

A Comparative Study of the Strategies Employed in "The Old Man and the Sea" Translated from English into Persian on the Basis of Vinay and Darbelnet's Model

Vahideh Sharei

Department of English, Science and Research Branch, Islamic Azad University, Tabriz, Iran

Abstract—Translation as a culture-based phenomenon has been investigated from various perspectives and it is a field of knowledge that is wide open and has not been exhausted yet. The aim of this study is to examine the use of Vinay and Darbelnet's translation strategies in translation of the novel "The Old Man and the Sea" from English to Persian by Najaf Daryabandari and Mohammad Taghi Faramarzi. It also made an attempt to investigate which of the two main categories of translation strategies (direct and oblique translation) is the prevalent tendency in translation of this novel by the two translators.

Index Terms—Vinay and Darbelnet's model, direct translation strategy, oblique translation strategy

I. INTRODUCTION

Literature and translation, two old companions, have been the subjects of numerous studies. Literary translation, particularly, plays a vital role among cultures. Translation and also transmitting ideas and emotions are still difficult between two different cultures. However, because of the differences between the nature of SL and TL and differences in the cultures associated with each one, transmitting meaning from one language to the other changes to be a difficult task. Nabokov believes that "the person, who desires to turn a literary masterpiece into another language, has only one duty to perform, and this is to reproduce with absolute exactitude the whole text and nothing but the text" (as cited in Venuti, 2000, p. 121).

In case of English and Persian, languages are alliances to each other, they have different cultures, expressions, slangs and so on and it needs a wide area of knowledge to overcome these difficulties and make the translation understandable and readable. It has been long taken for granted that translation deals only with language.

So, many translators applied a series of methods or translation procedures in translating a novel or literarily text or non-literal text. In this regard, according to Vinay and Darbelnet (Venuti 2000, p.84) there are two procedures of translating: direct or literal translation, and oblique translation. Literal translation occurs when two languages are equal in terms of structural, lexical and morphological items. A large amount of papers and thesis written on this object only constitute a statement of how sometimes these concepts have been interpreted by different authors in different ways and different times. Landers mentioned "a myriad of fine pieces of literature appearing in hundreds of languages is of the best argument for doing literary translations" (Landers 2001 p. 5).

II. LITERATURE REVIEW

A. Translation

The experts in translation, such as Catford, Bell, Larson, and many of them have proposed various definitions on translation. Everybody knows that knowledge of the language is not enough for having a good translation. Every target text must be meaningful and acceptable to target readers living in the target culture. Venuti states that translation is a process by which the chain of signifiers that constitutes the source language text is replaced by a chain of signifiers in the target language which the translator provides on the strength of an interpretation. He further states that the aim of translation is to bring back another culture as the same, the recognizable, even the familiar; and this aim always risks a wholesale domestication of the foreign text, often in highly self-conscious projects, where translation serves an appropriation of foreign cultures for domestic agendas, cultural, economic, political (Venuti 1995, p.7-19). Translation is not just a "window opened on another world," or some such pious platitude. Rather, translation is a channel opened, often not without a certain reluctance, through which foreign influences can penetrate the native culture, challenge it, and even contribute to subverting it (Lefevere, 2003).

B. Translation and Culture

According to L. A. Samovar “intercultural communication occurs when a member of one culture produces a message for consumption by a member of another culture” (Samovar, 2000, p.9). The culture repertoire needs to become a source of pride for members of the entity, so as to build a collective identity (Even-Zohar 2000, p.395), which can be said to be the pre-condition for cohesion. It seems that translation is a large and complex entity which involved a large number of meaning, senses, and cultural elements and so on. In this regard, the translator should know not only the languages involved, but also their cultures and rhetorical traditions in the process of translating a text (Enkvist 1991, as cited in Bahaa-eddin, 2011).

By studying an article by Peeter Tropic seems that culture and translation is two different fields that each of them has its own characteristics and can't come to a point. Culture is about the way people, their opinions, beliefs and etc. but translation of it is the way which transfers all of these aspects to the receptive language in order to make a connection between two cultures (Tropic, 2010).

C. *Literary Translation*

Literary translation exerts great influence on the target culture, and at the same time, the target culture has never stopped restraining the process of literary translation. Literary translation has always been the matter of discussion among translation scholars. According to these theorists' views, any literary work should only be read in the original language in which it has been written. Thus Lefevere (2003) maintains that:

text linguistics, having developed ‘the second phase of linguistics-based thinking about translation’ by viewing the text in a certain situation or culture as the unit of translation, adds a necessary ‘functional dimension’ to the study of the translation that is of the ‘utmost value for literary translation’ (p.9).

Also there are some characteristics of literary translation which the translator must consider in translating a literary work. Belhaag (1997, p. 20) summarizes the characteristics of literary translations as “expressive, connotative, symbolic, focusing on both form and content, subjective, allowing multiple interpretation, timeless and universal, using special devices to heighten communicative effect, and having a tendency to deviate from the language norms” (as cited in Hassan, 2011, pp. 2-3).

B.1. *The Relationship between Culture and Literary Translation*

There is a huge bond between culture and literary translation. Culture is a complex ‘system of systems’ composed of various subsystems such as literature, science, and technology so within this general system, extra literary phenomena relate to literature not in a piecemeal fashion but as interplay among subsystems determined by the logic of the culture to which they belong (Steiner, 1984, cited in Lou, 2009). Most people who are not aware of other peoples and other nations, through translated texts can reach to it, so in this case literary translation has never occupied a small proportion (Gu Jun, 2001, as cited in Lou, 2009). It can be said that, at the time when cultural elements enter the society once, the translated texts act as a medium to convey foreign ideas and concepts to the culture of recipient nation. What makes culture enrich, is the entry of such heterogeneous elements that are different in source and target languages. On the other hand, the target social and cultural system provides sources for the translator and has a certain impact on the literary translation. So a translated work is always made in a certain socio-cultural background and the process of translating is a cultural bound activity. Literary translation is no exception, which is influenced not only by the source culture at one end but also the target culture at the other end. Literary translation shows the culture and language of a society which people on that society live on the basis of it (Lou, 2009).

D. *Translation of the Novel*

Different writers and linguistics in the field of translation, explained it in many ways on how they view language and culture. Lawrence Venuti states that:

A translation of a foreign novel can communicate, not simply dictionary meanings, not simply basic elements of narrative form, but an interpretation that participates in its potentially eternal afterlife in succeeding generations and this interpretation can be one that is shared by the foreign language readers for whom the text was written. (Venuti, 2000, p.100)

E. *Procedures of Translation*

Calque Translation:

In linguistics, a calque or loan translation is a word or phrase borrowed from another language by literal, word-for-word, or root-for-root translation. (Vinay&Darbelnet, 2000, as cited in Munday, 2001) sometimes this translation strategy will cause difficulties in conveying messages in the TL. Calque expressions consist of imitating the manner of expression of the ST in the TT.

1. Borrowing

In borrowing translation the SL word is transferred directly to the TL (Munday, 2001). It means that borrowing is the taking of words directly from one language into another without translation. Using this strategy is a way to combine new cultural elements with local cultural elements. The application of this is also a common way to bring into native combination. For keeping harmony of words and their original meaning in some texts, translator to achieve textual equivalence should adopt this “original translation” method to translate rather than translating these borrowing words into TL. Sometimes this borrowing strategy adds local color to the TL. For example: SL: computer TL: computer

2. *Literal Translation*

This a 'word for word' translation, which Vinay and Darbelnet (as cited in Munday, 2001) describe as being most common between languages of the same family and culture. Also they believe that sometimes literal translation may be unacceptable because:

- √ Gives another meaning
- √ Has no meaning
- √ Is structurally impossible
- √ Does not have corresponding expression within the metalinguistic experience of the target language or
- √ Has a corresponding expression, but not within the different level of language (Vinay & Darbelnet, 2000, as cited in Munday, 2001).

1. *Transposition*

According to Vinay and Darbelnet transposition involves replacing one word class with another without changing the meaning of the message and there are two types of transpositions, obligatory and optional transposition: obligatory transposition is when the target language has no other choices because of the language system but optional transposition is translator's choice and they use it when it is necessary and is better for the style (Vinay & Darbelnet, 2000, as cited in Munday, 2001). For example: 'she give her mother a kiss' semantically it is the same as 'she kiss her mother' but with this difference that in first sentence 'kiss' is noun but in second sentence 'kiss' is verb. The first expression is base expression and the second one is transported expression.

2. *Modulation*

It occurs when the translator reproduces the message of the original text in the TL text in conformity with the current norms of the TL, since the SL and the TL may appear dissimilar in terms of perspective. (Newmark, 1988, p.88) There are two types of modulation: optional modulation and obligatory modulation.

3. *Equivalence*

Vinay and Darbelnet stressed that two texts by using completely different stylistic and structural methods can render a situation (cited in Munday, 2001, p. 58). In such cases they are dealing with the method with equivalent text. By this equivalence strategy history and culture of one language affect the culture of another language. Because some word and expression have different meanings in another language, in one language mean one thing and in the other mean another expression.

4. *Adaptation*

According to Vinay and Darbelnet, adaptation is used in those cases where the type of situation being referred to by SL message is unknown in TL culture and just used in plays, poetries, and themes (1958/2000, p.91). A translation procedure whereby the translator replaces a social, or cultural, reality in the source text with a corresponding reality in the target text this new reality needs to be more usual to the audience of the target text, in adaptation something specific to the source language culture is expressed in a totally different way that is familiar or appropriate to the target language culture (Munday, 2001). For example: SL: computer _TL: kampter, when this word translate from English into Persian there is no equivalence to this word and TL readers just adopted this word and use it as SL readers.

III. METHODOLOGY

A. *Materials for Analysis*

In this study the researcher made an attempt to analyze two translation procedures (direct and oblique) in two Persian translations of the novel "*The Old Man and the Sea*" on the basis of Vinay and Darbelnet's model. To do so, the whole novel was meticulously read and instances of "direct and oblique" translations according to Vinay and Darbelnet's model were identified. The instances were analyzed based on the model suggested by Vinay and Darbelnet. After identifying the samples of direct and oblique translation, the researcher put them in a table, compared both source texts and target texts according to translation procedures. Afterwards, following Vinay and Darbelnet's model, she investigated whether they have been translated directly or indirectly (oblique). Since the model concludes seven procedures, borrowing, calque and literal translation were clustered under the category of direct translation and transposition, modulation, equivalence and adaptation were analyzed under the category of oblique translation.

B. *Procedure*

The analysis started with presenting an English sentence, and providing the two different Persian equivalents. Each sentence was presented underlined and bold-type and put in a table for the ease of identification. Every analysis began with the explanation of the kinds of direct and oblique translation procedures according to Vinay and Darbelnet (1995). Then the analysis was continued according to the procedure adopted in translating the source language data into the target language. Finally, after determining the kinds of direct and oblique translation procedures adopted by the translators, the analysis was directed to find out whether the sentences had been translated directly or in an oblique way.

IV. DISCUSSION

According to Vinay and Darbelnet's model of direct (borrowing, calque, literal translation) and oblique translation (transposition, modulation, equivalence and adaptation), some samples were chosen and put in tables in order to investigate the extent to which these two translators, namely Najaf Daryabandari and Mohammad Taghi Faramarzi had followed the seven procedures proposed by Vinay and Darbelnet. These procedures are: borrowing, calque, literal translation, transposition, modulation, equivalence and adaptation.

TABLE 1:
SAMPLE 1:

SL Text	You are with a lucky boat. Stay with them.
Daryabandari's translation	((قایق رو شانسه با همونا باش.))
Translation procedure	Equivalence
Faramarzi's translation	((تو در قایق خوشبختی کار میکنی. پیش همان ها بمان.))
Translation procedure	Transposition

In both translations the translators used oblique translation procedure. Daryabandari used equivalence and translated this expression as an idiom (قایق رو شانسه), but Faramarzi used transposition and changed the style of SL and rendered it differently to TL.

TABLE 2:
SAMPLE 2:

SL Text	The iridescent bubbles were beautiful.
Daryabandari's translation	حباب نورانی عروس دریا زیباست.
Translation procedure	Modulation
Faramarzi's translation	بادکنک های رنگین کماتی خیلی زیبا می نمودند.
Translation procedure	Calque

According to this translation, Daryabandari used oblique translation and modulation procedure. Through adding (عروس دریا) he wanted to show that these bubbles were related to a sea creature. So, he used modulation by saying it in another way. But Faramarzi used direct translation and calque procedure, because he didn't add or omit anything and tried to translate the text according to the SL text. He kept the style and structure of the original text.

TABLE 3:
SAMPLE 3:

SL Text	What are birds coming to?
Daryabandari's translation	مرغاهم دیگه اون مرغای قدیم نیستن
Translation procedure	Transposition
Faramarzi's translation	راستی این پرند هها برای چه اینجا می آیند؟
Translation procedure	Calque

This part is related to the lines of novel when the old man was talking to a bird; the bird was tired and wanted to rest on line. The old man asked the cause of its tiresome. In order to translate the rest of their conversation, Daryabandari used transposition procedure because he translated a question form to positive sentence in TL and translated it as an idiom.

But Faramarzi used calque procedure and imitated the style of source sentence and translated according to the style and structure of SL.

TABLE 4:
SAMPLE 4:

SL Text	I can remember the tail slapping and banging and the thwart breaking and the noise of the clubbing.
Daryabandari's translation	صدای تخماق می اومد.
Translation procedure	Transposition
Faramarzi's translation	صدای ضربه هایی که تو می زدی هنوز در گوشم هست.
Translation procedure	Modulation

At first translation, Daryabandari used transposition and changed a verb to a word. This word (تخماق) is a Turkish word which is used for hitting something and here the old man used it to hit the fish's head in order to kill it. Here, the use of transposition by translator is optional because it does not destroy the meaning of the sentence.

Faramarzi, through modulation, describe that sense and did not mention any tool for fighting fish and expanded his translation, but here use of modulation is optional because the meaning is the same.

TABLE 5:
SAMPLE 5:

SL Text	A small tuna rose in the air
Daryabandari's translation	یک گباب کوچک به هوا جست
Translation procedure	Modulation
Faramarzi's translation	یک ماهی کوچک تن از آب بیرون جهید
Translation procedure	Adaptation

Here Daryabandari translated obligatory with the use of modulation procedure. He used (گیاب) for (tuna), and somehow domesticated this translation and gave other meaning. (گیاب) is a kind of fish which in foreign countries used with this expression (tuna). This meaning for tuna is a special southern accent which people in Bushehr use it. Daryabandari by using modulation leads readers to target language.

Faramarzi translated according to adaptation procedure for the fact that nowadays people in their daily life use this expression for tuna and target readers are familiar with this word. Here he foreignized this translation.

TABLE 6:
SAMPLE 6:

SL Text	The iridescent bubbles were beautiful.
Daryabandari's translation	حباب نورانی عروس دریا زیباییست.
Translation procedure	Modulation
Faramarzi's translation	بادکنک های رنگین کمانی خیلی زیبا می نمودند.
Translation procedure	Calque

According to this translation Daryabandari used oblique translation and modulation procedure, by adding (عروس دریا) he wanted to show that these bubbles were related to a sea creature so here by modulation bring this meaning by saying in another way, but Faramarzi used direct translation and calque procedure, adding or omitting nothing, just translating according to the SL text. He kept the style and structure of the original text.

V. CONCLUSION

The purpose of this research, as it was stated in the introduction, has been to study the methods of translation which are hidden in the translation of *"The Old Man and the Sea"* and to know whether the translators used more direct or oblique translation strategies. Considering the study conducted on translation processes and strategies in translation of *"The Old Man and the Sea"* based on Vinay and Darbelnet's model (on 40 samples), the following results were concluded:

- 1- Modulation strategy has the highest frequency in Najaf Daryabandari's translation.
- 2- Literal translation strategy has the highest frequency in Faramarzi's translation.
- 3- Adaptation strategy occurred just in Faramarzi's translation and there is no adaptation in Daryabandari's translation.
- 4- Indirect translation strategy has the highest frequency in Daryabandari's translation and direct translation strategy has the highest frequency in Faramarzi's translation.

The findings manifest Faramarzi's translation is more faithful to the source language structure and culture. In other words, it is source-oriented and the most prevalent procedure here is direct translation. For a more detailed result, the following section is the explanation of translation procedures used in translating the *"The Old Man and the Sea"* according to Vinay and Darbelnet's model.

Frequency of direct and oblique translation strategies in translation of the novel *"The Old Man and the Sea"* by Daryabandari and Faramarzi

	Daryabandari	Percentage	Faramarzi	Percentage
Direct translation	10	25%	25	62.5%
Oblique translation	30	75%	15	37.5%
Number of Sentences	40	100%	40	100%

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Vahideh Sharei was born in 1982, Tabriz -Iran. She holds an M.A. in Translation Studies from Science and Research University of Tabriz, Iran. She lives in Tabriz and received her B.A. in the field from Azad University of Tabriz, Iran in 2013. Her main areas of interest include Translation Quality Assessment, Literary Criticism.