Critical Discourse Analysis of Two Persian Translations of Lewis Carroll's Alice's Adventures in Wonderland Framed in Farahzad's CDA Model

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Abstract

Framed in Farahzad's (2009) critical discourse analysis (CDA) model, the present research aimed at analyzing these influences in two Persian translations of *Alice's Adventures in Wonderland* at micro and macro levels. To do so, the textual features at micro-level, while the constituent aspects about the translated texts at macro-level were examined. As to the micro-level analysis, it was found that the significations of the formal words, used by Honarmandi (1960), seemed to be more familiar for the adults and the educated groups than for common people. However, Pirzad (2001) adopted a realistic approach to make use of less formal phrases and more of popular lexical items.

Keywords: Translation Criticism, Farahzad's CDA Model, Micro-level, Macro-level

1. Introduction

Translation has lived a very long life throughout the history. As Jakobson (1959) states, "Translation is an intellectual, creative process which takes place in specific social and historical contexts that inflame and structure it" (Cited in Venuti, 1992, p. 139). Munday (2001) seems to confirm the point that "translation can be qualified as a system having a broader concept of total translation as its center and the various types of translation such as textual, meta-textual, intra-textual, extra-textual translations in satellite positions" (p. 112). Translator is also a researcher in that he/she should go over the text, read and analyze the text and understand every word and part of that (Newmark, 1981).

1.1 Translation theory and criticism

Theoretically discussing, there would be at least two languages, two cultures or two societies involved in a process of translation. Since communication has always had a very remarkable role in human being's social lives, establishing a clear interaction with less misunderstanding with people is of great significance. This has been underlying most of the strategies proposed by the scholars in the field of translation criticism. As Farahzad (2009) expounds, "examining meta-texts in

relation to proto-texts has led to the interchangeable use of translation criticism and translation assessment" (p. 42).

Translation criticism, unlike the methods which seek to evaluate and assess the quality of expressions in the translated texts, accounts for the problems of translation in the target community/communities. After the establishment of the Islamic Revolution in Iran, the need for communication and exchange of ideas with other countries resulted in an increase in the number of translations. Different local translators have made use of various strategies while translating from other languages. Moreover, some models have been proposed for translation criticism by the scholars and researchers, mostly, making a comparison between proto-text and meta-text focusing on the aesthetic aspects of the translations. Among them, Farahzad's (2009) model of CDA explains the relationship between the source texts and the target texts through the concept of intertextuality and provides the possibility of analyzing target texts, both source text-dependent and source text-independent, at micro and macro levels. Farahzad has introduced newer terminology and highlighted a clear distinction between translation evaluation and translation criticism.

1.2 The Purpose of the Study

The present study aimed at probing Farahzad's (2009) CDA model in translation criticism through applying it in two different Persian translations (Honarmandi, 1960; Pirzad, 2001) of the novel *Alice's Adventures in Wonderland* (1865) by Lewis Carroll (1832-1898).The study seeks to explore the renderings of proto-language, proto-culture and proto-text into meta-language, meta-culture and meta-text, including linguistic items and concepts in the source and target texts. With reference to the theory, the present research is set to examine the selected translations with the novel and to compare the translations with one another.

2. Method

The study adopted a comparative, qualitative and descriptive method in its nature and could be considered as a descriptive and comparative study. To do so, based on Farahzad's (2009) CDA model of translation criticism, micro-level as well as macro-level analyses of the studied novel and its two Persian translations were examined.

2.1 Micro-level Analysis of Alice's Adventures in Wonderland

Under this approach, five chapters of the novel will be initially read word by word and will be compared with its Persian translations. Next, examples of the textual items are written down and sorted. Moreover, as the classification shows, the unit of analysis is varied from a word to a sentence-level. The whole process, as is evident from collecting data, grouping them, analyzing them according to the strategies applied, is done manually. In the following stage, two translations selected for this study are examined for determining different strategies applied for translating the items marked in the original text and the results are sorted out and

written down. At micro-level, the cohesive devices whatever including lexical and grammatical features, endophoric references, conjunctions and reiterations are picked, analyzed and the results are sorted out and written. The items collected and sorted throughout the procedure of examining the English text and the respective translations will specify the controversial items at micro level according to Farahzad's (2009) Model of CDA in translation criticism. At the end, the particularities of the Persian translations based on the theory will be denoted.

Farahzad (2009) specifies the features scrutinized at micro-level as:

a. Lexical Choices

- Ideologically significant lexical choices
- Words or phrases signifying social relationships and power relations

b. Grammatical Choices

- Nominalizations used instead of verbs
- Passivization/Activization
- Positive/Negative
- Tense
- Modality
- Coordination/Subordination

2.2 Macro-level Analysis of Alice's Adventures in Wonderland

The way that translators intend to communicate with the readers as well as with the society can be investigated through the critical lens of macro-level analysis. The approach provides a mechanism to scrutinize the constituent elements, including characters and the way they have been addressed, translators' judgments, notes, prefaces and footnotes, for the purpose of revealing translation network's diverse world-views and ideologies influential in producing the target text. The present study looked into 'preface' and 'footnotes' of the two translations.

3. Results

The results of the study are provided in the following concerning micro- and macro-levels to comparatively investigate the novel and its two Persian translations.

3.1 Micro-level Analysis

As for Farahzad's (2009) CDA model of translation criticism in terms of micro-level analysis of the translated texts, it is of value to go for the lexical choices in the novel as well as the two translations to have a textual analysis of the works in order to figure out the probable comparisons in terms of the semantically-loaded words that have been chosen for those of the original novel. In so doing, the extracts of the novel as well as Honarmandi and Pirzad's translations are provided.

Extract 1. How queer it seems, 'Alice said to herself' to be going messages for a rabbit:

Honarmandi's translation:	آلیس پیش خود گفت: پادویی من برای یک خرگوش چقدر عجیب است.
Pirzad's translation:	فرمان بردن از یک خرگوش هم از آن حرفاست...

Extract1 shows that Pirzad made an appropriate use of target words to convey the main message of chapter one as the whole chapter totally deals with rabbit and its hole as well as the hole and what is going on in it.

After lexical analysis, it is of value to compare the structural choices in the novel and their translations. As an example of grammatical choices, using nominalizations instead of verbs in the two translations of the novel were investigated.

Extract 2. She ran off at once in the direction it pointed to …:

Honarmandi's translation:	که دوان دوان به سمتی که خرگوش نشان می داد روانه شد
Pirzad's translation:	که فوری در جهتی که خرگوش نشان داده بود شروع کرد به دویدن...

Here, it seems that Pirzad benefited from using nominalization (دویدن) instead of the verb 'ran off'. However, Honarmandi attempted to take advantage of this strategy by translation of the verb in a form of adverb (دوان دوان), which appears to be rather different from the message conveyed by the source text.

In fact, the application of meaningfully significant lexical items in line with taking the social and cultural aspects of translation into account seems to be better reflected in Pirzad's translation since she applies more tangible words to convey the message while making an interactive relationship with the reader.

3.2 Macro-level Analysis

Regarding macro-level analysis, the translators' preface and footnotes were taken into account. As to the comparison of the two translators' preface, it seems that Pirzad has been rather realistic in terms of socio-cultural aspects of her translation of the novel as she mentions that more explanations of some parts are needed in addition to the appropriate translation in order to respect the reader and make the translation more interesting for Persian-speaking readers. On the other hand, Honarmandi takes the author's role as well as the novel's impact on literary and art world into account by praising Carroll and the popularity he gained by means of his masterpiece. According to him, the novel was a piece of artifact which has received critiques' positive reaction and can be read by all groups of people with various ages.

It should be noted that only Pirzad benefited from the footnotes and Honarmandi did not take footnotes into account. Pirzad was largely in favor of adding more explanations and interpretations. It seems that Pirzad aims to meet the readers' needs in terms of understanding the translation and being aware of all the unfamiliar terms, phrases and expressions needed to be elaborated rather than being merely translated.

4. Discussion

The present research was an attempt to highlight the application of Farahzad's (2009) CDA framework to comparatively investigate the two translations of the studied novel (i.e. *Alice's Adventures in Wonderland*) concerning micro- and macro-level analyses.

4.1 Micro-level Discussion

Since the main audience of the novel seems to be teenagers and children, it is of value to note that Honarmandi could not make use of simpler lexicon and phrases, as a trait of popular culture, to make his translation understandable for these age groups. This is a lack in Honarmandi's ideological trend as opposed to that of Pirzad.

In her translation, however, Pirzad adopted a realistic approach to make use of less formal phrases and more of popular lexical items and grammatical structures which resulted in comprehensible and attractive translation for the advantage of her audience. Pirzad's translation also appeared to be more preferable for the audience in that the translator attempted to have a smooth flow of the story while considering both coherence and cohesion in its best way.

Despite Honarmandi who seems to have limited control over language and its structure, Pirzad's elaboration on the meaning of the words and expressions could make her a preferable translator of the *Alice's Adventures in the Wonderland* for contemporary Iranian readers.

4.2 Macro-level Discussion

Honarmandi's preface did not display anything to do with the translation of the novel and the probable concerns that he might encounter in the process of translating the novel. Further, Honarmandi did not take advantage of using footnotes with translation. Another point about his work was that Honarmandi did not mentioned anything regarding the choice of this novel for translation or what made him enthusiastic about translating the novel.

On the other hand, Pirzad's preface was concerned with the translator's realistic and pragmatic ideology for translation when she imbeds some explanations at the foot of the translated text to make it palpable in the face of unpleasant situations. Contrary to Honarmandi, Pirzad attempted to attract the readers' attention toward the socio-cultural aspects of translation by introducing some paragraphs

regarding her decisions about what to do to make the translation more comprehensible to the reader.

In fact, Pirzad indicated that the novel itself contained some difficult linguistic elements which made it more challenging to the readers in dealing with their meanings. Pirzad artistically benefitted from the footnotes to clarify those expressions, which might have been difficult for her Iranian readers otherwise. Pirzad's appreciation of the inclusion of illustrations in the novel also implied that she and the author had to benefit from the verbal and pictorial explanations in the way that it would make the output more interesting for foreign readers. In other words, Pirzad leaves her ideological imprint in her product suggesting that the translated novel is reader-oriented and she has respected the curiosity of her audience in the reading process, that is, to help them understand and enjoy the novel itself.

5. Conclusion

The current research was an attempt to distinguish the linguistic, ideological, and socio-cultural perspectives embedded in the translations. The findings of the study can be summarized as follows:

With micro-level analysis:

1. Honarmandi's choice of lexical equivalents was of less help to create direct link between the signifiers in the source text and signified in the target text. The significations of formal words he used in the target text seem to be more familiar for the adults and the educated groups than for the children, teenagers and common people

2. Pirzad adopted a realistic approach to make use of less formal phrases and more of popular lexical items.

3. As to the grammatical choices in the translations of the novel, both translators made their best to translate the grammatical structures as close to the Persian grammar as possible, while trying to keep the main content of the structures in the focus.

With macro-level analysis:

4. The survey of the translators' 'preface' and 'footnotes' sections revealed that Pirzad has been reader-oriented and rather pragmatic in terms of socio-cultural aspects of her translation.

5. In 'preface' section of his book, Honarmandi did not mention anything regarding the choice of this novel for translation or what made him to be enthusiastic enough for the translation project.

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