



Manipulation in Translating Children's Literature: A Comparative Description of Three Persian Translations of *Anne of Green Gables*

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ARTICLE INFO

Article history:

Received: 6 January 2014;

Received in revised form:

22 February 2014;

Accepted: 3 March 2014;

Keywords

Manipulation in translation,
(In)visibility of translator,
Descriptive Translation Studies
(DTS),
Children's Literature,
Metatexts.

ABSTRACT

This study tried to investigate how Persian translators manipulate children's literary texts in translation. To the purpose of this study, the researcher chose the model presented by Lambert and Van Gorp (1985) which was used for the comparison of ST and TT literary system and the description of relations within them. The researcher applied the model to the translation of children's literature and presented a description of how translators might manipulate the original text in translation. To this purpose the first two sections of the model, preliminary and macro-level data, were selected and applied in the available Persian translations of the children novel *Anne of Green Gables* (1908). The results showed that the three Persian translations of the novel, translated by Hefazi, Modarres and Ghadiani, included some manipulations at different parts of the novel. They made changes in translating the title of the novel, titles of the chapters, and the way of punctuating; they added metatexts to the translations in the shapes of footnotes and prefaces or even omitted some parts of the novel. These manipulations, whether recognizable by reading the translation alone or along with the original novel, led to a more visible status of the translators.

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Introduction

Like the translation of adults' literature, translating children's literature poses not only linguistic but also cultural problems regarding cultural references, foreign names and customs, and other cultural, social and ideological aspects since different cultures usually are far distinct. It is even more challenging because of the specificity of its child readers (Khwira, 2010). Children's literature must constantly consider how far its readers can digest the experience of foreign cultures and their peculiarities.

Puurtinen believes that children's translators are allowed and even expected to manipulate the original text to fit in with the literary requirements of the recipient country (Puurtinen, 1998). So, it is the translator's job to produce highly acceptable translations, because children are not expected to tolerate as much strangeness and foreignness as adults. Translators may intervene in the text applying certain protective measures by first selecting an acceptable text for translation, then purifying it (Mdallel, 2003). Because of limited children's experience, translators encounter different problems adapting their texts to the level of children's knowledge. Differences between cultures of source text and target text, which may even lead to manipulation and censorship, should be considered. This shows that the subject of children's literature and its translation is a very complex one and that many aspects should be taken into account (Thomson-Wohlgemuth, 1998).

Translators are interpreters of culture; they are the ones who make a source text and the culture that informs it available to a target readership, and they therefore have a certain amount of power over the readers. This is doubly the case when it comes to children's literature, as children do not always have the ability to recognize in what ways a text is being manipulated. Since adults write, edit, publish, translate, purchase, and teach literature for

children, they are thus the ones who construct culture for them. The works adults choose to translate and how they do so can reveal what they think is appropriate or important for children, and why (Epstein, 2010).

This study aimed at shedding light on the translation of children's literature and more specifically on the translation of *Anne of Green Gables*. The present study also investigated how translators might use manipulation strategies in translating children's literary works. It also tried to present a comparative description of the three Persian translations by Hefazi, Modarres and Ghadiani regarding the manipulations the translators have adopted, to see to what extent the manipulating strategies have led to visibility or invisibility of translators. To this purpose these translations are examined in detail based on the descriptive model presented by Lambert and Van Gorp (1985).

According to Lambert and Van Gorp (1985), it is crucial to establish the most important relations between systemic parameters and, in so doing, to go beyond some of the traditional tenets in Translation Studies regarding fidelity to the source text (ST) based on whether the target text (TT) is faithful to the ST's norms or not (Lambert and Van Gorp, in Hermans 1985: 43-45). Their model is based on four stages, namely gathering preliminary data, an examination of macro-level, the micro-level and the systemic context of the translation. The approach used here focused on the first two; preliminary and macro-level data. The emphasis was on the description of the translated texts in relation to the source text.

Preliminary data

In the following section the three Persian versions of the novel *Anne of Green Gables* were examined in order to find the data related to preliminary phase which entailed if the texts were identified as translations, if the translators' names featured, if there were any linguistic interference or socio-cultural features

that make the texts recognizable as translations, if there were total or partial translations and if the translators provide any meta-textual comments.

Title and title page

In the title page of the three Persian translated versions in addition to the title of the novel existing at the top of the page, the name of the author and then the name of the translators could be seen.

The title of the original novel is *Anne of Green Gables*. Translators translated it as the following:

Table 2.1: Title "Anne of Green Gables" in translation

Translator	Translation of title	Type of translation based on Briffa and Caruana's category
Hefazi	انی دخترک استثنایی گرین گیبلز	Shift
Modarres	دختر خانهای سبز	Shift
Ghadiani	انی شرلی در گرین گیبلز	Literality

According to Briffa and Caruana's 4-type categories of translation titles (2009: 5), Hefazi shifted the original title and used creativity in the translation of the title.

Modarres totally changed the title of the novel and made it more passive and there was a shift in the translation. Therefore, there were manipulations in Hefazi's and Modarres' translations of the title.

Ghadiani's translation of the title was much closer to the original title. She chose the closest equivalent of the title in translating it to Persian. Based on Briffa and Caruana's category (2009) she used literality in her rendering of the title of the novel.

Metatexts inside and outside the translation (preface, footnotes- in the text or separate)

Gathering preliminary data also included investigating the translations for metatexts, either inside of the text or outside. Hefazi at the beginning of his translation made a few notes about the way he translated the novel. These notes were as follows:

According to Hefazi's preface there were cases of manipulation as if it was conscious or unconscious. According to the first point referred by the translator, Hefazi, he added the adjective 'استثنایی' to the title of the novel and as he stated the reason was to show Anne's personality more obviously.

Regarding the second point, Hefazi differentiated between the language of conversations and other statements and general explanations and descriptions in the novel. This could be also considered as manipulation, because this differentiation did not exist in the original version.

In the third point he declared that the whole chapter of 33 the theme of which was more or less the same as that of chapter 24 and also some parts of chapters 35 and 36 that had been repetitive were omitted because, as Hefazi believed, it was out of the Persian readers' patience.

In this translation besides this preface there were other metatexts outside the context of translation. These metatexts were footnotes provided by the translator. There were several cases that Hefazi made notes to provide information for readers in order to improve their knowledge. Footnotes provided by the translators were analyzed based on types of footnotes proposed by Larsen (2010: 3).

In some footnotes Hefazi added information about words or expressions that were mostly cultural in order to accommodate different readers and every reader was able to understand the translation.

✓ نام جنگجویی است در شعری حماسی با همین عنوان. والتر **Marmion** اسکات این شعر را بر اساس نبردی که در سال 1513 میان هنری هشتم پادشاه انگلستان و سپاه اسکاتلند روی داد سروده است (29، 341).

✓ **Pompadour** : آرایش موها به تقلید از مارکیز دو پومپادور-معشوقه‌ی لوئی پانزدهم- که به صورت نیم دایره و چتری دور صورت می‌ریزد (19، 233).

In most cases Hefazi presented footnotes for words that needed explanations in order that the readers could understand those parts that were not obvious enough. These words were either word in the original version that needed explanation or they were words that need explanation because of the way they were translated and might be not clear, or some parts of the novel that Hefazi believed they need to be explained:

✓ نامی که آنی بر گل‌های شمعدانی نهاده است (11، 132). **Bonny**

✓ نوعی گل (12، **Peony** بنفش شاداب- *ررزه‌های سرخ خونین دل و پنونیای (14)

✓ نامی ساختگی که آنی بر مکانی خاص نهاده است (13، 148). **Idlewild**

✓ از اهالی غرب جزیره (1، 17): اشاره است به ایالت یا جزیره پرنس ادوارد. آیلند.

✓ "حال مادرتان چطور است؟" (16، 192): علت رسمی صحبت کردن آنان این است که «مهمان‌بازی» می‌کنند.

In some cases the reason that footnotes were provided was because the word or the expressions were unclear or questionable:

✓ *مطمئن باش از تو دلخور نیستم چون تو باید از مادرت اتاعت

(17، 209): واژه‌هایی که در نامه‌اش *...سمیمی*... *غدرت*...کنی... *حذیه نادرست نوشته به ترتیب عبارتند از: اطاعت، هدیه، قدرت، صمیمی.

✓ آ.ش. (17، 209): مخفف آنی شرلی.

✓ رو نئونستم بنویسم (15، 175): *دیروز زنگ دیکته لغت غلیان ebullition- به معنای غلیان و فوران

✓ ارضا کرد (2، 35): اشاره به قلب خودش *اون منظره اینجارو

It was worth mentioning that Hefazi also provided footnotes for the proper names in the novel. In other words as the names were transliterated in the translation, the original English names were also given in the footnotes.

In the Persian translation by Modarres, the translator provided no preface at the beginning of the book. In this version there are no metatexts inside the translation but in few cases the English Version of the personal names were written in the context of the translation when they were referred to for the first time. These names were the names of few main characters in the novel such as Anne Shirley, Marilla, Matthew and Gilbert Blythe.

There were several metatexts outside the context of translation that were given as footnotes. The reason of the use of each footnote by Modarres was recognized according to Larsen types of footnotes. Modarres provided footnotes in most cases where extra explanation was needed for some words and these explanations were mostly Persian equivalences of the English months of year. For example:

✓ ماه فوریه: بهمن (12، 96)

✓ ماه مارس: اسفند (12، 96)

✓ ماه اوت: مرداد (13، 98)

There were few cases of using footnotes for providing cultural background to help readers with a better understanding of the context.

✓ **Sunday School** : کلاسی است مذهبی و تفریحی که برای نوجوانان در گروه‌های مختلف سنی تشکیل می‌شود تا از راه تفریح و سرگرمی دین مسیح را به آنان بیاموزند (1، 9).

✓ بر قوم بنی اسرائیل (11، **Midian** قوم شیطانی میدیان: استیلای قوم میدیان (90)

✓ مشق او می‌نوشت (15، 116): ورقه‌ای از آهن *آموزگار چیزی روی لوح سفید به اندازه‌ی یک برگ کاغذ که روی آن مشق می‌نویسند.

And also there were some footnotes regarding the measurement. Modarres provided the Persian equivalent of some words that were transliterated in the Persian version.

- ✓ یارد: 36 اینچ یا 92 سانتی‌متر (2، 21)
- ✓ اینچ: 2.54 سانتی‌متر است (31، 262)
- ✓ دوپست پوند: نود کیلو (38، 316)

The third available Persian translation of the *Anne of Green Gables* translated by Ghadiani was examined for the metatexts. At the beginning of the book there were no notes or prefaces of the translator. In this version there existed no extra information or metatexts inside the context of the translation. Ghadiani presented the original English proper names as footnotes outside the context of the translation. In few cases of these footnotes she supplied information to improve the readers' knowledge. Ghadiani, in few cases, provided extra explanations whether they were related to the cultural background or just to provide explanation about words. In addition to these kinds of footnotes, Ghadiani also gave the original proper names as footnotes to the Persian transliterated proper names.

Partial or complete translation

Partial and complete translation distinguished between the facts that whether the translators translated the whole parts of a text or they just translated some parts of the text.

Modarres and Ghadiani tried to cover all parts and chapters of the original novel. As their translations compared to the original novel, it could be seen that all the chapters, paragraphs and conversations were translated and nothing was left untranslated. So their general translation strategy was that of a complete translation. However, in the translation of Hefazi, as he referred in his note at the beginning of his book, he omitted the whole chapter of 33 (The Hotel Concert) the theme of which, he believed, was the same as that of chapter 24 (Miss Stacy and Her Pupils Get up a Concert). Also those parts of chapters 35 and 36 (The Winter at Queen's & The Glory and the Dream) that might be repetitive were not translated and these two chapters were combined together by the sign***. So the general strategy of Hefazi was a partial translation; he justified that by referring to the point that it might be out of the Persian readers' patience and hence it might seem boring to them.

Macro-level data

Description of *Anne of Green Gables* at macro-level

According to Lambert and Van Gorp in this section, data comprising information on text division, titles and presentation of chapters, internal narrative structure, dramatic intrigue or poetic structure, as well as authorial comment were needed. Features discussed in this section were physical appearance, division of chapters, translation of titles of chapters, changes to punctuations, changes to footnotes, changes to graphical elements. As mentioned before the main focus of the study was on the parts of translations which were different from those of the original novel. So features such as the narrative point of view and plot of the novel which were the same in the original novel and the translated versions only referred to concisely.

A narrative is a sequence of events that a narrator tells in story form. A narrator is a storyteller of any kind, whether the authorial voice in a novel or a friend telling you about last night's party. The point of view is the perspective that a narrative takes toward the events it describes (Hartzog, 2010). The narrator in *Anne of Green Gables* related the events of the novel in the third person and had access to every character's thoughts and emotions. The narrator of the story was an omniscient one that knew all of the actions, feelings, and motivations of all of the characters (Hartzog, 2010). This kind of

narration in the original novel was transferred to all the three available Persian translations.

The plot of the novel was climactic. Climactic plot consists of a structure of increasingly significant mini-climactic moments, with increasing tension leading to a final climax of the plot (Appelcline, 2013).

It has different stages as bellow:

First comes exposition which is the beginning of a story. It is where main characters and setting are introduced, and the stage is set for what type of thing the protagonist(s) is going to have to overcome (Erixon, 2013). In this novel, the setting was Prince Edward Island in the turn of the twentieth century. Anne Shirley was the protagonist of the story and the major conflict was that Anne's struggles to accommodate her imagination and romantic beliefs with the expectations of traditional Avonlea society.

The second stage is rising action or rising tension which is the main part of the story, where the protagonist(s) move toward solving or overcoming whatever big thing is causing them trouble. This is also where the author adds smaller things that the protagonist(s) must overcome to build on the tension (Erixon, 2013). In the novel the rising actions were Anne's continuous mistakes in her duties and in her social contacts.

Then we have climax that is what the entire story is leading up to. It is usually where the protagonist(s) confront whatever is causing them trouble and try to overcome it (Erixon, 2013). In *Anne of Green Gables* the climaxes of the story were Matthew's death and Anne's acceptance in college.

At the end there is falling Action where the story gets wrapped up. The mystery is solved or the problem overcomes. The characters (as well as the readers) are coming down from all of the tension (Erixon, 2013). In this novel, the falling action was Anne's decision to stay with Marilla at Green Gables and teach in Avonlea.

All these stages of the story of Anne Shirley were transferred to the Persian versions by the translators. In all the three translations, as in the original novel, Anne had the problem of incompatibility of her imaginations and what was in society. As she grew up she started to accept the facts about herself and about the real life. Her teacher Miss Stacy recognized Anne's intelligence and helped her to success in the entrance exam of Queen's Academy. But as Matthew died of a heart attack, she decided to stay with Marilla and not to go to the Academy. This was how the story started, rose to the climax and then fell to the resolving of the problems.

Physical appearance

The original version of the novel *Anne of Green Gables* available for the researcher was a pdf one. It was downloaded from Free EBooks at Planet EBook.com. The title page of the novel was a picture of the view of Green Gables.

The title of the novel was at the top of the page and the name of the author underneath. Both were written in black color. The whole novel was in 38 chapters and 391 pages. The first Persian translated version of the novel was published in 1371 (1991) by Hefazi.

It was published in paperback. On the front cover, in addition to the title, the name of the author and the translator were printed. On this page, the name 'آنی' was printed in a large script in red and 'دخترک استثنایی گرین گیبلز' in a smaller font in white color. At the bottom of the page to the left the name of the author and beneath it the name of the translator was printed. This version was in 36 chapters and 423 pages.

The second translation of the novel by Modarres published for the first time in 1375 (1996).

Table 3.1: Titles of chapters in translation

Chapters	Original Title	Hefazi's Tr	Modarres' Tr	Ghadiani's Tr
1	Mrs. Rachel Lynd is Surprised	1	خانم راشل حیرت زده می شود	خانم ریچل لیند شگفت زده می شود
2	Matthew Cuthbert is Surprised	2	ماتیو کاتبریت غافلگیر می شود	ماتیو کاتبریت شگفت زده می شود
3	Marilla Cuthbert is Surprised	3	ماریلا کاتبریت حیرت زده می شود	ماریلا کاتبریت شگفت زده می شود
4	Morning at green Gables	4	صبح روز بعد	صبحی در گرین گیبلز
5	Anne's History	5	داستان زندگی انا	داستان انا
6	Marilla Makes up Her Mind	6	ماریلا آخرین تصمیمش را می گیرد	ماریلا تصمیم خود را می گیرد
7	Anne Says Her prayers	7	انا دعای قبل خواب را می خواند	انا دعا می خواند
8	Anne's Bringing-up Is Begun	8	تربیت کردن انا شروع می شود	تربیت کردن انا آغاز می شود
9	Mrs. Rachel Lynde Is Properly Horrified	9	خانم راشل لیند می ترسد	خانم ریچل لیند وحشت زده می شود
10	Anne's Apology	10	انا معذرت خواهی می کند	معذرت خواهی انا
11	Anne's Impressions of Sunday-School	11	برداشت انا از کلاس ساندی اسکول	عقیده انا درباره کلاس روز های یکشنبه
12	A Solemn Vow and Promise	12	تعهد تشریفاتی	یک عهد و پیمان رسمی
13	The Delights of Anticipation	13	لذت های دوستی	لذت انتظار
14	Anne's Confession	14	انا اعتراف می کند	اعتراف انا
15	A Tempest in the School Teapot	15	جدال در کلاس درس	هیاهو در مدرسه
16	Diana Is Invited to Tea with Tragic Results	16	دایانا به صرف عصرانه دعوت می شود اما فاجعه به بار می آورد	عاقبت غم انگیز دعوت از دایانا برای نوشیدن چای
17	A New Interest in Life	17	سرگرمی جدیدی در زندگی انا	ماجراجویی جدید در زندگی
18	Anne to the Rescue	18	انا نجات می دهد	انا به کمک می شتابد
19	A Concert a Catastrophe and a Confession	19	کنسرت، اتفاق افتادن واقعهی وحشتناک و اعتراف	یک کنسرت، یک فاجعه و یک اعتراف
20	A Good Imagination Gone Wrong	20	عملی نشدن رویاهای خوب	تخیلی که پشیمانی به بار آورد
21	A New Departure in Flavorings	21	چاشنی زدن به مراسم خداحافظی	یک طعم دهنده اشتباه
22	Anne is Invited Out to Tea	22	انا به مهمانی عصرانه دعوت می شود	انا به صرف چای دعوت می شود
23	Anne Comes to Grief in an Affair of Honor	23	انا در مسابقه شکست می خورد	شکست انا در یک مبارزه
24	Miss Stacy and Her Pupils Get Up a Concert	24	دوشیزه استاسی و شاگردان مدرسه کنسرت ترتیب می دهند	خانم استیسی و دانش آموزانش یک کنسرت برگزار می کنند
25	Matthew Insists on Puffed Sleeves	25	ماتیو برای پیراهن استین پفدار اصرار می کند	اصرار ماتیو برای تهیه لباس استین پفی
26	The Story Club Is Formed	26	تاسیس انجمن داستان نویسی	گروه داستان نویسی تشکیل می شود
27	Vanity and Vexation of Spirit	27	کوشش بیهوده و آزار روح	خودبینی و نافر جامی
28	An Unfortunate Lily Maid	28	دوشیزه ی زیبا و موطلابی بدشانس	دختر معصوم و بدشانس
29	An Epoch in Anne's Life	29	آغاز فصل جدیدی در زندگی انا	تجربه ای جدید در زندگی انا
30	The Queens Class Is Organized	30	کلاس هاس کالج کونین تشکیل می شود	کلاس های کونین برگزار می شوند
31	Where the Brook and River Meet	31	جایی که نهر آب و رودخانه باهم تلاقی می کنند	جایی که جویبار و رودخانه به هم می رسند
32	The Pass List Is Out	32	لیست درس های کنکور منتشر می شود	اسامی قبولی ها اعلام می شود
33	The Hotel Concert	حذف شده	کنسرت در هتل	کنسرت هتل
34	A Queen's Girl	33	دختر کالج کونین	یکی از دختران کونین
35	The Winter at Queen's	34-	تحصیل در کالج کونین	زمستان در کونین
36	The Glory and the Dream	-34	شکوه رویاها	افتخارها و رویاها
37	The Reaper Whose Name Is Death	35	دهقانی که مرده است	دروگری به نام مرگ
38	The Bend in the road	36	انحراف در مسیر زندگی انا	پیچ و خمی در راه

The translation was in 38 chapters and 320 pages. The cover of the book was paperback. On this page there was the photograph of a girl sitting on a pile of shingles picturing Anne at her arrival when she was waiting in the train station. The title of the novel was printed in a large font size at the top of the page and underneath there appears the author's and then the translator's names. At the top of the page to the left, the logo of the publisher could be seen. These were all in black color on a white background.

The third translation was the newest one translated by Ghadiani and published in 1386 (2007).

The book had 38 chapters as the original version and it was in 483 pages. The one available for the researcher was the sixth edition published in 1391. It had a paperback in the colors of white and green. There was the photograph of a girl standing on meadow and holding a book in her hands. At the top of the cover there was a yellow box including the title of the novel (آنی در گرین گیبلز (شرلی در گرین گیبلز) in white and the name شرلی (شرلی) in a larger font size, and also the author's (ال. ام. مونتگومری) and the translator's (سارا قدیانی) names. The logo of the publisher, Ghadiani Publishing Institute, also could be seen in the middle of the page.

Division into parts and chapters

The original novel included 38 chapters. As it was expected the Persian translated versions should have been in 38 chapters too. However, Modarres and Ghadiani's translations were in 38 chapters but not Hefazi's translation. This one was in 36 chapters, one chapter was totally ignored and two of them were combined.

Titles of chapters in translation

Titles of chapters were totally translated in the translations of Modarres and Ghadiani, but they were not translated or in other words they were not mentioned in Hefazi's translation. Each chapter in Hefazi's translation showed by numbers and at the end of each chapter the three stars *** could be seen.

As mentioned before, Briffa and Caruana (2009), in their article identified four types that were used in the translation of titles of literary works:

1. Transference,
2. Naturalization,
3. Literality and
4. Shift.

In the translation of the following titles, Modarres used shifts; this kind of change in the translations was called shift because in the translation of titles creativity was used and they required an element of correspondence between the translated title and the theme. In general it was not required that an alternative title (shift) had the same meaning as the source title. However, Ghadiani presented a literal translation of them.

➤ The Pass List is Out
مدرّس: لیست درس‌های کنکور منتشر می‌شود (BT: the list of entrance exam courses is out)

قدیانی: لیست قبولی‌ها اعلام می‌شود

➤ The Winter at Queen's
مدرّس: تحصیل در کالج کوئین (BT: education at Queen's Academy)

قدیانی: زمستان در کوئین

➤ The Reaper Whose Names Death
مدرّس: دهقانی که مرده است (BT: a rustic who is dead)

قدیانی: دروگری به نام مرگ

➤ The Bend in the Road
مدرّس: انحراف در مسیر زندگی آنرا (BT: a deviation in Anne's life)

قدیانی: پیچ و خمی در راه

These changes in the translation of titles again were the instances of manipulation of the original text.

In the translation of most of the titles, Modarres and Ghadiani presented a literal translation for the English ones.

➤ Anne's Bringing-up Is Begun

مدرّس: تربیت کردن آنرا شروع می‌شود

قدیانی: تربیت کردن آنی آغاز می‌شود

➤ Mrs. Rachel Lynde Is Properly Horrified

مدرّس: خانم راشل لیند می‌ترسد

قدیانی: خانم ریچل لیند وحشت‌زده می‌شود

➤ Anne's Apology

مدرّس: آنرا معذرت‌خواهی می‌کند

قدیانی: معذرت‌خواهی آنی

➤ Anne's Impressions of Sunday-School

مدرّس: برداشت آنرا از کلاس ساندی اسکول

قدیانی: عقیده آنی درباره کلاس روزهای یکشنبه

Although Ghadiani mostly tried to present a literal translation of the titles of chapters, in some cases she presented alternative titles or in other words, she used shift in rendering the titles:

➤ A Tempest in the School Teapot

مدرّس: هیاهو در مدرسه (B.T. A hubbub in the school)

➤ A New Departure in Flavorings

مدرّس: یک طعم‌دهنده اشتباه (B.T. A wrong flavoring)

➤ Vanity and Vexation of Spirit

مدرّس: خودبینی و نافرجامی (B.T. Conceit and failure)

Changes in punctuations

Oxford Dictionary of English Grammar defines punctuations as the practice or system of inserting various marks in written text in order to aid various interpretations. There are several punctuation marks that are used most, they are as follows:

Full stop

It marks the end of a sentence, which is a coherent word combination, expressing a complete thought. A sentence begins with a capital letter and end with full stop.

Commas

They are used for making lists, filling gaps, signaling additional information. Grouping phrases together and indicating natural pauses in the sentence flow.

Brackets, parentheses and dashes

They are used to add information, to clarify, to explain and to illustrate.

Colons

Colons are used to signal the illustration of what has previously been said. It is a substitution for i.e., that is.

Semi-colons

A semi-colon is used between two related sentences where there is no conjunction such as "and" or "but". A semi-colon indicates a longer break than a comma.

Inverted commas

They are used to quote direct speech.

Exclamation marks

Exclamation marks are used after words or sentences which express emotion.

Question marks

They indicate a question. English uses a particular syntax for questions as well as the punctuation in a written direct question, often by the authors themselves (Straus, 2011).

Because of the significant difference between English and Persian sentence structure, in many cases none of the translators followed the way of punctuations in the original novel. They tried to transfer the meaning of the sentence in the best way in their translations but by the use of how the Persian sentences were punctuated. For example in many cases as the English sentence was a very long one, the translators broke it to several sentences to be able to communicate the meaning in a better

way. For a better understanding of how the uses of punctuations were different in the original version of the novel and in the translations, 60 paragraphs of the novel were chosen randomly. All the punctuation marks used in these paragraphs were counted. The procedures were also done for the equivalent of these paragraphs in the three available Persian translations. Then they are compared as in the 3.2.

Table 3.2: Frequency of punctuation usages in the original novel and the translations

Punctuation marks	Original novel	Hefazi's translation	Modarres' Translation	Ghadiani's translation
Full stop	407	394	397	396
Comma	348	147	116	279
Bracket, parenthesis and dash	67	8	42	0
Colon	1	36	41	42
Semi-colon	34	15	1	36
Inverted comma	110	30	56	42
Exclamation mark	27	24	21	87
Question mark	42	38	37	45

Changes to footnotes

The original version of the novel *Anne of Green Gables* included no footnotes. However, as the three Persian translations were examined, as explained in section 2.2, there existed extra information that the translators added as footnotes. In Hefazi's and Ghadiani's translations, in addition to the English names of the characters and other proper names putting as footnotes, translators added 42 and 6 footnotes, respectively. Modarres' translation of the novel contains 17 footnotes.

Graphical elements

The original version available to the researcher contained no photographs in or between the chapters. In Hefazi's and Modarres' translations also there were not any photographs. However, at the end of the version translated by Ghadiani, a map of the Prince Edward Island could be seen in two pages showing a good detail of different places mentioned in the novel itself.

Discussion of Results

In the present study, *Anne of Green Gables* and its three available Persian translations were compared and the translations were analyzed based on the macro-level and preliminary data on the model proposed by Lambert and Van Gorp (1985), regarding the changes the translators made.

As the translations of titles were analyzed based on the Briffa and Caruana (2009) category, it was found that Hefazi and Modarres shifted the title in their translations and Ghadiani presented a literal translation of the novel title. The three Persian versions were also analyzed regarding the metatexts added to them by the translators; Hefazi gave a note at the beginning and explained some issues about his translation such as the omitting of chapter 33 and merging chapters 35 and 36 that showed he presented a partial translation. In addition to the preface, Hefazi, Modarres and Ghadiani added 71, 17 and 159 footnotes, respectively, to the translations including extra information and proper names. Based on Larsen (2010) categorization footnotes were added mostly in order to provide cultural background or explain about a wordplay in the original novel or the translations.

Regarding the division of chapters, Hefazi provided 36 chapters while the original novel had 38 chapters and also he did not translate the title of the chapters. However, Modarres and

Ghadiani's translations were in 38 chapters; as their translation of titles were analyzed based on Briffa and Caruana (2009), the results showed that Ghadiani used literality in translating 33 chapter titles and shift in 5, and Modarres applied literality in the translation of 25 and shift in 13 titles. Also changes in the way the translations were punctuated and could be seen.

Conclusion

As the Persian translated versions of the English novel *Anne of Green Gables* were compared to the original version, it was found out that the translators manipulated the original texts in different ways as discussed in the previous sections. Translators manipulated the original texts through ways such as adding footnotes, preface, and graphical elements, and deleting some parts of the novel, and changing the physical appearance of the book, the title of novel and chapters during the process of translation. There were many characteristics in each translation that led to the visibility of the translators. But only in few cases they were direct visibility. It is worth mentioning that this visibility was necessary in the context of this translation addressing the young readers. In the translation from English to Persian, especially for the child readers, because of the cultural differences between these two languages, there would be some manipulations of the original text by the translators to communicate the text better, that would result in their visibility in translations. The three Persian translators, Hefazi, Modarres and Ghadiani, were visible in their translations according to, firstly, by mentioning the names of translators under the author's name; on the cover page of the three translations, the names of the translators were printed below the author's. Secondly, by the texts they provided outside the contexts of the translation in the shapes of preface or footnotes. In terms of various approaches to translation theory, any visibility of the translator would be accepted by the reader of literary texts, and the translator would even be granted a certain freedom to interfere in the text or make changes to it. So the reader will accept the degree of manipulation to take place in the process of rendering the text in a new culture and a new language. Any other changes made by the translators in their translations, would lead to their visibility but only if the three translations were read along with the original version of the novel.

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