Summary of the Articles

A Manifestation of Brilliance

Dr. Mir Jalaloddin Kazzazi

This article is a review of the French translation by Yann Richard of *lavayeh* (Flashes of Light), a small mystical treatise written by Nuroddin Abdorrahman Jami, the prominent Persian scholar, mystic and poet. The treatise, the most famous of Jami's books, is a clear and precise exposition of the Sufi doctrines of the existential unity of being. Jami's prose in *lavayeh*, the writer maintains, hardly reflects the beauties of Persian as it is marred by the writer's unduly using a large proportion of Arabic words; it is only in the quatrains that Jami's language captures the grace and freshness of Persian. Considering the difficult prose of *lavayeh*, the writer describes the translator's job as "excellent". He goes as far to confess that, though a native speaker of Persian, at times he has found Mr. Richard's translation much easier to follow than the original text. The writer then mentions cases where the translator has failed to get the right meaning.

Anaphora and its Importance for the Translator

Dr. Ali Khaza'i Far

Anaphora is a relation between two linguistic units, an antecedent and an anaphor — a word or words referring back to the antecedent and used as a substitute. There are two reasons why familiarity with the concept of anaphora is important for the translator. First, to comprehend a text is to comprehend the relations between the elements of the text both within and without the text, including the relations between the antecedent and the anaphor. Second, in some cases, English and Persian use different strategies to express anaphoric relations. In the literature of linguistics, various ways have been suggested for the classification of anaphoric relations. In this article, the writer has based his comparative study on the three-way classification — syntactic, semantic and pragmatic — suggested by Francis Cornish (1989). Defining these relations, the writer compares and contrasts the ways anaphora is expressed in English and Persian.

Translation Criticism in Iran

Amir Faryar
Dr. Abdol Javad Ja'farpur
Dr. Majdoddin Keyvani

Two years ago, a new section was opened in *Motarjem* under the title "Translation Criticism". The purpose of this section was to intorduce good translations and to defend the rights of the readers of translations by criticizing not-so-good translations. This section has provoked much controversy. The debate centers around two main questions, one moral, the other theoretical. The questions were put to a number of translators and literary critics in the hope that this debate will pave the way for a better understanding between the critic, the reader and the translator. In this issue, three scholars answer the two questions. The questions are as follows:

1. Translation criticism, ideally, is a kind of research with an informational function. This activity, however, is not without its moral problems within the literary context of Iran. Is it right to dispense with translation criticism because of the moral problems involved? What makes translation criticism necessary in the present condition and what are the possible obstacles? In what way is translation criticism in Iran different from the way it is practiced in the west?

2. Some critics maintain that a translation criticism should have a bird's eye view of a translation, limiting itself to comments on the style of the translator. From this point of view, it is undesirable to mention the translator's mistakes as this makes an unbalanced appraisal of the translation. What do you think should be included in a translation criticism, and what to be excluded?

An Interview with Mohammad Shahba

In this long interview, Mr. Shahba, a prolific translator of books on cinema, a film editor and director and a postgraduate student of cinema in England, answers a number of questions about dubbing films or soundtracks as it is practiced in Iran. In a clear, non-technical language, Mr. Shahba provides information which many film fans and students of translation have always wanted to know about the dubbing business in Iran. In the course of the interview, Mr. Shahba mentions a number of interesting cases where the original dialogues or songs have been modified for cultural or box-office purposes.

Translation Workshop (10)

Karim Emami

In this workshop, the author, who is a veteran translator, deals with the problem of rendering the English pronoun 'you' into Persian. The job is not all that elementary, because 'you' in English, unlike many other languages, can represent a wide range of person/persons addressed. And it is up to the would-be translator to discern, based on his or her reading of the context, which equivalent — singular or plural, intimate or respectful — would be most apt under the circumstances. In Persian, the second-person pronoun has distinct singular and plural forms and the verbs accompanying them are conjugated differently.

The author draws on his translations of some Sherlock Holmes stories to illustrate his points.

Translating Titles

Esma'il Haddadiyan Moghaddam

Translating titles has always been an abiding problem for the literary translator. In this article the writer describes the problem by first distinguishing between two types of titles, explicit and implicit, which roughly correspond to Newmark's (1988) "descriptive" and "allusive" respectively. In the former case, there is a direct and clear relation between the title and the content of the book so that a literal translation of the title will not do injustice to it. In the latter case, while such a relation does exist, it cannot be readily understood from the title. The writer then describes various strategies that may be used in translating titles. This section is followed by a discussion on the necessity of translating titles. Finally, the writer mentions a number of novels which have been translated under various titles in Persian.

Notes on the Practice of Translation

Hasan Hashemi Minabad

In this article, which is meant to be the first in a series, the writer describes certain problems which a novice translator is likely to come across. Describing the problems, the writer suggests ways to translate them into natural Persian. The problems discussed are as follows: *can't help; enough; happen to; simply; squinting modifiers; verbless clauses.*