

An Intersemiotic Approach towards Translation of Cover Designs in Retranslated Classic Novels

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Abstract—In today's world, visual media has a win-win situation with written texts in reproducing ideologies and creating new meanings. Graphic designs of book covers are examples of such visual texts in intersemiotic translation. Corpus of this study included 4 book covers one of which is original English cover and three of them are their retranslated versions in Persian by different translators. These book covers were analyzed qualitatively according to the eleven criteria proposed by Kress and Van Leeuwen models of semiotic analysis, which were reclassified by researchers in three subclasses: graphic features, literary features and linguistic information. The results of the study showed that cover design of these novels changed during the different times and contexts. Also, translators did not play an important role in cover designing but it was the publisher, or in other words the commissioner, who determined the elements which were presented on the cover or made a decision about their order or other aspects of the cover design. So, cultural and social ideologies can be more or less obvious in texts, depending on the topic of a text, its genre and communicative process.

Index Terms—intersemiotic translation, text, ideology, codes, cover design

I. INTRODUCTION (BACKGROUND AND REVIEW OF LITERATURE)

It is widely accepted nowadays that Translation Studies is characterized as an interdisciplinary. Following current developments in translation studies and knowing it as an interdisciplinary field, the number of new theories and sub-branches is increasing. Interdisciplinarity of translation studies is an undeniable fact and for doing more research we can borrow some theories and notions from other fields which have some affinity with this field. So, in this research we borrowed some notions and theories from the field of semiotics to answer the research questions and to open new ways in translation studies and research in this field.

Intersemiotic Translation

The research of Semiotics bloomed in the 1990s in a real sense. Semiotics is 'the study of signs'. It is not purely a method of textual analysis, but involves both the theory and analysis of signs, codes and signifying practices. Semiology is used to refer to the study of signs within the Saussurean tradition. Ferdinand de Saussure (1857-1913), Swiss-born, is the founder and father of modern linguistics. Founder of the structuralist tradition of semiology who envisaged it as 'a science which studies the role of signs as part of social life'. While 'Semiotics' refers to Peircean tradition. Charles Sanders Peirce (1839-1914), the American philosopher whose 'Semiotic' was the 'formal doctrine of signs', which was closely related to logic. Peirce is the founder of the American semiotic tradition. (Chandler, 2007, pp.259, 233, 232)

Roman Jakobson (1959/2000, p.114) describes intersemiotic translation as one of the three possible types of translation:

I. Intralingual Translation	—————>	Rewording
II. Interlingual Translation	—————>	Translation Proper
III. Intersemiotic Translation	—————>	Transmutation

Intersemiotic Translation or Transmutation is an interpretation of verbal signs by means of signs of nonverbal sign systems. Intersemiotic translation in Jakobson's sense becomes associated with all manifestations of total translation. It can be autonomous in the case of screen adaptation and complementary in the case of illustration. Intersemiotic translation involves translation between two different media, for example, from the verbal medium into the musical medium, from the verbal medium into the cinematographic medium, and so on. Intersemiotic category for book illustrations to be seen as a type of translation of the text in the illustrated book. Illustrations not only re-create the literary and cultural values of the text, but multiply those values into different cultural systems each time the work is illustrated acting, thus, as refractions / rewritings of the text into different cultures, in a similar way as translation do. Thus, intersemiotic translation increases the number of parameters of the evaluation of translating activity: (Kallendorf, 2001, p.106) and (Petrilli, 2003, p. 272).

Text

Text is the most linguistic element of interpretation. Each text has its own specific construction based on the specific relations between its constituents. From Linguistic's point of view, text is defined as 'any passage, spoken or written, of whatever length, that does form a unified whole'. It is a unit of language in use, not a grammatical unit like a clause or a sentence. The length or the size of a text is not important. The text is regarded as a 'semantic unit', in which the meaning has priority over the form, it is realized in clauses or sentences through coding of one symbolic system in another. (Emmon, 2005, p.5-6)

From Halliday's View (1977), a text does not have a beginning and end, unlike clauses or syllables which are well-defined entities. Halliday knows text as a continuous process of semantic choice. The essential feature of text is interaction, in which the meanings are encoded in and through the semantic system, forming the text. (Halliday, 1977, para 9).

From Structuralist's point of view, when language is considered, a text is signifiers of a system, and when it is realized in a code, it is regarded as parole. A text is originally speech registered by writing. (Torop, 1999, p.27)

From Semiotic's perspective, a text is a system of signs in the form of words, images, sounds and gestures. Text could be extended to include verbal or non-verbal, artistic or non-artistic, real or virtual texts and even the most ordinary things such as: sign language, musical, cinematic, architectural, visual artwork. Thus, text is the means of realizing non material social meanings, in language or in other representational modes. Discourse is social, and text need not be linguistic. (Kress, 2001, p.183)

Ideology

People are driven in the society by forces which are neither understood nor controlled. These forces can be seen in different areas such as governmental authorities, economic organizations and markets, social values and ideologies, accepted ways of life, and learned patterns of behavior. (Harrison & Dye, 2008, p.4)

An ideology is the set of factual and evaluative beliefs that is the knowledge and the opinions of a group. In other words, ideologies consist of those general and abstract social beliefs and opinion of a group (Van Dijk, 2001, pp.48-49). Ideology is viewed as a vehicle to promote or legitimate interests of a particular social group. It allows researchers to investigate modes of thinking, forms of evaluating, and codes of behavior which govern a community by virtue of being regarded as the norm. (Calzada Perez, 2003, pp.3-5)

The exercise of ideology in translation is as old as the history of translation itself. Sch äffner (2003) claims that "any translation is ideological since the choice of a source text and the use to which the subsequent target text is determined by the interests, aims, and objectives of social agents". She believes, ideological aspects can be more or less obvious in texts, depending on the topic of a text, its genre and communicative purpose. (Sch äffner, 2003, p.23)

Codes

Codes provide a framework within which signs make sense, they are interpretive devices which are used by interpretive communities. Codes organize signs into meaningful systems which correlate signifiers and signifieds through the structural forms of syntagms and paradigms. If the relationship between a signifier and its signified is relatively arbitrary, then it is clear that interpreting the conventional meaning of signs requires familiarity with appropriate sets of conventions. So, the production and interpretation of texts depends upon the existence of codes or conventions for communication. (Chandler, 2007, p.147)

Cover Design and Book Cover

It is believed that when a book is translated to a target language it will be adjusted to the social and ideological factors that are dominant in the target society. One of the items that will be adjusted, is the image and graphic design of the cover of the books. Also, in procedure of translation of a book we can find traces of power relations and ideological implications. Book jackets began to gain importance in the 1890s with the recognition that they could be a way to attract the attraction of potential buyers. The cover has little about the genre of the text. The cover conveys the content, the atmosphere and the setting of the text. This cover employs symbols derived both from the text and outside of the text in a very simple manner. Overall, the relationship of integrity between the cover and the text can be graded as medium. Cover design is a type of intersemiotic translation and develops a method of analysis and evaluation to assess how accurate these translations are. Book cover designs are profoundly influenced by several factors like the cultural and social features of the target audience, market, and the publisher's own opinions and interests. (Sonzogni, 2011, pp.48-181)

Keeping in mind what has been reviewed above, this study aimed at finding answers to the following two questions:

1. What ideological trends can be signified by the cover design of retranslated novels?
2. What socio-cultural features are presented by the cover design and determined by the publisher?

II. METHODOLOGY

Corpus and Samples

The research is a parallel corpus study. Social, cultural, political, and ideological implications are the most fundamental categories when we discuss on representations of cover designs. Therefore, the research corpus is chosen from classic novels which are directly concerned with this ideological concept. Samples are randomly selected. Original cover design is considered it's new edition and about retranslated cover designs we are considered the most of them which have ideological content, and also according to popularity of their editions.

The Sample:

1. The Scarlet Letter (2004) by Nathaniel Hawthorn

1. داغ ننگ، ناتانیل هاثورن، مترجم: سیمین دانشور (1369) نشر خوارزمی

2. داغ ننگ، ناتانیل هاثورن، مترجم: شهاب ماسالی (1381) نشر فیروزه

3. داغ ننگ، ناتانیل هاثورن، مترجم: محمد صادق شریعتی (1386) نشر گویش نو

Theoretical Framework

The theoretical framework adopted for this research is semiotics analysis that investigates sign systems and the modes of representation that humans use to convey feelings, thoughts, ideas, and ideologies. The approach used to interpret the graphic design of book cover is the 11 criteria proposed by Kress and Van Leeuwen (2005) model of semiotic analysis. In the following the criteria according to which the book covers were analyzed are explained briefly.

1). Frame and Setting:

Frame is mental structure that shape the way we see the world and that is triggered by words. They are part of the unconscious mind and operate automatically to help us make sense of the world. And Setting is the elements of a visual composition such as colors and visual shapes.

2). Foreground and Background:

Foregrounding and backgrounding were applied for artistic purposes (such as: theatre, cinema, costume) as well as to study of language (such as: phonological or syntactic forms).

3). Color and Light:

The forms of colors as signifiers and their meaning as signified play an important role in determining the intended meaning.

4). Cultural, Historical or Social References:

Cultural, historical and social references are elements which sign-makers consider in determining ideological implications.

5). Linguistic Information:

Some levels of linguistic information like: title of the book, author's name, translator's name, are used in the expression of intended meaning.

6). Logo Sign:

The logo sign used by the publisher on the cover may represent the possible commissioner of the novel, logo sign can show a bestselling work.

7). Marked Sign:

Marked sign is the gist of the story, for instance: the letter of A in original cover image is related to Puritain religion.

8). Directionality of Information Structure:

Position and directionality of information structure in respect of central items versus marginal items or upper versus lower elements can be affected from semiotic's view.

9). Point of View:

This criterion refers to the way the viewer looks at the semiotic scene and is impressed by it. In fact the distance created by point of view can relate the viewer more or less to the elements of the design and help understand the meaning of the cover better. It may also show the authors' point of view.

10). Mode of Representation:

Mode of representations like: painting, drawing, color and light helps clarify nature of the story on the cover.

11). Elements of Storyline:

The elements of storyline which presented on the book cover, can help the viewer discern to marked signs and he/she try to understand their ideological implications behind the selection of the cover design.

Procedure

In Farahzad's view (2007), cover designs are regarded metatexts and in the present study, the book covers are analyzed according to the 11 criteria proposed by Kress and Van Leeuwen (2005) model of semiotic analysis.

In Farahzad's (2012) model of Translation Criticism there are three levels: textual, paratextual and semiotic levels. The semiotic level concerns other layers of the text such as the graphic design of the book cover, illustrations, layout, fonts, colors, and the like. (Farahzad, 2012, p.38)

Data Collection and Analysis

The unit of analysis in this study is any chunk of metatext which carries an ideological load and it is to be compared and contrasted with its parallel part in the translation.

In the present study graphic design of book covers were analyzed according to the 11 criteria proposed by Kress and Van Leeuwen (2005) model of semiotic analysis. The researcher applied this model on the book covers of retranslated classic novels from intersemiotic translation' view.

III. RESULTS AND DISCUSSION

1. The Scarlet Letter by Nathaniel Hawthorne

This is a novel revolving around a woman who committed the sin of adultery in a small Puritan town in seventeenth-century Boston. Hester Prynne, the adulteress, refuses to reveal her lover's name, and as a result is forced to wear a

large, red "A" on her bosom. This is to tell everyone of her sin. Hester is also forced to live isolated with her daughter, Pearl, who is the result of her sin. Meanwhile, the small Puritan town remains very devoted to and very proud of their young minister, Arthur Dimmesdale. What they do not know is that it is Dimmesdale who is Hester's Lover and Pearl's father. The fact that Dimmesdale keeps his sin a secret is tearing him up, both physically and emotionally. To complicate matters even more, Hester's old and slightly deformed husband is back. He had stayed in England for quite a while allowing Hester to settle into their new home. Her husband, Roger Chillingworth, comes to the town at precisely the moment that Hester is being presented to the world as an adulteress. Chillingworth sees Hester with the scarlet letter upon her breast and in the moment of Hester's greatest humiliation. He is outraged and vows that "he (the lover) will be known". He pretends to be a physician and eventually suspects Dimmesdale of the breaking the seventh commandment. Chillingworth's mission becomes that of revenge...

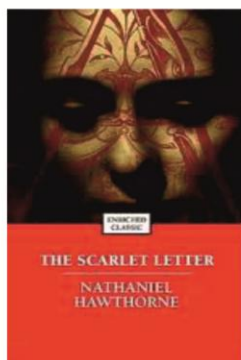


Figure 4.2.2. Original Cover image(2004)

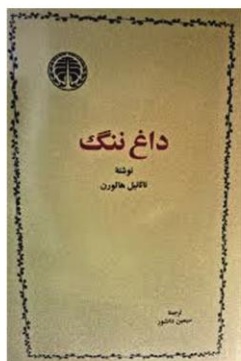


Figure 4.2.2.1. Cover image of Daneshvar's Translation(1369)

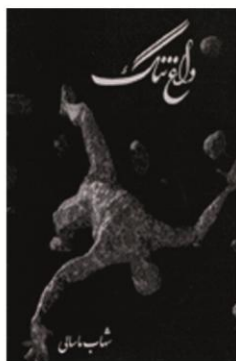


Figure 4.2.2.2. Cover image of Masali's Translation(1381)

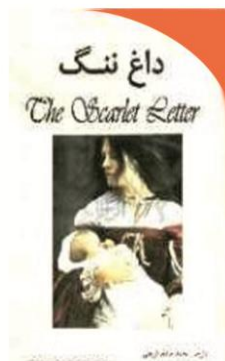


Figure 4.2.2.3. Cover image of Shariati's Translation(1386)

A. Frame and Setting

In Shariati's cover there are two frames one created by the paper and the other one is located inside the paper and the setting is an image of a woman with her infant. In original cover the setting is the figure of a woman with closed eyes. There is no setting in Daneshvar's version, and in Masali's cover the setting is a suspended man in the air.

B. Foreground and Background

A figure of woman with closed eyes is foregrounded and black and red colors all over the cover are backgrounded in original version.

There is no foreground in Daneshvar's version but beige color all over the cover is backgrounded.

In Masali's cover a portrait of suspended man in the air is foregrounded and in the background black color all over the cover.

In Shariati's version an illustration of woman with her infant is foregrounded by putting the illustration in a frame, the black paper in the middle of cover is the background of the illustration and white color on the background of the cover. In accentuating on an illustration opposite colors plays an important role especially in the original cover.

C. *Marked Sign*

The marked sign in the original cover and Shariati's versions is the letter of A in her face and chest of character, it can be inferred that a careful look at her face in original cover shows designs of embroidery on her face may imply innocent and purity of this main character of story, these designs on her face can be imply biography of her embroidery art. Since that the letter A is a symbol of adulteress in Puritan's religion it can be concluded her closed eyes and engraving a glow red letter of A on figure of this main character shows a woman who has deeply sinned. It seems the main and most important theme of the story is influence of sin in humans' life.

And also, in Shariati's cover, she carrying an infant in her arms who is the result of her sin and wearing a scarlet letter A (for Adulteress) as a badge of her disgrace. And letter of A is a physical manifestation of her sin.

In Masali's version the marked sign is suspended man in interplanetary space. It seems there is a character in the story spending in absolute darkness and misleading, his long and tortuous struggle is order to return to God. It seems the black heaps which surrounded him are his sins, so he is the guilty man.

In Daneshvar's version there is no marked sign.

D. *Color and Light*

The black and red colors all over the original cover, and beige figure and linguistic information in white. Opposition of red, black and white colors in original cover may refer to happiness and sadness.

In Daneshvar's cover a beige color all over the cover and linguistic information in red and black colors. Using light beige color all over the cover may refer to the peaceful conditions.

In Masali's cover a black color all over the cover and a black suspended man and linguistic information in white. Using a black color all over the cover may refer to problematic conditions.

In Shariati's version, there is a white color all around the cover and white and black in the middle of cover. Opposition of colors especially white and black may imply going from one level to another level like going from sin to purity.

E. *Cultural Reference*

In all of covers there is a religious symbol in Puritan tradition. So it can be inferred that a fair judgment should be based on Christian doctrines.

F. *Directionality of Information Structure*

In original version there is a figure of closed eyes woman on the top of the cover, black and red colors all over the cover and all of the linguistic information is located at the bottom of cover.

In Daneshvar's version a beige color all over the cover and the linguistic information comes in the middle and at the bottom of cover.

In Masali's image there is a portrait of suspended man in the middle of the cover, a black color all over the cover and the linguistic information is located on the top and at the bottom of the cover.

In Shariati's version there is white color all around the cover, illustration comes in black frame and linguistic information is presented on the top and at the bottom of cover.

G. *Point of View*

In original and Shariati's versions, the legalism in Puritan society is stagnant and inflexible, while sinfulness can lead to penitence and personal growth.

In Masali's version the guilty person struggle futility to get back to where he was.

H. *Linguistic Information*

In original version, on the bottom of the cover, the title of the novel is printed in white and large font which occupies the whole width of the cover and is marked as a literary credit to the audience. The author's name is written below it in the same font and color and it occupy the same amount of width.

In Daneshvar's version the title of the novel comes with a larger font and in a different notable color and is marked in this way. The name of author comes in medium font, it is for more explanation of the work. And the name of translator in small font comes at the bottom right corner. Different fonts and colors in linguistic information of a novel are used to put more emphasis for foregrounding it.

In Masali's version the title of the novel comes on the top of the cover in big and bold font and the translator's name is printed with a rather small font and is placed in the least level of markedness.

In Shariati's version we have the Persian transcription of title of the novel on the top of the cover and English title of the novel under it in big and bold font, English title is made more marked using a special font. And the name of translator at the bottom right corner is in the very small size of font. So, in the hierarchy of markedness the titles of novel into Persian and English are more marked.

I. *Mode of Representation*

Except of Daneshvar's version, mode of the representation in all of the covers is in painting which seems more accentuated and more realistic.

J. Elements of the Storyline

In original and Shariati's versions the letter A shows sin what from Puritain tradition's view is unacceptable and in Shariati's cover the infant shows a forbidden love.

In Masali's image black heaps show sin and the man who is tormented by his guilty.

K. Logo Sign

There is a logo sign in the middle of cover in original version, and in Daneshvar's version logo sign is located on the top left corner of cover. Logo sign can be a main factor in credity and bestselling books.

Therefore, in this part, graphic design of book cover is examined as one of the criteria actively involved in the reading of the text not as a marginal factor. So, cover of a book conveys a message about the contents of the volume, influencing both the retailer who stocks the book and the potential purchaser in the shop. The researcher also believed that different translations of certain works done during different socio-historical circumstances certainly demonstrate the prevailing ideological stances to some extent. Hence by applying different aspects of semiotic approach we intended to shed light on various ideological impacts of cover designs in retranslated classic novels. In this regard, the researcher tried to answer the following questions:

1. What ideological trends can be signified by the cover design of retranslated novels?
2. What socio-cultural features are presented by the cover design and determined by the publisher?

There are always differences between the cover designs of retranslated novels, because they are depended on different times and contexts. Social, cultural, political and religious ideological implications are different from one society to another, and we can see their reflections in text as mean that the images on book covers severely are influenced dominant cultural norms in Source and Target society. And also, the result of the study show that a translator did not play an important role in cover designing but it was the publisher. The researcher has found significant changes and differences in translation between English and Persian. The researcher has come up with five mainstreams in rendering graphic designs of book covers into Persian:

- I. Translations which presents the same representation as the original (especially the first edition of Original);
 - II. Translations which presents a completely different representation of the original;
 - III. Translations which relatively have been restricted to an image of the author of the text;
 - IV. Translations which bore some overt similarities with the original text;
 - V. and Translations which not have any image on their covers and restricted to the colors and linguistic information.
- The results are given in Table 1 in descending order:

TABLE 1.
THE CRITERIA OF COVER DESIGN IN ORIGINAL VERSION AND ITS RETRANSLATED VERSIONS:

Criteria	Translators				Frequency	
	Original	Daneshvar	Masali	Shariati	Total Num.	Percentage
Frame and Setting	1	0	2	3	6	0.9%
Foreground & Background	3	2	2	4	11	1.7%
Color & Light	3	3	2	3	11	1.7%
Cultural References	1	0	2	2	5	0.8%
Linguistic Information	3	3	2	3	11	1.7%
Logo Sign	1	1	0	0	2	0.3%
Marked Sign	2	0	2	2	6	0.9%
Directionality of Information Structure	5	3	4	5	17	2.6%
Point of View	1	0	1	1	3	0.5%
Mode of Representation	1	0	1	1	3	0.5%
Elements of Storyline	2	0	1	2	5	0.8%

As it is presented in Table 1, the most frequent representation of cover design is "Directionality of Information Structure" with the frequency of 2.6%. According to Kress and Van Leeuwen (2005), this criterion also evaluates various aspects of the way information is presented on the cover. Position of elements is a determining factor and makes them more or less valuable. Central items versus marginal items or upper versus lower elements all can affect the way semiotic elements will be represented or interpreted.

The second most frequent manifestation of cover design is "Foreground and Background", "Color and Light" and "Linguistic Information" with 1.7% of other elements. This three elements can play an important role in determining the intended meaning.

The criteria of "Frame and Setting" and "Marked Sign" with the frequency of 0.9% ranked third. According to Kress and Van Leeuwen (2005, p.7), Frame is the disconnection of the elements of a visual composition, for instance by framelines, pictorial framing devices, empty space between elements, discontinuities of color, and so on. And "Marked Sign" is the gist of the story may be summarized in that sign. The rest of criteria in this table ranked in lower levels, respectively.

IV. CONCLUSION AND IMPLICATIONS

In the present study, the translators do not play an important role in cover designing but it is the publisher and its designers who influence designing process. In this research we don't want to seek the designers' intentions. There are varieties of different graphic design of book cover in different translations of the same book which all of them are associated with the theme of the story and they foreground one aspect of the story's main theme.

In both of English and Persian translations engaged pictorial and linguistic information to generate meaning. In the present study we investigated how a graphic design of book cover from Intersemiotic translation's view, generate mythical and ideological meanings.

This research revealed the impact of social, cultural, political and religious ideological implications on the process of translation. It is clear that translators should be aware of the implicit information hidden throughout the text and should pay due attention and response to them in their translations. This is not possible unless translator trainees learn how to analyze the texts for translation. In this regard, teaching the semiotic method to translation trainees to follow ideological traces throughout the text could be useful for them. Translation trainees should be aware of the impact of their choices in translation. Sign and image choices play a remarkable role in rendering or implying ideological positions. Translation trainees must also become aware of the role their ideology and that of the society can play in constructing culture, and must also consider translation as a tool to spread or control that certain ideology throughout the society.

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