



Postmodernism and Translation: Analyzing the Translation of Postmodernism Fictional Text

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Received: 29 April, 2021

Accepted: 11 July, 2021

Abstract

The present paper sought to analyze the translation of postmodern fictional text. More specifically, the researchers made an attempt to determine postmodern techniques which have been used by the Iranian translator. The study also explored the Persian translation of "Trout Fishing in America" as a fictional text in order to highlight the extent of postmodernism, and main problems of translating postmodernism were assessed by the researchers. This research is a qualitative corpus-based one focusing on eight postmodernism techniques which were presented by Sheeba (2017). The corpus collected for the purpose of this research consisted of Richard Brautigan "Trout Fishing in America" and its Persian translation by Yazdanjoo. After analyzing and interpreting data, the results were fully discussed and presented by the researchers. Findings revealed that all the techniques of postmodernism were applied by the Iranian translator. Among all, "magical realism" has been applied more than other techniques, but "reader involvement" has been used less than other ones in rendering translation. Results of the study also indicated the ability of the translator in highlighting illusory and imaginary phrases to assist the reader in understanding such imaginative items. regarding the main problems, the translator has to omit many cultural differences which can produce the most far-reaching misunderstandings among readers. Also, in most cases he just transferred the sentences in to target text and finding the exact meaning of the sentences are very hard for the reader in Persian.

Keywords: Fiction; Fictional Translation; Postmodernism; Translation

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INTRODUCTION

In the final decades of the twentieth century, and even into the new millennium, the term "postmodern" appeared to celebrate fragmentation as "an exhilarating, liberating phenomenon, symptomatic of our escape from the claustrophobic embrace of fixed systems of belief" (Barry, 2009, p. 81). It means that, on a literary level, postmodernism tries "to break free of many of the established conventions of genre and narrative" (Bradbury, 1992, p. 209). As one of the pioneering postmodern writers of our time, Barth defends the idea that old writing is exhausted, but that playfulness now offers new forms of expression on the literary ground. In this vein, postmodern writers seek to break out of the linear and generic conventions of traditional writing to the extent that parody, pastiche, irony, playfulness, skepticism, temporal disorder, multiple endings, and meta-fiction become the central features associated with literature in postmodernism (Featherstone, 2007, p. 7). Post-modernism highlighted some different views and established new discourses and theories. Some basic features of post-modernism are identified as (1) Ambiguity which is a common practice in postmodern literature, (2) Rejection of the ultimate faith on science, (3) Anti-positivist and anti-verificationist stance, (4) Individuality-subjective views got more emphasis, (5) Truth is a matter of perspective, (6) Blurring the old distinctions, (7) Globalization and multiculturalism, and (8) Postmodern information and media. Delanty (2005) highlighted those post-modern thinkers attack

the idea of objectivity in social research, an autonomous rational mind and grand narratives.

In the postmodern era, a large-scale experiment with the technique of writing has been performed. Postmodernist fiction texts are the models of nonlinear writing, hypertext, which destroys any hierarchical consistency (Bearne & Wolstencroft, 2007). The discourse of postmodernism finds a great interest in literature. Today the postmodern grows into a free experimentation, unpredictable innovation of fiction writing (Tykha, 2016). The fictional translation and translator is not totally a new Phenomenon. However, the frequent appearance of fictional text and fictionalized translations in the second half of the twentieth century, especially in postmodern fiction, calls for an explanation. Translation of postmodern work is a real challenge for translators. The reorganization of the linguistic space in the postmodern era has had a significant impact on the traditional translation system. To understand the result of these influences more specifically, it is necessary to analyze the problems faced by the translator in the translation process (Khomeiriki, 2019).

The promising visibility of translation as a professional activity and as a theoretical field in recent times is closely related to the spreading of a poetics labeled as "postmodern". With the postmodern challenge of traditional textual theories, it is recognized that translation is not something that merely happens after literature as an extension of it. The term "Postmodernism" is one of the most ambiguous terminology due to the multiplicity of its concepts and its implications from critic to

another (Elaati, 2016). Considering postmodernism era, some scholars are confused with the fact that whether they have really entered in a new world that can be termed as postmodern or this is just an extension of the modern era. As Shaikh (2009) stated, many readers find post-modern literature difficult to understand which uses difficult language, forms, difficult jargons and terms. Ambiguous way of explanation makes post-modern literature almost unreachable to many readers. Also, the readers believed that postmodernism does not contain the flavor of anything obvious but in most cases, it is something that rejects any format or simplicity. In fact, the multifaceted characteristic of post modernity makes it bizarre. In most cases, the post-modernists highlighted the problem without pointing any solution. Accordingly, the current work aimed at investigating the fictionalizing translation in postmodern era and also it intended to show the techniques and principles which have been applied by the Persian translator in fictional text.

Translation strategy is a central concept in sentence analysis in translation studies. The concept of translation strategy helps us a lot to learn the way a unit of different level can be brought down to produce interesting structures (Hatmin, 2001). Then, the research can provide guidelines for novice translators who need to gain the initial knowledge to take the preliminary steps in postmodern era (Sabouri, 2018). Besides, the results of this study can provide some working hints on the application of the postmodern translated works for university students majoring in translation

studies. In fact, a translator has to know the equivalency and the change of meaning in translating the source language to the target language. Thus, this analysis is very important for better understanding about translation of fictional text. More importantly, the present study can be applied by all translators who work in the field of literary translation and postmodernism. Results of this work can also help the students of literature to know how to deal with such text of postmodernism era. Besides, it can help those who work on fiction as a literary genre, literary translators, directors and literary criticism. In this study methods and techniques for a better translation of postmodernism fictional text are sought to be proposed, thus the achieved findings would be useful for the translators in this field. Additionally, it is worthy to note that this study can help not only future fictional translators, but also students who are interested to work in the field of postmodernism. Such a research identifies the unclear path of performing a fictional text in another language and culture and the changes, omissions, and additions of it. The outcomes are hoped to enable the translators attain higher standards in their works more and more.

Considering the techniques of postmodernism, the paper explored the Persian translation of fictional text in order to highlight the extent of postmodernism in the selected text. Above all, the main problems of translating postmodernism were assessed by the researchers. In order to meet the research objectives, the following questions have been raised.

1. *What techniques have been applied for translating postmodern fictions by the Iranian translator?*
2. *To what extent the Persian translation of fictional text considered postmodernism principles?*
3. *What are the main problems of translating postmodernism fictional text?*

LITRATURE REVIEW

Khomeriki (2019) conducted a study on examining the distinctive characteristics of postmodern texts from other texts. Results indicated the problems that translators face in the process of translating postmodern texts, including the identification of intertextual links by the translator and methods of transferring them in translation text. Translation of postmodern texts is a difficult task because, firstly, it means that the translator must identify the texts with which the source text creates an “intertextual dialogue”. On the other hand, the translator must find adequate techniques for transferring the dialogues in the translation in a proper way. The study also attempted to define a translation strategy that preserves the vertical context of the source text in the translation. In the other related study, Dolaykaya (2017) mentioned that the concept of character is quite a problematic term in postmodern fiction since postmodern texts overtly subvert and transgress the conventions of characterization in the novels of previous ages. In relation to the paradoxical and ambiguous nature of

postmodernism, character undergoes a radical transformation in postmodern fiction, and it cannot be pinned down with regards to the conventions of characterization. The character in postmodern fiction becomes a site where the ontological concerns of postmodernism that the text rests upon are reverberated. Thus, postmodern problematization of such contentious concepts as self, identity, essence, history writing, fiction, and fact is carried out and presented through postmodern characterization in the novel genre. Deprived of characters in the conventional sense, postmodern fiction can thus be claimed to establish its own conventions of characterization. Hence, this paper analyses Fowles’ (1982) comments, so as to discuss how postmodern fiction utilizes characterization to reverberate certain issues problematized in postmodern context and hence puts forth its own character conventions.

Continuing on the study of postmodernism, Tykha (2016) analyzed structural and functional manifestations of multimodal diversity in postmodernist fiction texts. Multimodality is defined as the coexistence of more than one semiotic mode within a certain context. Multimodal texts feature a diversity of semiotic modes in the communication and development of their narrative. Such experimental texts subvert conventional patterns by introducing various semiotic resources – verbal or non-verbal. Additionally, Karakoç (2014) regarded translation-oriented text analysis course as one of the basic courses that concentrate on analysis, identification of

text-types, and text reception. Within the context of this course, basic concepts such as functions of language, text conventions, and text typology are discussed, exemplified and studied. Being one of the text types, postmodern texts are hybrid texts in which polyphonic, multi discursive texts that cover intense intertextuality references are embedded. As the texts include different text types in their structure, hence their hybridity, they provide a valuable database for analytical studies in Translation Oriented Text Analysis courses. Karakoç (2014) analyzed Mark Haddon's novel *The Curious Incident of the Dog in the Nighttime*. Among the texts and discourses covered in the novel are advertisements, prayers, announcements, signs, poems, songs, plays, legal statements etc. This novel provided unique opportunities for the identification of postmodernism text type, discussion of text conventions and the practice of translation in Translation Oriented Text Analysis course in translation didactics.

METHOD

The corpus of the study consisted of a fictional textbook as a source text, and its Persian translation as target text. That is to say, the source text was "Trout Fishing in America" by Richard Brautigan (1967) and it was translated by Yazdanjoo (1384) as "*Seyde Ghezalala dar Amrica*". The current work is a qualitative research which explored the translation of postmodernism. In other words, the study considered the research quality by exploring the translation of postmodernism fictional text. All

the English text was considered by the researchers for analyzing and interpreting the data based on Sheeba's (2017) techniques.

Trout Fishing in America is a novel written by Richard Brautigan and published in 1967. It is technically Brautigan's first novel; he wrote it in 1961 before *A Confederate General from Big Sur*, which was published first. It is an abstract book without a clear central storyline. Instead, the book contains a series of anecdotes broken into chapters, with the same characters often reappearing from story to story. The phrase "Trout Fishing in America" is used in various ways: it is the title of the book, a character, a hotel, a modifier, the act of fishing itself and other things. Brautigan used the theme of trout fishing as a point of departure for thinly veiled and often comical critiques of mainstream American society and culture. Several symbolic objects, such as a mayonnaise jar, a Ben Franklin statue in San Francisco's Washington Square and trout, reappear throughout the book (Saker, 2007).

To collect the needed data to fulfill the mentioned aims, the following steps were taken:

In the first place, the researchers selected *Trout Fishing in America* as the source and its translation as the target text. In fact, the source text was a fiction which is considered postmodernism features; thus, the corpus of the study was based on postmodernism theory. In the second place, the researchers read the source language text followed by Persian translation carefully. While the researchers were reading, the applied techniques of the theory were highlighted to investigate. Third,

the English passages were taken out with their equivalences regarding postmodernism theory. After that, the extracted statements were written to analyze.

In other words, the researchers analyzed and noted all the postmodernism techniques and principles were applied by the Iranian translator. Also, they explored and listed the main problems of translating postmodernism in the mentioned text. Then, two raters checked all the data carefully, one is the M.A. graduate in English translation and the other is the university instructor (Ph.D. graduate) majoring in English translation. In the final phase, the collected data were ready for analysis and the results were interpreted by the researchers. For the sake of clarity, the analysis of the sentences was discussed in details. This section of the study constitutes the part of the qualitative debate. It should be noted that in this level, the qualitative data were analyzed based on the mentioned model and they would be ready for discussing in the following chapter. Then, descriptive statistics, including frequency and percentage for each technique were measured. The analysis supported with SPSS software contributed to the results and finding. As mentioned earlier, all the English text was considered by the researchers for analyzing and interpreting the data based on Sheeba's (2017) techniques which are listed below.

1. Pastiche: The taking of various ideas from previous writings and literary styles and pasting them together to make new styles.

2. Intertextuality: The acknowledgement of previous literary works with another literary work.
3. Metafiction: The act of writing about writing or making readers aware of the fictional nature of the very fiction they are reading.
4. Temporal Distortion: use of non-linear timelines and narrative techniques in a story.
5. Minimalism: The use of characters and events which are decidedly common and non-exceptional characters.
6. Maximalism: Disorganized, lengthy, highly detailed writing.
7. Magical Realism: Introduction of impossible or unrealistic events without clearly defining what is factual or what is fictional.
8. Reader involvement: Often through direct address to the reader and the open acknowledgement of the fictional nature of the events being described.

RESULTS

In conducting the present work, the source and target text are analyzed in to sentences and the results are presented by the following table.

Table 1
Qualitative Analysis of Translation

No	Source Text	Target Text	Selected Technique
1	"The cover for Trout Fishing in America is a photograph taken late in the afternoon, a photograph of the Benjamin Franklin statue in San Francisco's Washington Square. In the background is a tall cypress tree, almost dark like a room. Adlai Stevenson spoke under the tree in 1956, before a crowd of 40,000 people."	"جلد صید قزل آلا در آمریکا عکسی است که نزدیک غروب گرفته شده، عکسی از مجسمه بنجامین فرانکلین در میدان واشنگتن در سان فراسیسکو. در پس زمینه درخت سرو بلندی است تقریباً تیره و تاریک مثل یک اتاق. زیر همین درخت بود که آدلی استیونسون سال 1956 در حضور جمعیتی 40000 نفره ایراد سخن کرد."	Reader involvement
2	As a child when did I first hear about trout fishing in America? From whom? I	بچه که بودم ، کی بود که از صید قزل آلا در آمریکا شنیدم؟	Temporal Distortion
3	Then, I become my own trout and eat that piece of bread myself	کارم به این ختم شد که خودم قزال آلای خودم شوم و آن تکه نان را خودم بخورم.	Magical Realism
4	It was all very simple. No one would stop and pick me up even though I was carrying fishing tackle. People usually stop and pick up a fisherman. I had to wait three hours for a ride.	قضیه خیلی ساده بود. هیچ کس نگه نمی داشت که سواری کند، با این که وسایل ماهی گیری هم همراهم بود. مردم معمولاً نگه می دارند و ماهی گیران را سواری می کنند. اما من باید سه ساعت معطل می ماندم تا سواری کنند.	Minimalism
5	"Hello, " said the grocer. He was bald with a red birthmark on his head. The birthmark looked just like an old car parked on his head. He automatically reached for a package of grape Kool-Aid and put it on the counter.	بقاله سلام داد . کچل بود و ماه گرفتگی قرمزی روی سرش داشت. ماه گرفتگی عینهو ماشین قدیمی ای بود که رو سرش پارک کرده. حسب عادت دست برد و یک قوطی کول-اید انگوری برداشت و گذاشت روی پیشخوان.	Maximalism
6	And Trout Fishing in America smiled at Maria Callas as they ate their foot together.	و همانطور که دارند پای شان را می خورند ، صید قزا آلا در آمریکا به ماریاکالاس لبخند می زند.	Magical Realism
7	The man walked over to a rat that was busy eating a friend and placed the pistol against the rat's head. The rat did not move and continued eating away.	مرد رفت سراغ موشی که مشغول لمباندن رفیقی بود ، تپانچه را گرفت بالای سرش. موش از جا جنب نخورد و به لمباندن ادامه داد.	Magical Realism

8	It died a few days after I bought it at Woolworth's. That was months ago, during the presidential election of nineteen hundred and sixty.	چند روز بعد از آنکه از فروشگاه وولورث خریدمش مرد. چندماه قبل بود ، زمان برگزاری انتخابات ریاست جمهوری هزار و نهصد و شصت.	Temporal Distortion
9	Then they decided that the fleas that lived on Siamese Cats would probably be more intelligent than the fleas that lived on just ordinary alley cats. It only made sense that drinking intelligent blood would make intelligent fleas.	بعد فکر کردند کک هایی رو پوست گربه سیامی زندگی می کنند احتمالا باهوش تر از کک هایی هستند که رو پوست گربه های معمولی کوچه و بازار زندگی می کنند . خب حق هم همین است که خورد خون باهوش کک باهوش بار بیاورد.	Magical Realism
10	It's good to name creeks after people and then later to follow them for a while seeing what they have to offer, what they know and have made of themselves.	کار خوبی است که نهرها را به اسم آدمها بکنی و بعد مدتی دنبال آنها بیفتی و ببینی چه در چنته دارند ، چه می دانند ، و چه ها به روز خود آورده اند.	Magical Realism
11	"On some of the graves were fruit jars and tin cans with wilted flowers in them: Sacred To the Memory of John Talbot Who at the Age of Eighteen Had His Ass Shot Off In a Honky-Tonk November 1, 1936 This Mayonnaise Jar With Wilted Flowers In It Was Left Here Six Months Ago By His Sister Who Is In The Crazy Place Now."	"سر بعضی از قبرها گل های پلاستیده ای تو شیشه ها و قوطی های کمپوت و کنسرو گذاشته بودند: با احترام به یاد جان تالبوت که در هیجده سالگی اول نوامبر 1936 در یک کاباره ماتحتش را گلوله برد این شیشه مایونز با گلهای پلاستیده نوش را شش ماه قبل خواهرش اینجا گذاشت که در حال حاضر در درالمجانین است"	Minimalism
12	"You fought in the Spanish Civil War. You were a young Communist from Cleveland, Ohio. She was a painter. A New York Jew who was sightseeing in the Spanish Civil War as if it were the Mardi Gras in New Orleans being acted out by Greek statues.	تو درگیر جنگ داخلی اسپانیا بودی . تو کمونیست جوونی اهل کلیولند بودی توی اوهایو. اونم یه نقاش بود. یه یهودی نیویورکی که جنگ داخلی اسپانیا رو سیر می کرد ، / انگار سه شنبه سوران باشه تو نواولتان ، با شرکت مجسمه های یونانی.	Metafiction
13	He looked ninety years old for thirty years and then he got the notion that he would die, and did so.	سی سال آزرگار بود که نود ساله به نظر می رسید و بعد ذهنش خطور کرد که دارد می میرد و مرد.	Temporal Distortion

14	All these things are in the natural order of death, but for a trout to die from a drink of port wine, that is another thing.	همه این ها جزو روال طبیعی مرگ است ، اما این یک قزل آلا بر اثر نوشیدن یک جرعه شراب پورت بمیرد ، این قضیه فرق دارد.	Magical Realism
15	"I thought this over and said all right. I didn't want any more kids for a long time. The green slime and dead fish were all about our bodies. I remember a dead fish floated under her neck. I waited for it to come up on the other side, and it came up on the other side. Worsewick was nothing fancy. Then I came, and just cleared her in a split second like an airplane in the movies, pulling out of a nosedive and sailing over the roof of a school." I saw a dead fish coming forward. "His wool was as hard as iron."	"فکری کردم و گفتم باشد. حالا حالاها بچه نمی خواستم. لجن سبز و ماهی مرده همه جا دورمان را گرفته بودند. ماهی مرده ای را یادم می آید که زیر گردن او شناور بود. صبر کردم بروم آن طرف و رفت آن طرف. وورسویک اصلا جای هوس انگیزی نبود. ماهی مرده ای را دیدم که جلو آمد. پشم هایش عین آهن سفت و سخت بود."	Magical Realism
16	Last night a blue thing, the smoke itself, from our campfire drifted down the valley, entering into the sound of the bellmare until the blue thing and the bell could not be separated, no matter how hard you tried. There was no crowbar big enough to do the job.	دیشب یک چیز آبی ، عین دود ، از اجاق ما برخاست و توی دره پایین می رفت ، با صدای مادیان زنگوله داری در هم می آمیخت تا این که خودت را هم که می کشتی نمی توانستی آن چیز آبی و آن زنگوله را از هم جدا کنی. هیچ اهرمی ، هر قدر هم بزرگ ، به این کار نمی آید.	Magical Realism
17	"All right, " he said. "I'll consider trout fishing in America to have come to an end. Agreed?" "Agreed. " "Agreed?" "Agreed. " "Blink, blink. "	آقای مدیر گفت: خیلی خب من بازی صید قزل آلا در آمریکا را تموم شده می دونم. قبول؟ قبول قبول؟ قبول پلک. پلک	Maximalism
18	WANTED FOR: RICHARD LAWRENCE MARQUETTE Aliases: Richard Lawrence Marquette, Richard Lourence Marquette Description: 26, born Dec. 12, 1934, Portland, Oregon 170 to 180 pounds	تحت تعقیب: ریچارد لارونس مارکت اسامی مستعار: ریچارد لارونس مارکت، ریچارد لورنس مارکت مشخصات: 26 ساله، متولد 12 دسامبر 1934 ، پورتلند ، اروگان 85 تا 90 کیلو	Minimalism

19	The fish had made the mistake of going down the creek too far and ending up in hot water, singing, "When you lose your money, learn to lose."	ماهی ها این خبط را مرتکب شدند که انقدر توی نهر پایین بیایند که سر اخر به اب گرم برسند و این نغمه را ساز کنند که (مایه تیله ات رو باختی ، بفهم که باختن چیه.)	Magical Realism
20	Nelson Algren is always writing about Railroad Shorty, a hero of the Neon Wilderness (the reason for "The Face on the Barroom Floor") and the destroyer of Dove Linkhorn in A Walk on the Wild Side.	نلسون الگرن همیشه خدا در مورد کوتوله راه آهن می نوشت ، قهرمان برهوت نئون ها (دلیل نوشتن صورت بر کف شرابخانه) و نابودکننده داو لینکورن در گامی در راه وحش. (اشاره به شخصیت کوتوله راه آهن در کتاب برهوت نئون ها اثر نلسون الگرن)	Intertextuality
21	Who would have expected? Nobody! Scotland Yard? (Pouf !)	چه کسی انتظارش را داشت؟ هیچ کس اسکاتلندیار؟ زپلشک!	Minimalism
22	He had a long bill like putting a fire hydrant into a pencil sharpener , then pasting it onto a bird and letting the bird fly away in front of me with this thing on its face for no other purpose than to amaze me.	نوک درازی داشت ، انگار که یک شیر آتش نشانی را با مداد تراش تراشیده باشند و بعد روی صورت پرنده ای چسبانده باشند و پرنده را ول کرده باشند تا جلو چشم من با این چیز توی صورتش پر بکشند ، فقط به این خاطر که مرا متحیر کنند.	Magical Realism
23	My books were a pair of Sears Roebuck boots , ones with green rubber pages.	کتاب هام یک جفت چکمه سیرزریاک بودند ، کتابهایی با کاغذهای لاستیکی سبز.	Magical Realism
24	The stickers had WITNESS FOR TROUT FISHING IN AMERICA PEACE printed on them.	روی برچسب ها چاپ شده بود : شاهدان صلح صید قزل آلا در آمریکا(اشاره به معاهده و صلح بومیان آمریکا با دولت آمریکا و گرفتن حق شکار و ماهیگیری در تمام مناطق قدیمی خودشان)	Pastiche
25	"Later in the afternoon when the telephone booths began to grow dark at the edges, I punched out of the creek and went home. I had that hunchback trout for dinner. Wrapped in cornmeal and fried in butter, its hump tasted sweet as the kisses of Esmeralda ".	"چند ساعتی که گذشت و هوای حاشیه باجه تلفن ها رو به تاریک شدن گذاشت، کنار نهر کارت زدم و رفتم خانه. قزلالای گوژپشت را برای شام درست کردم و خوردم. توی آرد ذرت خواباندمش و با کره سرخش کردم ، قوزش طعم شیرینی داشت مثل بوسه های اسمرالدا (اشاره به داستان گوژپشت نتردام اثر ویکتور هگو و شخصیت دخترک کولی آن به نام اسمرالدا)	Intertextuality

26	We went over to a restaurant and I had a hamburger and my woman had a cheeseburger and the baby ran in circles like a bat at the World's Fair.	رفتیم رستورانی و من همبرگر خوردم و معشوقه ام چیزبگر خورد و بچه برای خودش دوره می چرخید، مثل خفاشی در نمایشگاه جهان.	Magical Realism
27	When she got tired of the fish, we put them back in the lake, and they were all quite alive, but nervous. I doubt if they will ever want vanilla pudding again.	از ماهی ها خسته شد، ریختیم شان توی دریاچه ، همه کاملاً زنده بودند ، اما عصبانی . شک دارم که دیگر هیچوقت هوس پودینگ وانیلی کنند.	Magical Realism
28	Trout Fishing in America Shorty, Mon Amour.	کوتوله صید قزل آلا در آمریکا، عشق من. (اشاره به فیلم هیروشیما عشق من، ساخته آلن رنه و از آثار برجسته موج نو).	Intertextuality
29	They did their own cooking in the room and had a single hot plate sitting on the floor, next to half a dozen plants, including a peach tree growing in a coffee can. Their closet was stuffed with food. Along with shirts, suits and dresses, were canned goods, eggs and cooking oil.	تو همین اتاق پخت و پزی کردند و یک اجاق رومیزی داشتند که گذاشتند بودند کف اتاق، کنار پنج شش تا گل و گیاه ؤ، از جمله یک نهال هلو که تو یک بیت قهوه کاشته بودند. گنجه شان پر بود از خوراکی. کنار پیراهن ، کت و شلوارها و رخت و لباس های زنانه جا به جا قوطی های غذا ، تخم مرغ و روغن آشپزی بود.	Maximalism
30	Nothing was going to be proved or changed on the shores of Little Redfish Lake, and as that chub had discovered, it was not a good place to have cosmetic surgery done.	در ساحل دریاچه ماهی قرمز کوچولو این چیزی را اثبات نمی کرد و همانطور که آن چاب هم فهمیده بود اینجا جای مناسبی برای جراحی پلاستیک نبود	Magical Realism
31	One of them wanted to use my wet sheet for a shroud.	سگه انقدر بلند پارس می کرد که حمام خیلی زود پر شده از مرده ها. یکی شان میخواست ملافه خیسم را جای کفن بردارد.	Magical Realism
32	"We stopped at Mushroom Springs. I gave her a small drink of water, not too much, and rinsed the vomit taste out of her mouth. Then I wiped the puke off my clothes and for some strange reason suddenly it was a perfect time, there at Mushroom Springs, to wonder whatever happened to the Zoot suit. Along with World War II and the Andrews Sisters, the Zoot suit had been very popular in the early 40s. I guess they were all just passing fads ".	"کنار چشمه سار قارچ ایستادیم. یک کم آب دادم بخورد؟ ف نه خیلی تا طعم قی از دهانش ببرد. بعد استفراغ روی لباس خودم را هم پاک کردم و ناگهان به دلیل عجیبی ، آنجا کنار چشمه سار قارچ ، بهترین وقت برای مرور کل ماجرای مبهوت کننده کت و شلوار زوت شد. مثل جنگ جهانی دوم و خواهران اندروز، کت و شلوار زوت هم از مسائل به شدت مورد علاقه مردم در اوایل دهه چهل	Metafiction

		بود. من فکر میکنم اینها همه فقط یک تب تند بود."	
33	I was up there all alone for three hours. It was my first time up there and my last, thank God. The attic was stuffed to the gills with stuff. Everything that's old in this world was up there. I spent most of my time just looking around.	سه ساعت تمام آنجا تنها بودم. خداروشکر ، اولین و آخرین باری بود که پام به آنجا می رسید. اتاق زیرشیروانی تا خرخره پر بود از خرت و پرت. هر چیز کهنه ای که در عالم پیدا شود آنجا پیدا می شد. بیشتر وقتم را فقط صرف گشت و تماشا کردم.	Maximalism
34	"In memory of Charley J. Langer, District Forest Ranger, Challis National Forest, Pilot Captain Bill Kelly and Co-Pilot Arthur A. Crofts, of the U. S. Army killed in an Airplane Crash April 5, 1943, near this point while searching for survivors of an Army Bomber Crew."	به یاد چارلی جی لنگر ، جنگلبان منطقه جنگل ملی چالیس خلبان بیل کلیو کمک خلبان ارتور ای کرافتس از ارتش آمریکا که در 5 آوریل 1943 در این حوالی و در حالیکه در جست و جوی خدمه بازمانده یک بمب افکن ارتش بودند در یک سانحه هوایی کشته شدند.	Minimalism
35	John Dillinger's body lay half in and half out of the sandbox, more toward the ladies than the gents. He was leaking blood like those capsules we used to use with oleomargarine, in those good old days when oleo was white like lard.	نعلش جان دیلینجر نصفی اش داخل محوطه ماسه بازی بود و نصفی اش بیرون، بیشتر متمایل به سمت خانمها تا آقایان. خونی که ازش می رفت مثل همان قرص هایی بود که با کره گیاهی می خوردیم.	Magical Realism
36	We read books like The Thief's Journal, Set This House on Fire The Naked Lunch, Krafft-Ebing. We read Krafft-Ebing aloud all the time as if he were Kraft dinner.	کتابهایی می خواندیم از قبیل دفتر خاطرات دزد، این خانه را به آتش بکش ، ناهار لخم ، و آثار کرافت ایبینگ. کتابهای کرافت ایبینگ را همیشه خدا با صدای بلند می خواندیم انگار که خوراک کرافت مان است (اشاره به آثار مشهور کرافت ایبینگ)	Intertextually
37	"No, I don't think Lewis would have understood it if the Missouri River had suddenly begun to look like a Deanna Durbin movie, like a chorus girl who wanted to go to college, " Trout Fishing in America said.	نه . فکر نمی کنم این برای لوئیس می تونست قابل هضم باشه که رود میسوری یکهو بشه شکل دینادربین ، شکل یه دختر گروه کر که دلش میخواست دانشسرا بره.	Magical Realism

38	<p>Saturday was the first day of autumn and there was a festival being held at the church of Saint Franci. It was a hot day and the Ferris wheel was turning in the air like a thermometer bent in a circle and given the grace of music .</p> <p>But all this goes back to another time, to when my daughter was conceived.</p>	<p>شنبه اول پاییز بود و در کلیسای سنت فرانسیس جشنواره ای برپا بود. روز داغی بود و چرخ و فلک در هوا می چرخید، مثل دماسنجی که به شکل دایره ای درآمده و ملاحظاتی موسیقایی پیدا کرده.</p> <p>اما این ها همه به دورانی دیگر تعلق دارند، دورانی که نطفه دخترم بسته شد.</p>	Temporal Distortion
39	<p>"Therefore, all things whatsoever ye would those men should do to you, do you even so to them . . . There will be no need for explosives," they said.</p> <p>America needs no other proof. The Red shadow of the Gandhian nonviolence Trojan horse has fallen across America, and San Francisco is its stable ".</p>	<p>"گفتند: (این سان ، هر آنچه شمایان بایسته بینید که آنان با شما کنند پس شمایان خود با آنان چنین کنید به مواد منفجره هیچ حاجت نیست)</p> <p>آمریکا شاهد دیگری نمی خواهد. سایه سرخ اسب تروای عدم خشونت گاندی وار بر سراسر آمریکا افتاده و سان فرانسیسکو اصطبل آن است (گرفتن ایده عدم خشونت از کتاب عدم خشونت اثر گاندی)</p>	Pastiche
40	<p>There were two Negro boys sitting behind me on the bus. They were talking about Chubby Checker and the Twist. They thought that Chubby Checker was only fifteen years old because he didn't have a mustache. Then they talked about some other guy who did the twist forty-four hours in a row until he saw George Washington crossing the Delaware.</p>	<p>تو اتویوس دوتا بچه سیاه پوست نشسته بودند پشت سرم. داشتند درباره چابی چکر و رقص توئیست حرف می زدند. فکر میکردند که چلی چکر فقط 15 سالش است چون سبیل ندارد. بعد درباره یکی دیگر حرف زدند که چهل و چهار ساعت بی وقفه توئیست رقصیده بود و آخر سر هم جرج واشنگتن را دیده بود که دلاور رد می شده.</p>	Maximalism
41	<p>I dreamt he was on the South Bend Tackle Company payroll, but of course, he was wearing different clothes and speaking with a different accent and possessor of a different childhood.</p>	<p>خواب دیدم لئوناردو داوینچی از حقوق بگیران شرکت وسایل سرخم جنوب است ، اما البته لباس های متفاوتی تنش بود و لهجه متفاوتی هم حرف می زد و کودکی متفاوتی را پشت سر گذاشته بود.</p>	Magical Realism
42	<p>You say that you want to bury your aunt with a Christmas tree in her\ coffin?</p>	<p>گفتین میخواین عمه تونو با یه درخت کریسمس تو تابوتش خاک کنین؟</p>	Magical Realism
43	<p>"But no animal up a tree can initiate a culture. " -"The Simian Basis of Human Mechanics," in Twilight of Man, by Earnest Albert Hooton.</p>	<p>اما هیچ حیوان درخت نشینی نمی تواند آغازگر فرهنگی باشد (اساس میمون آسای ساز و کارهای انسانی (در شامگاه انسان نوشته ارنست آلبرت هوتون (اشاره به نظریه</p>	Pastiche

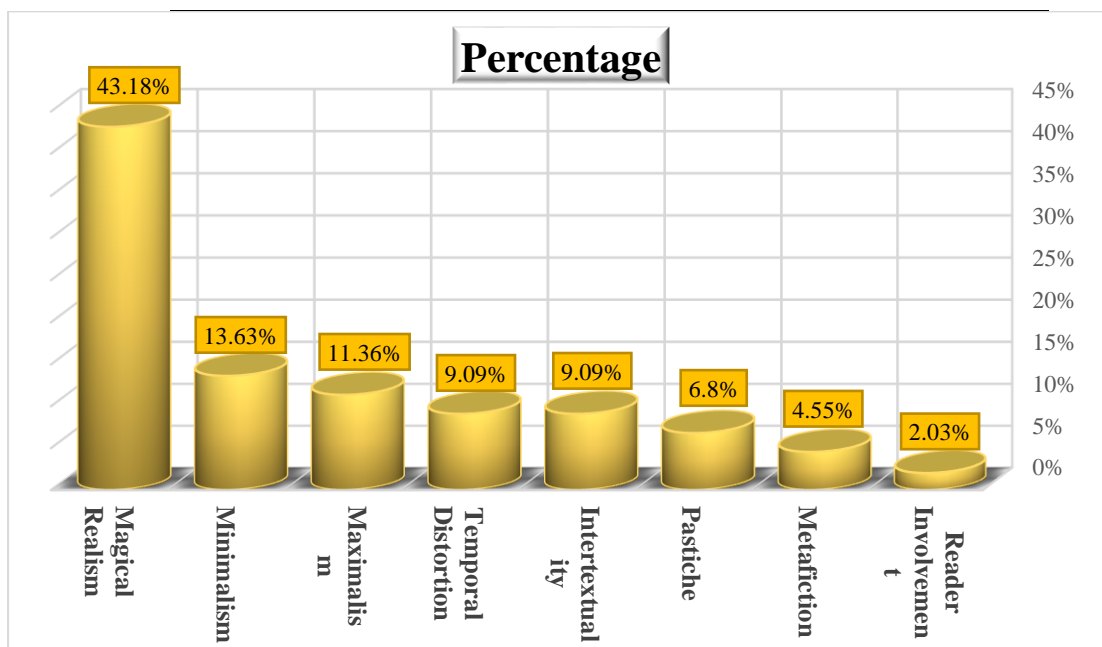
هوتون در مورد ریشه بشیریت
ویرخاستن بشیریت از میمون)

44	God bless you both. Love Mother and Nancy	خدا پشت و پناه هردوتان باشد تصدق شما مادر و نانی.	Minimalism
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Table 2

Frequency of Postmodernism Techniques

Techniques	Frequency	Percentage
Magical Realism	19	43.18%
Minimalism	6	13.63%
Maximalism	5	11.36%
Temporal Distortion	4	9.09%
Intertextuality	4	9.09%
Pastiche	3	6.80%
Metafiction	2	4.55%
Reader involvement	1	2.30%
Total	44	100%



Graph 1. Percentage of Postmodernism Techniques

According to graph 1, "Magical realism" technique applied in most of the parts by the translator. After that "Minimalism" and "Maximalism" techniques received the second and third rank in the table respectively. As it can be seen, "Temporal distortion" and "Intertextuality" techniques placed in the table with the same frequency. Then, "Pastiche" and "metafiction" techniques came in the table, and finally, "Reader Involvement" received the last rank with the lowest frequency and percentage.

DISCUSSION

The following techniques by Sheeba (2017) are examined in details;

Pastiche

Pastiche is a literary piece that imitates a famous literary work by another writer. This literary device is generally employed to imitate a piece of literary work light-heartedly, but in a respectful manner (Mambron, 2016). The term pastiche also applies to a literary work that is a broad mixture of things – such as themes, concepts, and characters – imitated from different literary works. For instance, many of the pastiche examples are in the form of detective novels that are written in the style of the original Sherlock Holmes stories. It features either Sherlock Holmes, or a different main character that is like him.

"Therefore, all things whatsoever ye would that men should do to you, do you even so to them .

. . There will be no need for explosives," they said.

America needs no other proof. The Red shadow of the Gandhian nonviolence Trojan horse has fallen across America, and San Francisco is its stable.

Obsolete is the mad rapist's legendary piece of candy. At this very moment, Communist agents are handing out Witness for trout fishing in America peace tracts to innocent children riding the cable cars".

گفتند: (این سان ، هر آنچه شمایان بایسته بینید که آنان با شما کنند پس شمایان خود با آنان چنین کنید به مواد منفجره هیچ حاجت نیست)

آمریکا شاهد دیگری نمی خواهد. سایه سرخ اسب تروای عدم خشونت گاندی وار بر سراسر آمریکا افتاده و سان فرانسیسکو اصطبل آن است.

آب نبات افسانه ای تجاوزگر هار دیگر خریداری ندارد. و در همین لحظه ، کارگران کمونیست دارند جزوه های تبلیغی شاهدان صلح قزل آلا در آمریکا را بین بچه های بیگناهی که سوار ماشین برقی ها شده اند ، پخش می کنند ."

Considering Pastiche in the above example, the idea of non-violence is imitated from Gandhi's non-violence book.

Intertextuality

Intertextuality in postmodern literature can be a reference or parallel to another literary work, an extended discussion of a work, or the adoption of a style. It is a literary device that creates an 'interrelationship between texts' and generates related understanding in separate works (Chaudhary, 2011).

"Later in the afternoon when the telephone booths began to grow dark at the edges, I punched out of the creek and went home. I had that hunchback trout for dinner. Wrapped in cornmeal and fried in butter, its hump tasted sweet as the kisses of Esmeralda".

"چند ساعتی که گذشت و هوای حاشیه باجه تلفن ها رو به تاریک شدن گذاشت، کنار نهر کارت زدم و رفتم خانه. قزلالای گوژپشت را برای شام درست کردم و خوردم. توی آرد ذرت خواباندمش و با کره سرخش کردم، قوزش طعم شیرینی داشت مثل بوسه های اسمرالدا"

According to the above example, the current writer used "The Hunchback of Notre Dame" written by Victor Hugo (1986) to reflect and influence an audience's interpretation of the text.

The novel has been described as a key text in French literature and has been adapted for film over a dozen times, as well as numerous television and stage adaptations. Also, *Esmeralda* is the Gypsy and French girl with fictional character in Victor Hugo's novel that attracts men with her dance.

Metafiction

Metafiction is a form of fiction that emphasizes its own constructedness in a way that continually reminds readers to be aware that they are reading or viewing a fictional work. The narrator of a metafictional work will call attention to the writing process itself (Chaudhary, 2011). The reader is never to forget that what she is reading is constructed--not natural, not "real." She is never to get "lost"

in the story. Explicit use of metafictional technique stems from the modernist questioning of consciousness and 'reality.' Attempting to defend twentieth century metafiction, theorists link metafictional technique to older literary works.

"We stopped at Mushroom Springs. I gave her a small drink of water, not too much, and rinsed the vomit taste out of her mouth. Then I wiped the puke off my clothes and for some strange reason suddenly it was a perfect time, there at Mushroom Springs, to wonder whatever happened to the Zoot suit. Along with World War II and the Andrews Sisters, the Zoot suit had been very popular in the early 40s. I guess they were all just passing fads".

"کنار چشمه سار قارچ ایستادیم. یک کم آب دادم بخورد، نه خیلی، تا طعم قی از دهانش ببرد. بعد استفراغ روی لباس خودم را هم پاک کردم و ناگهان به دلیل عجیبی، آنجا کنار چشمه سار قارچ، بهترین وقت برای مرور کل ماجرای مبهوت کننده کت و شلوار زوت شد. مثل جنگ جهانی دوم و خواهران اندروز، کت و شلوار زوت هم از مسائل به شدت مورد علاقه مردم در اوایل دهه چهل بود. من فکر میکنم اینها همه فقط یک تب تند بود."

In this part, the writer implies explicitly that this is a story and just passing fads and the world of external facts no longer exists, but what it is, is a collection of temporary structures and tricks. It is a self-consciousness, self-reference, and the foregrounding of a text's status as a fictional construct, which all contribute to a blurring of the fictional world and reality,

Temporal Distortion

A temporal distortion is a warp or fracture in the space-time continuum, which can oftentimes be associated with the phenomenon of time travel, but also capable of destroying a starship if they were too strong. Temporal distortions can often be detected via tachyon particles, which are created as a side effect.

"Saturday was the first day of autumn and there was a festival being held at the church of Saint Francis. It was a hot day and the Ferris wheel was turning in the air like a thermometer bent in a circle and given the grace of music.

But all this goes back to another time, to when my daughter was conceived".

A friend was sleeping in another room. In retrospect I hope we didn't wake him up,

"شنبه اول پاییز بود و در کلیسای سنت فرانسیس جشنواره ای برپا بود. روز داغی بود و چرخ و فلک در هوا می چرخید، مثل دماسنجی که به شکل دایره ای درآمده و ملاحظاتی موسیقایی پیدا کرده.

اما این ها همه به دورانی دیگر تعلق دارند، دورانی که نطفه دخترم بسته شد."

دوستی در اتاق کناری خواب بود. حالا که فکرش را می کنم امیدوارم او را از خواب بیدار نکرده باشم.

The writer tried to travel in time in the perception of actions and events and in everyday life, actions and sensory events occur in complex sequences.

Minimalism

Literary minimalism is considered a critical realist reaction to the excesses of postmodernism. It began in the United States in the Eighties and received critical sanction with Granta issue in which some of the minimalist

authors were published and which enjoyed a wide array of critical response. In both positive and negative ways, minimalism has been associated with a smallness of vision and smallness of execution and with the "reflection of the fragmentary and alienated condition of the twentieth-century self". It focuses on defining a small literary world.

"On some of the graves were fruit jars and tin cans with wilted flowers in them:

Sacred

To the Memory

of John Talbot

Who at the Age of Eighteen

Had His Ass Shot Off In a Honky-Tonk

November 1, 1936

This Mayonnaise Jar

With Wilted Flowers In It

Was Left Here Six Months Ago By His Sister

Who Is In

The Crazy Place Now."

"سر بعضی از قبرها گل های پلاستیک ای تو شیشه ها و قوطی های کمپوت و کنسرو گذاشته بودند:

با احترام

به یاد

جان تالبوت

که در هیجده سالگی

اول نوامبر 1936

در یک کاباره

ماتحتش را کلوله برد

این شیشه مایونز

با گل های پلاستیک تو ش را

شش ماه قبل

خواهرش اینجا گذاشت

که در حال حاضر در درالمجانین است"

In this example, the writer has personified with just a few lines on a tombstone and he did not pay attention to the margins.

Maximalism

Dubbed maximalism by some critics, the sprawling canvas and fragmented narrative of such writers as Dave Eggers has generated controversy on the "purpose" of a novel as narrative and the standards by which it should be judged. Where minimalism is all about making things neat, tidy, and low key, maximalism goes against the grain by embracing excess and for many postmodernists, maximalism is where it's at. Where minimalism relied on brevity and readers' imagination, many maximalist tomes are focusing more on their messages at the perceived compromising of the story.

"All right, " he said. "I'll consider trout fishing in America to have come to an end. Agreed?"

"Agreed. "

"Agreed?"

"Agreed. "

"Blink, blink. "

آقای مدیر گفت: خیلی خب من بازی صید قزل الا در آمریکا

را تموم شده می دونم. قبول؟

قبول

قبول؟

قبول

پلک. پلک

You can see that the writer denotes the story that is unusually long and complex, digressive in style, and make use of a wide array of literary devices and techniques.

Magical Realism

Literary work marked by the use of still, sharply defined, smoothly painted images of figures and objects depicted in a surrealistic manner. The themes and subjects are often imaginary, somewhat outlandish and fantastic and with a certain dream-like quality. Magical realism as a mode, style and politics widened its latitude in a world characterized by alteration, enduring change and uncertainty. This literary mode being a unique mix of discursive heterogeneity succeeded in capturing reality in alternate ways and from multiple perspectives.

"I thought this over and said all right. I didn't want any more kids for a long time. The green slime and dead fish were all about our bodies.

I remember a dead fish floated under her neck.

I waited for it to come up on the other side, and it came up on the other side.

Worsewick was nothing fancy.

Then I came, and just cleared her in a split second like an airplane in the movies, pulling out of a nosedive and sailing over the roof of a school."

I saw a dead fish coming forward. "His wool was as hard as iron."

"فکری کردم و گفتم باشد. حالا حالاها بچه نمی خواستم.

لجن سبز و ماهی مرده همه جا دورمان را گرفته بودند. ماهی

مرده ای را یاد می‌آید که زیر گردن او شناور بود. صبر کردم
برود آن طرف و رفت آن طرف.
و ورسویک اصلاً جای هوس انگیزی نبود.
ماهی مرده ای را دیدم که جلو آمد. پشم هایش عین آهن
سفت و سخت بود."

While realism premises itself on empirically verifiable evidences, magical realism integrates conflicting perceptions and realistic elements in a magical atmosphere. In this part of the book, the writer described a dead fish that do physical action and it is not real in reality. This example provides the writers latitude to disclose ideas that would remain undisclosed in realistic fiction as the indeterminate and indefinable events are empirically unverifiable in magical realism.

Reader involvement

This technique is often through direct address to the reader and the open acknowledgment of the fictional nature of the events being described.

"The cover for Trout Fishing in America is a photograph taken late in the afternoon, a photograph of the Benjamin Franklin statue in San Francisco's Washington Square.

In the background is a tall cypress tree, almost dark like a room. Adlai Stevenson spoke under the tree in 1956, before a crowd of 40, 000 people."

"جلد صید قزل‌آلا در آمریکا عکسی است که نزدیک
غروب گرفته شده، عکسی از مجسمه بنجامین فرانکلین در
میدان واشنگتن در سان فراسیسکو.

در پس زمینه درخت سرو بندی است تقریباً تیره و تاریک
مثل یک اتاق. زیر همین درخت بود که ادلی استیونسون سال
1956 در حضور جمعیتی 40000 نفره ایراد سخن کرد."

In this part, the writer has explained the cover of this book for the readers and tried to communicate with them. Unfortunately, there is just one example of this technique in this book and the writer has not tried to use this technique in other parts of this book.

The above eight elements of postmodernism concerned both the selection of the text to be translated and the translation method to be employed in TL. Richard Brautigan "Trout Fishing in America" with its Persian translation examined and analyzed according to the mentioned model and the proposed research questions can be answered.

1. What techniques have been applied for translating postmodernism fictional text by Iranian translator?

As the related table displayed, the translator applied "magical realism" technique more than other ones, as most of the majority cases of translation text belonged to this technique (19 items). Thus, with a close consideration, a major difference is observable in using "magical realism" technique with the rest ones (43.18%). Furthermore, as the analysis of the selected text indicated, other techniques found in the translation with difference just in one or two cases. Among all, "minimalism" followed by "maximalism" postmodernism techniques employed by the translator in 6 (13.63%) and 5 (11.36%) cases respectively. Further, two of the techniques labeled as "Temporal Distortion"

and “Intertextuality” were used with the same extent, 4 items in each (9.09). Then, “pastiche” identified in 3 (6.80%) cases, and “metafiction” came in 2 (4.55%) items. Finally, “reader involvement” received the last rank which found just in a case (2.30%). Accordingly, “magical realism” technique has been applied more than other postmodernism techniques which is identified as the most frequent technique, and “reader involvement” technique has been used less than the other ones which is recognized as the least frequent one in translating postmodernism fictional text.

2. *To what extent the Persian translation of fictional text considered postmodernism principles?*

In various postmodern writings linguistic signs do not have permanent, objective meanings, the signifier-signified relation is arbitrary and unstable, all is indeterminate. Meanings and significations are endlessly deferred. Texts do not have fixed meanings; each reader interprets a text in a way determined by that reader's own politico-socio-cognitive background. Like everyone else, readers and writers do not have a solid subjectivity. In this translation, the translator has been able to convey many illusory and imaginary sentences and help the audience to understand the meaning of the text by writing a footnote. The translator has also tried to approach the source language and make the audience realize that these are the imaginations of an American person.

3. *What are the main problems of translating postmodernism fictional text?*

In Khomeriki's (2019) view, translation of postmodern texts is a difficult task because, firstly, it means that the translator must identify the texts with which the source text creates an intertextual dialogue. On the other hand, the translator must find adequate techniques for transferring the dialogues in the translation in a proper way. Most people assume that if a person speaks two or more languages well, he or she should be able to translate with ease, but this is not always the case. Actually, proper understanding and rendering of a text is more likely to be a problem of cultural diversity than that of linguistic differences. Nida (1981) argued that difficulties arising out of differences of cultures constitute the most serious problem for translators and have produced the most far-reaching misunderstandings among readers. If the translator fails to take into account these linguistic differences, their work may suggest disrespect to the target language and culture. Unfortunately, in the mentioned translated text, the translator had to omit these cultural differences like the following sentences;

“My sperm came out into the water, unaccustomed to the light, and instantly it became a misty, stringy kind of thing and swirled out like a falling star, and I saw a dead fish come forward and float into my sperm, bending it in the middle. His eyes were stiff like iron”.

Additionally, most of the time, the translator just transferred the sentences in to target text and finding the exact meaning of the sentences are very hard for the reader in Persian. Findings of this paper are in line with what Khomeriki (2019) achieved in examining the distinctive characteristics of postmodern texts. He highlighted the problems of translating postmodern texts as identification of intertextual links by the translator and methods of transferring them in translation text. Also, results of the current study support findings of a study by Parham (2015), as she claimed postmodernism is a wide-ranging cultural movement that crept into various fields of art and humanities and is believed to have influenced translations studies as well. However, the results are not supported Dolaykaya's (2017) findings who referred to the concept of character as a problematic term in postmodern fiction since postmodern texts overtly subvert and transgress the conventions of characterization in the novels of previous ages.

CONCLUSION AND IMPLICATIONS

Very little work has been done on evaluating postmodernism texts, and the researchers made an attempt to do an all-inclusive study on the techniques and principles of postmodern fictional translation by Iranian translators. But, no doubt, much work is to be done in future. Evaluating translation of the fictional text revealed that all the techniques of postmodernism proposed by Sheeba (2017) included Pastiche, Intertextuality, Metafiction,

Temporal Distortion, Minimalism, Maximalism, Magical Realism, and Reader involvement were applied by the Iranian translator. Among all, "magical realism" has been applied more than other techniques, but "reader involvement" has been used less than other ones in rendering translation. Analyzing such text indicated that Iranian translator concentrated on the impossible or unrealistic events without clearly defining what is factual or what is fictional. However, the translator did not have much direct address to the reader and the open acknowledgement of the fictional nature of the events being described. Also, he did not try a lot to make readers aware of the fictional nature of the very fiction they are reading. Moreover, it is worthy to note that in this translation, the translator has been able to convey many illusory and imaginary sentences and help the audience to understand the meaning of the text by writing a footnote. He has also tried to approach the source language and make the audience realize that these are the imaginations of an American person.

In terms of the main problems in translating postmodernism fictional text, unfortunately, the translator has to omit many cultural differences which is the most serious problem for a translator that can produce the most far-reaching misunderstandings among readers. Also, in most cases the translator just transferred the sentences in to target text, and finding the exact meaning of the sentences are very hard for the reader in Persian. Findings of the study indicated the ability of the translator in highlighting illusory and imaginary phrases to assist the reader in understanding such

imaginative items. It seems that postmodernism features manifest themselves at extra-sentential level and were less transferred intact in the translation process.

Trying to come up with reliable criteria upon which translation quality can be assessed and evaluated, scholars and translation theorists should suggest various standards and principles in translating such a text, each based on or inspired by a certain translation theory. The thesis reviewed a major or noteworthy translation theory for evaluating techniques of postmodernism fictional translation that can be employed to fulfill the purpose of the research and considered the nature of the ST. More importantly, this work has presented the concluding statements and the study implications concerning the validity of the postmodernism translation techniques.

Literary translators are advised to pay more attention to the translation of postmodernism texts while translating, so that they can produce a comprehensible and communicative translation for the target readers. This study can provide guidelines for translators about the main problems of postmodernism fictional translation, in this respect the interested individuals can get informed about the characteristics and nature of postmodernism fictional texts and the constraints of their translation along with the approaches and strategies applicable in facing this task. The present work can also be beneficial in academic and educational area as it can provide the teachers and lecturers with helpful implications. Awareness of the complexities

translation of such text as postmodernism, and the approaches and the strategies taken by translators to face them can help the trainees to get a clear perspective about the issue and make wise decisions. In order to achieve equivalent effect and to obtain the better result in the task of fiction translation, it is beneficial to have some special trainings and instructions for interested translators of postmodernism fictional text. This can be beneficial for translators of this field to be aware of the existing strategies rendered by different scholars. It is hoped that this study will be a starting point for research on the period of postmodernism issues involved fictional text from English into Persian in order to help the individuals interested in the practice and work on this type of text.

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