

**Allameh Tabataba'i University**

**Faculty of Persian Literature and Foreign Languages**

**Department of English Translation Studies**

**The Impact of Socio-Cultural Conditions on  
Translation of Tintin Comics Before and After the  
Islamic Revolution**

**A Thesis Submitted to the School of Graduate Studies in Partial  
Fulfillment of the Requirements for the Master of Arts Degree in English  
Translation Studies**

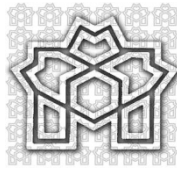
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**Reader: Dr. Kambiz Mahmoudzadeh**

**By: Mina Zand Rahimi**

**Tehran, Iran**

**January 2009**



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کلید واژه ها به زبان فارسی: تحلیل انتقادی گفتمان، ایدئولوژی، کمیک، پیکره دوزبانه موازی، مطالعات توصیفی ترجمه

کلید واژه ها به زبان انگلیسی:

Critical Discourse Analysis، Ideology، Comics، Bilingual Parallel Corpora،  
Descriptive Translation Studies

## چکیده

**الف: موضوع و طرح مسئله:** هدف اصلی تحقیق یافتن تفاوت‌های موجود بین ترجمه‌های کتاب‌های تن تن قبل و بعد از انقلاب اسلامی برای بررسی بار ایدئولوژیکی آنها بود و قصد داشت در تحلیل انتقادی گفتمان فرایند پیچیده ترجمه را بررسی کند و تأثیر ایدئولوژی و مناسبات قدرت را در ترجمه‌های این کتابها بررسی کند تا معلوم شود آیا آثاری از مناسبات قدرت و ایدئولوژی در آنها وجود دارد یا خیر. در ضمن از آنجاییکه در موضوع این نوع کتابها واژه و تصویر رابطه متناظر و معنی داری دارد، این تحقیق از اهمیت ویژه‌ای در مطالعات ترجمه برخوردار است.

**ب: مبانی نظری شامل مرور مختصری از منابع چارچوب نظری و پرسشها و فرضیه‌ها:** تحقیق حاضر در صدد بود برای پرسشهای ذیل پاسخ مناسب بیاورد: (1) چه تفاوت‌های واژگانی، ساختاری و تصویری بین ترجمه‌های کتاب‌های تن تن قبل و بعد از انقلاب اسلامی وجود دارد؟ (2) آیا این تفاوتها در چارچوب تحلیل انتقادی گفتمان از لحاظ ایدئولوژیکی قابل بررسی است؟ (3) چه راهکارهایی در ترجمه‌های کتاب‌های تن تن قبل بعد از انقلاب اسلامی پربسامد بوده است؟ (4) آیا این راهکارها در چارچوب تحلیل انتقادی گفتمان از لحاظ ایدئولوژیکی قابل بررسی است؟

چارچوب تحقیق برگرفته از نظریه تحلیل انتقادی گفتمان (فرکلاو 1989) برای بررسی ویژگیهای ساختاری و واژگانی متن و رویکردی پیشنهادی فرحزاد در خصوص ویژگیهای تصویری پیکره حاضر بود.

**پ: روش تحقیق:** در تحقیق حاضر متون موازی انگلیسی و فارسی که شامل دو سری ترجمه مختلف قبل و بعد از انقلاب بود باهم مقایسه و تغییرات ترجمانی اعم از ساختاری، واژگانی یا تصویری که بار ایدئولوژیکی داشت، مشخص شد. در ضمن راهکارهای پربسامد در ترجمه نیز مشخص و به عنوان داده‌های تحقیق ذخیره شد. پیکره تحقیق، پیکره‌ای موازی و دوزبانه شامل کتاب‌های کمیک تن تن قبل و بعد از انقلاب اسلامی چاپ انتشارات یونیورسال و بعد از انقلاب چاپ انتشارات رایحه اندیشه بود. پس از خواندن متن انگلیسی، تفاوت‌های ساختاری، واژگانی و تصویری مشخص و سپس با توجه به چارچوب نظری تحلیل انتقادی گفتمان از لحاظ ایدئولوژیکی بررسی شد. همچنین راهکارهای پربسامد دو متن مشخص و بررسی شد تا معلوم شود بار ایدئولوژیکی داشتند یا خیر.

**ت: یافته‌ها و نتیجه‌گیری تحقیق:** تحقیق حاضر مشخص کرد که تفاوت‌های ساختاری، واژگانی و تصویری در ترجمه قبل و بعد از انقلاب اسلامی وجود دارد. مشخص شد که ترجمه قبل از انقلاب اسلامی همانند متن زبان اصلی برای مخاطب بزرگسال و نوجوان با نکات سیاسی و ایدئولوژیکی بسیار نوشته شده در حالی که متن ترجمه شده بعد از انقلاب بیشتر برای مخاطب کودک ترجمه شده است. در نتیجه تغییراتی بعد از انقلاب اسلامی در متن صورت گرفته تا با مخاطب کودک و ایدئولوژی آن دوره سازگاری داشته باشد. تحقیق حاضر همچنین به این نتیجه رسید که ظهور ایدئولوژی در متون بعد از انقلاب اسلامی محدود به نکات اسلامی، اخلاقی و تا حدی سیاسی است.

در تمام مثالها، مترجم قبل از انقلاب سعی کرده تا با متن اصلی مطابقت داشته باشد در حالی که مترجم متون بعد از انقلاب سعی کرده قسمتهایی را اضافه، حذف، حسن تعبیر، و یا عمدا اشتباه ترجمه کند. مشخص شد که بیشتر راهکارهای پربسامد در ترجمه، پیش زمینه ایدئولوژیکی دارند.

صحت اطلاعات مندرج در این فرم بر اساس محتوای پایان نامه و ضوابط مندرج در فرم را گواهی می نمایم.

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Dedicated to

*my dear parents*

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## **Abstract**

This thesis was aimed at studying the impact of socio-cultural conditions on translation of Tintin comics before and after the Islamic translation to see if the differences between translations were motivated by ideology or not, and second to determine the marked strategies adopted for translating Tintin comics before and after the Islamic Revolution and finally to discuss if the marked strategies were ideologically motivated or not.

With the emergence of new approaches in critical linguistics and their applications in translation studies, the role of ideology in the translation process and on the finished product has become considerably significant.

The methods followed in this research are critical discourse analysis, (CDA) as developed by Fairclough (1989) to analyze the grammatical and lexical features of the text as well as the approach proposed by Farahzad (forthcoming) to analyze the visual characteristics of the research corpus.

The study revealed that there are the lexical, grammatical and visual differences between translations of Tintin comics before and after the Islamic Revolution. It appeared that the first versions published before the Islamic Revolution were directed to adult readership (more like the original French) with so many political and ideological points while the second versions after the Islamic Revolution were directed to children readership. Therefore there are made some changes after Revolution in text to accord them to children's age and the ideology of that era. It proved that the representations of ideology in the texts after the Islamic Revolution are limited to religious, ethical, and a bit political issues.

In all examples, the translator of the earlier translated text seems to have tried to correspond to the original version. In contrast, the translator of the TT2 seems to

have deliberately added/mistranslated/omitted/euphemised the words or phrases or sentences relating to the translated text. It revealed that most of the marked strategies are ideologically driven as suggested by CDA proponents.

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## **List of Abbreviations**

**CDA:** Critical Discourse Analysis

**DTS:** Descriptive Translation Studies

**PDA:** Political Discourse Analysis

**ST:** Source Text

**TS:** Translation Studies

**TT1:** Translated Target Text before the Islamic Revolution

**TT2:** Translated Target Text after the Islamic Revolution

# **Chapter One**

## **Introduction**



# Chapter 1

## Introduction

### 1.1. General Overview

Translation has always been considered a crucial activity. However, it has gained much more status in the twentieth century due to several reasons, some of which are the need for closer communication and mutual understanding among nations, higher degrees of literacy, and developments in economy and technology. With the rapid growth of translation in the twentieth century, mainly regarding nonliterary texts, a great need was felt to fill the gap between the theory and practice of translation and to expand the discussions on the translation action.

Critical discourse analysis (CDA) tries “to read the traces and effects of power in language and discourse, in text and syntax” (Hodge & Kress 1993:153). CDA takes a particular interest in the relationship between language and power. Critical Discourse Analysis (CDA) stems from a critical theory of language which sees “the use of language as a form of social practice” (Fairclough 1989:20). Ideology, within the framework of CDA, is seen as an important means of establishing and maintaining unequal power relations. CDA takes a particular interest in the ways in which language mediates ideology in a variety of social institutions.

Thompson (1990, cited in Wodak 2002:10) sees the study of ideology as a study of “the ways in which meaning is constructed and conveyed by symbolic forms of various kinds.”

Finding equivalences to convey the same meaning and effect is not always an easy task. It becomes highly remarkable when the image and picture are interrelated. This study will discuss the translation of comics, a topic largely neglected in translation.

The academic disregard of comics seems to be motivated by two reasons: first, there is a general ignorance of the variety of the topics and subjects comics offer, which coincides with the belief that comics are the province of children and semi-alphabetized adults. The second argument can be traced back to the specific nature of this medium. Comics are hybrid media which combine words and pictures in a spatial sequence (Stiftung 2007:para 1).

## **1.2. Background of Problem**

The cultural turn has opened up new research angles in translation studies. Ideology, within CDA framework, is seen as an important means of establishing and maintaining unequal power relations. Thus the role of ideology in the translation process and product has become considerably significant.

Also little research has been done on translations of comics. This academic disregard of comics seems to be motivated by the belief that comics are meant to be read by children

## **1.3. Statement of the Problem**

As Dollerup and Grun mention (2003), translation of comics represents a special challenge in that they have to actively interplay with illustration.

This study discusses translations of comics, which may seem easy at first glance but which is not the case. However, the differences in language pairs and cultures are the common features in all translations. The limited space and interplay of words and pictures can make translating comics much more difficult than translating prose.

With the emergence of new approaches in critical linguistics and their applications in translation studies, the role of ideology in the translation process and on the finished product has become considerably significant.

#### **1.4. Significance of the Study**

Throughout history of translation, power transition and the impact of ideology on translation have brought about crucial obligations upon translators and translation critics. Understanding this imposition can help the target readers know what elements drove a translator to make his/her choices. The present study opted to give an insight into the understanding of the complex phenomenon of translation from the viewpoint of critical discourse analysis.

Also in Iran little attention has been paid to comics. Persian literature has had a very strong background in picture and graphic book but doesn't have any special work on comic book except those strips published in children magazines and newspaper such as Golagha and Keyhan recently. Tintin comic books were among the first translated comic books in Iran. Now there are some Persian comic book such as those written by Mana Neisanni and Bozorgmehr Hosseinpour but unfortunately this genre still maintains a peripheral position in our literature and therefore translated comic books occupy a significant position in our Persian polysystem.

This research is certainly not the first nor the last one in the field of translation studies but could be considered as one of the few studies conducted in Iran to attempt the question of comics translation. The result of this research could pave the way for more detailed works in the field. The study of translated comics may provide useful insight into an understanding of translation of complex process of intercultural communications, and it involves much more than simply the replacement of written text in speech balloons.

### **1.5. Purpose of the Study**

The main purpose of the study was to explore the differences between translations of Tintin comics before and after the Islamic Revolution in order to first elaborate whether the differences between translations were motivated by ideology or not, and second to determine the marked strategies adopted for translating Tintin comics before and after the Islamic Revolution and finally to discuss if the marked strategies were ideologically motivated or not.

### **1.6. Research Questions**

1. What are the lexical, grammatical and visual differences between translations of Tintin comics before and after the Islamic Revolution?
2. Are such differences ideologically-driven as suggested by CDA proponents?
3. What strategies are marked in translations of Tintin comics before and after the Islamic Revolution?
4. Are the marked strategies, if any, ideologically-driven as suggested by CDA proponents?