality. Instead, they mostly prefer intimate and close language (Negargar, 2015).

More formal and polite language, which is naturally prevalent in Persian (target) culture, has strengthened acceptability, while informality and slang expressions favored by American culture has enhanced adequacy.

It is worth noting that the formality factor had been bolder in the pre-revolution era rather than in the post-revolution one, and plain speech was conventionalized after the Islamic Revolution (Keshavarz, 1988). Accordingly, the translation of the novel before the Islamic Revolution attempted much more to observe formality and politeness in favor of the pre-revolution norms; therefore, in this translation, acceptable instances outstripped adequate ones. Conversely, in post-revolutionary translation with a more minor degree of formality (which has been in line with post-revolutionary norms), adequacy has remarkably prevailed over acceptability.

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