



Generic Analysis of Literary Translation: A Case Study of Contemporary English Short Stories

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Abstract

Translation of a literary text is a difficult task, for understanding literature requires knowledge of various linguistic levels of a literary text in addition to strategies and methods of translation. To this should still be added cognitive-based translation training which helps practitioners preserve the aesthetic aspects of a literary text. Focusing on short story as a genre with both oral and written literary features, the researchers have attempted here to clarify the position of a literary text on the one hand, and the intricacies of its translation on the second. The body of discussion generally captures five distinct levels of analysis, i.e. the linguistic level, the literary level, the symbols-in-art level, the cognitive level, and the level of analyzing the relationship between literary language, semiosis, cognition, and creativity (the art-symbol level), and the features pertaining to each level, which draw the route-map of translation. In addition, translation is also seen as a tool, among other factors, for introducing the short story genre into Persian literature.

Keywords: Generic study, Literary text, Levels of translation

INTRODUCTION

The body of literature on translation, as a special course of study, is so heavy and entailed in various directions of specialization that one can hardly think of any subject which has not been dealt with in a way or another. The same is also true of literature as the artistic, or poetic in Jakobson's terminology, expression of human mind, in that much effort has already been exerted to classification of literary creations into different types,

namely genres. Yet, neither of the two disciplines has been competent enough as to leave no queries for further investigations. One strong cause of such incapability could be seen in the essence of the theories and frameworks, simply because each theory approaches the subject differently through shedding light on one aspect, and necessarily ignoring the others. Thus, it is always wise to see all theories in complementary status if a complete understanding of language faculty is desired.

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Translation exists as a desirable stay against monotonous rhythm of ordinary language, which mechanizes conceptualization in form of coded meanings; insofar as it brings to the fore the challenge of reconceptualizing what has already been conceptualized in a different mind, and perhaps for a different purpose. Literature in this sense is also a break through as it always challenges the automated language for purposes other than ordinary. Such an affinity perhaps urges the need for awareness at different levels for translators of literature. Studies (Barnstone, 1995; Madkour, 2016; Nurmi, 2016; Parrish, 2006; Rojo, 2015; Schwieter, & Ferreira, 2014; Shreve, & Angelone, 2010) indicated the way translators of the art, more than other practitioners, contribute to the development of translation, making the unknown message of the source text known in the target language. Firstly, a literary translator needs to master all formal levels of artistic language, i.e. phonetic/ phonological, prosodic, morphological, syntactic, and semantic. Secondly, the translator requires acquaintance with the literary level of language, the so-called literary devices and techniques appreciated by the artist in weaving the warp and woof of the literary text. Thirdly, s/he is in need of knowing the way such linguistic elements turn to be the symbols in art. (Gargesh, 1991) Fourthly, the practitioner of translation should be trained in cognitive abilities as to distinguish the delicate aesthetic aspects of the work of art. And fifthly, translator should see in one place the working of linguistic, literary, semiotic and cognitive factors; in other words, how the artistic symbols turn into art symbol. (Gargesh, 1991)

LITERARY WORK

What creates work of literature is primarily a purposeful combination of linguistic elements into a text. The purpose is also definable into 'foregrounding' (Jakobson, 1960) which is worked out through various textual and contextual devices. Short story, an almost new genre originated from the informal oral traditions, revealed to writers their capacity to write short fiction.

People all around the world have always had interest in story-telling as a favorite pastime; thus it is safe to refer to anecdotes, parables, fables, ballads, sketches and tales as some forerunners to the short story. In fact in the early to mid-19th century, Hawthorne, Poe, Turgenev and Chekhov-among others- were capable of writing classics and timeless short stories; thus paved way to the recognition of short story as a genre of its own right. Edgar Allen Poe, the "father" of the American short story, who set up the first guidelines for the short story, believed that a short story should be able to produce a certain unique effect, have brevity and read in 'one sitting', have unity, have intensity, begin with the first sentence, i.e., not spend too long on background, setting, introduction of characters, etc. In the Iranian scenario, we see Sadegh Chubak, Jalal Al-e Ahmad, and Ahmad Mahmud as followers of Chekhov's tradition, and GholamHoseinSa'edi and Bahram Sadeghi as successors of Poe's traditions. Mention should also be made of Hushang Golshiri and Sadegh Hedayat who stepped in to both traditions.

But the situation in the last two decades, especially since the mid-90's onward, is slightly different. A glance at recent Iranian fiction (including novels) shows a tendency toward the Chekhov tradition and a gradual fade in influence of Poe's. There is nothing necessarily good or bad about this, but this tendency would have been an advantage if a new version of Chekhovian narrative had been formed; one that included technical transformations and a creative implementation to produce a new voice in Iranian short stories. Such a transformation did not happen, and instead of the creative writing of the Chekhov tradition, as Hemingway, Salinger, and John Cheever incorporated, we are trapped in a naive and simple Chekhovism that is limited to "appropriate" and "well-made" stories and has added nothing to this flourishing tradition. (Ahmadi Arian, 2014:34)

The focal point in such presentation here is the degree of generic connection between short stories of English and of Persian styles to serve

our purpose, such that it confirms to the layering of our analysis into five divisions of linguistic, literary, symbol-in-art, cognitive and art-symbol levels. This layered analysis would hopefully reveal the degree of dependency of the latter to the former style (KarimiBehbahani&NaserKhaki, 2013). No doubt, translation has played a significant role in introducing and somewhat developing this genre in Iran. Yet as Bassnett (2002) states translatability is connected to human experience in spite of the fact that the basic units of two languages are not always comparable, and that communication can be achieved when the author's message is understood even in a situation different from the original text.

The selection of writers in this study includes Washington Irving, Nathaniel Hawthorne, Edgar Allan Poe, Robert Louis Stevenson, O. Henry, Ernest Hemingway, D. H. Lawrence and Anton Chekhov in the 19th century and Ambrose Bierce, Jenny Ashworth, Sandra Cisneros, Judy Astley, Robert Olen Butler, Tobias Wolff, George Saunders, Jennifer Egan, Lorrie Moore, Joe Meno and Junot Diaz in the recent stage of the 21st-century short stories. The selection also captures various styles for more clarification.

Linguistic level

At this level, the stylistics of texts would all be marked, a reference to Newmark's (1988) 'text-centered structural' approach. To this end, the phonetic/phonological, morphological/lexical, syntactic and semantic intricacies of the text should be analyzed by translators. This of course is not without the precaution for the supremacy of one component over another in any created work as these building blocks of any text directly determine the genres and styles; the prominence of metaphor over metonymy, of substitution over distribution, of deviation (poetism in Mukarovsky's views) over standardization, and of defamiliarization (foregrounding) over automatization from poetry to prose are just some pivotal aspects of the difference highlighted in two oppo-

site extremes.

Unless the literary text is known as the poetic prose, the phonetic / phonological, i.e. prosodic aspects do not play a significant role. Neither English, nor Persian¹ short stories have ever marked such a feature in their history. Morphology, but, is of great significance - majorly consists of vividly descriptive adjectives and compounds of different types which are almost of equal balance between quantifying and qualifying attributes to create the figurative language. Coinage, although not as much active as it is in poetry, is seen here at times for saving words count and creating new colored meanings.

Syntactic structures are long and much committed to punctuation- dashes, exclamation marks, semicolons, and commas. The compound-complex sentences mostly contain embedded clauses of adjectival and adverbial type. Adjective clauses are both defining and non-defining, most of which are shortened through dropping both the subject and the verb, or dropping the subject and changing the verb into ing-forms. Also observable is the instance of repetitions of both phrases and clauses, or simple sentences. Next point is the tense shift mostly between present and past, and in constant exchange of simple, progressive and perfective moods. Also considerable is the use of first and third, and in rare cases a second person narrator.

The semantically charged significant features are personification of non-human elements, the metonymic use of some words, examples of ellipsis, instances of semantic linkage between disparate items in the same phrase, and finally, the predominance of a single color tone over the multi-color tones of characters and atmospheres.

Literary level

The literary level of the literature language in general, and short story genre in specific, pertains to the features intervening between an ordinary language and the work of art. It is where the linguistic mechanism of language functions literari-

1. Sa'di's Golestan in the 8th century A.H. contains short narratives of poetic prose genre; yet they are not considered as examples of short stories in Persian literature.

ly. The object of inquiry at this level is thus the recognition of tone and figurative language in coloring a piece of writing, directing it towards a predetermined subject (theme) by creating a series of actions (plot) through a purposeful position (point of view); therefore moving towards creation of genre. The specialty of genre would then be dependent on its structure. The narrative structure of short story, as it is the case here, revolves around 'orientation' (exposition), 'complication' (rising action, crises, conflict), and 'resolution' (climax, falling action, denouement). Orientation presents who, when, where and what; introduces complication or problem, and focuses reader's attention and engages their interest. The rising action presents a series of crisis points. Resolution resolves the complication. Potential aims of a short story could be 'suspense', 'conflict', 'mystery' or even 'an emotional impact'. Characters in action provide insight into the world, life, truth, justice or reality. Conflict, as an essential element in every short story, rises in man against man, against society, against his environment/nature, or even against himself. This may be a physical or psychological, but whatever it is, the conflict propels the story on to its final solution.

Symbols-in-art level

This level of analysis requires us to 'view the functions of each of the significant style features' (Gargesh, 1990: 191) isolated at the 'linguistic level' and 'literary level'. The phonetic/phonological component reveals no significant pattern towards creating any literary effect mentioned above. However, the analysis of the morphological/lexical component reveals some significant facts. Firstly, the descriptive adjectives, along with compounds and coinages set the 'orientation' of the story insofar as they build up characters' who, what they think, how they look and what their thoughts, feelings, doubts, fears and hopes are. Secondly, the setting in the story is built up through descriptions of landscape, scenery, buildings, seasons and weather. Thirdly and more generally, the symbolism, tone of writer, attitudes mostly of binary oppositions shared

between protagonist and antagonist characters, and dramatic irony are all resulted from both syntagmatic (metonymic) and paradigmatic (metaphorical) exposition of the story.

The syntactic level of analysis also reveals some significant features. Firstly, punctuation in its ability to make a point properly used to allow the reader to feel the full effect the sentence was supposed to have. Secondly, the long sentences help create a highly picturesque setting as it involves the place and time of the incidents in the story. The location, the social environment, and period of history form an essential element in the short story. Within this setting, which is made by the use of mostly matrix clauses containing subordinates of qualifying and quantifying degrees along with adjuncts, characters may move, initiating some action within the text. Thirdly, the person used as narrator who knows everything about the characters. A limited omniscient narrator is an all knowing about one character through whose eyes and thoughts the story is filtered. In a first person narration, s/he can only report what s/he sees, hears or is told by others. S/he only has insight into the thoughts or motives of the characters if they have been told or overheard. First person major is a character who either tells his own story or one in which he is one of the participants; whereas, a first person minor is a character who is a minor one, observing and reporting the life of the story's main character. The third person narrator also overtones the secrecy of the atmosphere inasmuch as the second person enlivens a dramatic sense in the story.

Cognitive level

The cognitive level of analysis, although partially at work in the last two levels of analysis mentioned above, concerns us- more specifically here- with how are our values challenged or endorsed, encouraging us to respond to a particular issue; how reader positioned to agree with / support / endorse writer's ideas / theme. How language used to position reader; how writer challenges our values and attitudes; how writer endorses values and attitudes. The cognitive theory

(Lakoff, 1987) is based on some general assumptions: language is part of the general cognitive apparatus; it reflects the structure and functioning of cognitive models and conceptualization. Cognitive models, in turn, are embodied, i.e. they are based either directly or indirectly on bodily or social experience. This provides, as Lakoff (1987, 154) emphasizes, a non-arbitrary link between cognition and experience, but it does not mean that conceptualizations are necessarily predictable from experience. Rather, they can be shown to be motivated along systematic lines based on embodied cognitive models. This approach suggests that we perceive and make sense of the world in terms of cognitive processes, i.e. it means a total break with objectivism and with the autonomy of language.

Lakoff (1987, 68) proposes that our knowledge is organized by means of Idealized Cognitive Models (ICMs). He draws for this theory on Fillmore's frame semantics, Lakoff/Johnson's theory of metaphor and metonymy, Langacker's cognitive grammar, as well as Fauconnier's theory of mental spaces. Lakoff's concept of ICMs is designed to provide reference models for concepts relative to which they can be made meaningful. For instance, the days of the week can only be understood relative to a complex cognitive model which understands TIME as defined by the movement of the sun, differentiating day and night, and puts the days in a linear sequence, the week. This model, Lakoff maintains, is idealized in that it imposes a cognitive structure on 'nature', and such models can be culture specific. Therefore, the realization of aesthetic aspects of the art work necessarily involves the cultural system in which it is created. The aesthetic symbol is viewed as an open-ended entity which makes possible different 'actualizations' of the art work. It is conceived to be the actualized and the articulated variant of the art work.

The relationship between the two is analogical to the relationship existing between a phoneme and its allophones. The text as a phoneme is a cluster of meaningful poetic features which are specified

and actualized differently by different readers (Gargesh, 1991: 195)

Art-symbol level

At this level the individual features/symbols fall into a united pattern. They are no longer isolated symbols but form part of the whole text. 'The text is now transformed into an art symbol which is autonomous in form and expressive in function'. (Gargesh, 1991: 192)

The conventionally 'characterized' lexicon functions to create the real-world actors/experiencers, mostly in two different strategies on the concrete nouns: either [+ Human] attributes would be given to [-Animate] nouns, or [- Human] attributes would be given to [+ Animate] nouns. There is, thus, transference of qualities suggestive of inanimate objects to human beings and vice-versa.

The syntactic texture, with all its repetitions and violations of the selectional restrictions, would help the setting construct some feeling in the reader in relation to place, character, time and action. WHERE: place specific (classroom); place general (Ireland); WHEN: time specific (midnight); time general or era (nineteenth century); WHO: the characters who may be introduced; WHAT: some action may be established providing direction for the text to move in; ATMOSPHERE: the mood or feeling created in the reader in relation to some aspect of setting. EMOTIONAL LANDSCAPE: often the setting of a story acts as an emotional landscape. What this means is that the setting may mirror (or may directly contrast, to highlight) the main character's emotional state. As such the setting embodies feelings the readers may attach to the character (John Watson). The violation of selectional restrictions would present the personification of inanimate objects signifying thereby the inanity of human experience.

TRANSLATION WORK

It was almost the most difficult task to make decisions on what writers to choose first, and what works of those writers next. The third difficulty was still the scope of contemporary writers in

that the figures in short story genre were both large in number, and of considerable significance in at least one aspect. Another consideration was the non-English writers of specific position in this genre who either wrote in English, as Anton Chekhov, or did write in their mother tongue, but inspired quite a few other artists - Honore de Balzac for instance. The last century definitely witnessed many great writers of short story for almost all classes of society and styles; namely dramatic, tragic, detective, romance, etc. Washington Irving, Ernest Hemingway, D. H. Lawrence, Nathaniel Hawthorne, Edgar Allen Poe, Robert Louis Stevenson, O. Henry, Anton Chekhov, Ambrose Bierce, Sandra Cisneros, Jenny Ashworth, Judy Astley, Robert Olen Butler,

bias Wolff, George Saunders, Jennifer Egan, Lorrie Moore, Joe Meno and Junot Diaz are the ones selected to meet the requirements to some extent.

The selection of the works was also limited to the availability of the Persian translation. This seemingly limitation was somewhat informative for two major reasons: firstly, it shows the awareness of Iranian translators of, or at least their line of interest in the masterpieces of short stories in English literature; and secondly, it clarifies the position of this literature in the Persian short stories through examining the literary trace of these works in the Persian writings. They are listed in the table below. The writers marked by [*] do not have any works translated into Persian.

No	Writer	Work	Persian Translator
1	Edgar Allen Poe	a. The Mask of The Red Death	KavehBasmenji
		b. The Black Cat	Mehdi Qabraee
2	Anton Chekhov	a. The Lion and The Sun	Karim Keshavarz
		b. The Bet	Karim Keshavarz
		c. The Kiss	Reza Barmaki
3	Nathaniel Hawthorn	The Great Stone Face	Yousef Qanbar
4	D. H. Lawrence	a. The Last Laugh	Saeed Saeedpour
		b. The Rocking Horse Winner	Ali Khazaefar
5	Robert Luis Stevenson	Island Night's Entertainment	SamanPashaee
6	Washington Irving	Rip Van Winkle	Abbas QasemzadehAqdam
7	O. Henry	Tragedy in Harlem	Mohd. Reza Bahari
8	Ambrose Bierce	The Devil's Dictionary	RaziHirmand
9	Ernest Hemingway	A Day's Wait	PooyaArjmand
10	Sandra Cisneros	Eleven	Ali Gooya
*11	Jenn Ashworth	Some Girls Are Bigger Than Others	Not translated
*12	Judy Astley	A Merry Mistletoe Wedding	Not translated
*13	Robert Olen Butler	A Good Scent From A Strange Mountain (collection of short stories)	Not translated
*14	Tobias Wolff	The Barrack's Thief	Not translated
*15	George Saunders	Tenth of December (collection of short stories)	Not translated
*16	Jennifer Egan	The Best American Short Stories	Not translated
*17	Lorrie Moore	Foes	Not translated
*18	Joe Meno	Tender As Hellfire (collection of short stories)	Not translated
*19	Junot Diaz	Miss Lora	Not translated

Examples in support of each point of discussion are coded by 'Source [S]' plus its number in the table; thus 'S1a' reads as E. Allen Poe's 'The Mask of The Red Death'. Translations are tran-

scribed and followed by English formal translation. To avoid over-lengthening of the article, only one example is given for each point.

Rules of translation

In the light of what has been presented above, translation is seen here as an attempt to reorganize the source text into the target text, having in mind all the levels of structure which are active in different equalities of various genres. This knowledge of text, in general, has brought about various strategies for translators. They should then be aware that diverse genres of literature require different translation strategies. Some studies (Baker, 2011; Gee & Handford, 2013; Landers, 2001; Parrish, 2006; Stubbs, 2001) exemplified the way discourse prosody calls for distinctive skills, knowledge, and mental abilities to help translators understand the syntactical components of the literary works, and the implied meanings. Besides other elements, metaphors are also an important feature of literary style, and translating them needs some specific strategies to be applied. Research (Baker, 2005; Bransford, Brown & Cocking, 2000; Chanda, 2012; Dean, 2010; Newmark, 1988; Parrish, 2006; Schaffner, 2004; Shi, 2014) presented some discussions on the implications of the cognitive approach, strategy of domestication or foreignization when translating metaphors. Venuti (2012) investigated cultural problems in translation – what we see here above all intricacies for aesthetic appreciation at cognitive level- and showed how effective translation strategies helped in solving such problems in a way that influenced the meaning of the target text. Waldau (2010), next to Newmark (1988) are the works in which metaphors are classified into different classes of structural or conceptual metaphors, and orientational or ontological metaphors in the former, and cliché, stock, recent, adapted, and original metaphors in the latter. Newmark proposed seven procedures for translating metaphors: reproducing the same image in the target language, replacing the image in the source language with a standard target language image, with no conflict with cultural issues, converting the metaphor into a simile while retaining the image, translating a metaphor or simile by simile plus sense, converting a metaphor to sense, using the same metaphor combined

with sense, in order to enforce the image, and finally allowing the deletion of the metaphor, when it is redundant. Newmark (1988) also noted that translating novels and short stories requires identification of two significant concepts, namely 'leitmotifs' and the author's 'key' words.

'Leitmotifs' are peculiar to a short story for characterizing a character or a situation. For example, 'descriptive leitmotifs' were used in romantic short stories. Allen Poe used leitmotifs to tag the behaviors of some characters. The authors' key words are important to convey connotations. Literary texts also have cultural 'flavors' and as Enani (2000) stated, "the degree of cultural transformation is in fact necessary" (p.52); therefore, literary translation requires continual adjustments, using strategies such as omission, addition, substitutions, attenuations or replacements, modulation, replacement, naturalization, to achieve a high quality of translation. Lefevre (1992) pointed out that in a comparative literature context, translators need to understand the cultural status of the source text so as to look for relevant analogies in the target literature. Therefore, translators need to use the manipulation strategy, i.e. rewriting the message of the source text.

The term 'manipulation' is used to define changes which can be comprehended in the target text if compared to the source text. A general distinction needs to be made between 'obligatory' and 'optional' shifts. The former emerges due to the distinction between the two linguistic systems included, whereas the latter is introduced by the translator owing to ideological, cultural or stylistic considerations. (DUKATE, 2007)

The various forms of the shifts in translation, as mentioned above, could still be viewed through the external guidance in three sections: 1) ideology-and-culture-induced manipulation which might result in omissions, additions, substitutions, and replacements; 2) psychology-induced manipulation which might be manifested as explication, and normalization (standardization); and 3) ignorance-induced manipulation that might result in language mistakes, wrong translations, factual mistakes, false, unintentional inter-

pretations (difficult to tell whether the interpretation is intentional or unintentional). (DUKATE, 2007)

Linguistic features

In no translation work, as examined here, exists a considerable instance of poetic sense other than the rhythm of speech. However, the qualitative aspect of rhythm in the ST, English, is always a point of challenge for Persian translators; simply because of Persian's quantitative rhythmic patterns.

The morphological patterns of translated texts show less affinity between the two languages, mainly due to 1) the existence of much less active affixes in Persian, in contrast with the English language, e.g. **S4b**: "...he was looking so **extraordinarily** foolish..." /... rafta:r-**ebesya:r** 'ahmaq:ne'i: da:sht.../ (... he had so foolish attitude...); 2) the production of compound words in both attributive and complementing structures in Persian, which only partially compensates the affixes limited productivity (parsing ratio) in Persian (Seraji et al. 2012), e.g. **S6**: "... and fish all day without a **murmur**, ..." /be ma:hi:gi:ri: mashqu:lba:shadbi:ya:nkeba: **seda:-ye bo-landharfi**: bezanad,/ (be busy fishing without speaking a word aloud) ; and 3) small size, and multifaceted vocabulary of Persian against English, even after inclusion of the borrowing words. These have forced the translators to 'omit' some problematic adjectives and adjectival phrases.

The syntactic features of the translated stories show simplification of sentences in general. Yet, there are limited instances of combining the simple sentences of the original text into a compound in translation. The first instance is the formation of nominal, adjectival and adverbial clauses to compensate the vocabulary limitation in Persian. The second case refers to the conjunctive use of punctuation, comma, where a full-stop ends a sentence and a conjunction begins the new one in ST. Punctuation in general is limited to comma and full-stop, which again shows the limitation of usage and multi-directionality of functions, e.g. comma being used for separation of words,

phrases, clauses, subordinators, appositives, emphatic sentences, etc. Replacement of the main and subordinate clauses also happens in considerable instances. This mostly follows by the deletion of the conjunction or subordinator in translated text. Otherwise, the embedded compound-complex clauses are translated as formally equivalent. In most of the cases, the compound sentences of coordinate conjunctions received equivalent substitution in translation. Also, the correlative compound sentences received unit shifts and equivalents substitution in the Persian translation. Paragraph counts remain the same and differ with almost equal frequency. Tense structures also keep the track of the SL functionally, with the same person narrator. Repeated phrases or clauses in the ST are reduced in half in TT translation.

The personification instances in ST are completely translated with functional equivalence. Ellipsis cases, very frequent in English, are transformed into complete forms, e.g. **S10**: "...you expect to feel eleven, but you don't." /...ba:yad 'ehsa:skoni: keya:zdahsa:let 'ast, 'amma: cheni:n 'ehsa:si: nada:ri:/ (...you should feel that you are eleven years old, but you don't have such a feeling). Disparate items as seen within phrases and embedded clauses received translation of formal equivalence.

Literary features

The literary features as counted above in regards to the short story genre is almost totally preserved through 'domesticating' strategies (Venuti, 1995) such as naturalization, adaptation, cultural equivalence, descriptive equivalence, functional equivalence, modulation, idiomatic translation, explication, simplification, transposition, and omission. To this list of course should be added 'formal equivalence' on the opposite side, i.e. 'foreignization' (Venuti, 1995). The scope of this strategy is almost of equal significance as all other strategies in that it keeps up the tone, figurative language, characterization, plotting, thematic structures and the narrative formulation of the stories translated. All these strategies are at work like mechanisms of various types and effects so

as to create short story as a genre in the Persian literature.

Symbols-in-art features

The morphological devices such as descriptive adjectives are strongly effective in preserving the 'orientation' of stories, majorly through naturalization-or even colloquialization- strategy, e.g. **S9**: "...that look on my face." /...xoshkambezanad/ (I may remain totally in gaze), **S1a**: "... coatroom" /ja:leba:si:/ (Hanger stand), **S5**: "...bunch up" /chapa:ndan/ (to push something forcefully in), **S3**: "...all hot" /gorgerefte/ (s/he is in fire). At the syntactic level, the simplification, adaptation, descriptive equivalence, idiomatic translation and omission strategies are exploited to convey the illustrations of the setting as well as the details of the characters personage. Long sentences of compound-complex structures, supported by the relative punctuations in ST are reshaped into the same expressive mode, at times changing the paragraph boundary (examples are almost equally found in every work examined here). The cultural aspects in the themes of fear, courage, responsibility, isolation, confusion, acceptance and control are so delicately transformed into Persian language, e.g. **S7**: "...until one's cheeks burned with the silent imputation of parsimony..." /...ta: haddesorxshodan-esu:rat 'azsharm be etteha:m-ena:gofte-yexessat.../ (...until one's face blushes in shame with the unspoken imputation of parsimony...), **S2b**: "I wouldn't say so". /be ru:-ye xodamnemiya:varam/ (I ignore it).

Cognitive features

The features of cognitive value in the translated works, such as appreciation of the social and moral codes, in the writers' attitudes signify the close proximity to the Iranian literary taste. The affinity is such that one feels almost certain to believe in their being imported to the Western culture through the East (Hobson, 2004). That clearly highlights the existence of such literary perspectives as embodied in the English short stories long lived in the Persian literature, yet in other genres, mostly classical poetry of tens of

centuries history. Instances of modulation in form of 'euphemism' are just a few to mention here: **S2c**: "She says it like she's getting mad" /'a:nxa:nu:mkehesa:bi 'asaba:nishode 'ast/ (That lady who has become so angry). Such morality codes are signifiers of the rich moral values present in the Persian literature.

Art-symbol features

All conventionalities worked out through humanization of animated objects or dehumanization of human characters by the mechanics of selection-alrestrictions and their violations are successfully translated into Persian with the same effect. So is the dramatic effect in the body of dialogic interactions between characters, although at times with some taste of explication: **S4b**: "Of course it's yours." /ma:l-e to ni:st? pas ma:l-ekiye?/ (Isn't it yours? Whose is it then?).

CONCLUSION

The linguistic and semiotic analysis of English short stories and their translations into Persian language as examined in this research revealed some significant points. Firstly, the short story as an independent genre has been imported into Persian literature by means of translation. The affinity of basics of structural and thematic factors to those of the translated texts clearly certifies the formation of this genre in the Persian literature. Secondly, the linguistic devices as available to English language today, specifically at the lexical level, challenge the polysemy of the Persian lexicon on one side and the inactivity of the Persian lexical mechanisms as agglutination, analysis and inflection on the other. This at times leads to the Persian translations becoming lengthier than the original text. Thirdly, the short story appeared as an independent genre in Persian literature from only a century ago, and majorly through translation of the masterpieces of English literature, and did not unfortunately last long as the present scenario of the Persian literature does not show a marked trace of translations of the modern short-story writers in English language and literature, nor of the modern writers in this genre. The

numbers 11 to 19 in the above table are the selected writers and works from among the heavy literature in the present day. These are included in this study for two purposes: 1) to shed light, as much as possible, on the status quo of translation of the short story in Iran, and 2) to see in what significant way has the stylistic features of this genre undergone a change. As per the observation made here, no serious stylistic shift is present, except for the heavy stream of new dictions. Fourthly, the semiotic aspects of this narrative genre have a long-lasting history in our poetic literature, from the most spiritual issues to the solid accounts of social interactions and realities. That made translations of the works equally successful through exploitation of 'formal equivalence'. Fifthly, the aesthetic aspects of this art work reflect less degree of literary techniques, richly present in both English and Persian literatures. The resultant colloquial tone of the stories marks the general aspect of the Persian short-story writers, namely Jalal Al-e Ahmad, Sadegh Hedayat, Sadegh Chubak, Simin Daneshvar among others.

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