

A Form-focused Translation Criticism: A Case Study of the Persian Translation of *As I Lay Dying* by Dara Bandari

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Abstract

Translation criticism is a crucial area of study that assesses the quality of translated texts. The present study evaluated Najaf Darya Bandari's Persian translation of the novel *As I Lay Dying* (1930) based on criteria set by Manafi Anari (2005), which builds on Reiss's work (2000). The study aimed to explore a form-focused approach to translation criticism, emphasizing text type analysis and addressing a gap in the field by utilizing a comprehensive analytical framework that integrates linguistic and extralinguistic factors. This context-aware and critically engaged model evaluates literary translations effectively. First, the evaluation focused on linguistic components, such as semantic equivalence, lexical adequacy, grammatical correctness, and stylistic correspondence in the translated novel. Next, it assessed extra-linguistic factors, including the subject matter, temporal and spatial context, audience, speaker, affective implications, and the translator's subjective elements, such as socio-cultural, moral, religious, ideological beliefs, and personal biases. The findings showed that Darya Bandari significantly recreated a form-focused translation, successfully adhering to the stylistic and aesthetic qualities of the original. Overall, he predominantly succeeded in conveying both linguistic and extra-linguistic elements into Persian. Additionally, the study affirmed Manafi Anari's model as an effective framework for analyzing literary translations, showcasing its relevance across multiple texts and contexts.

Keywords: Translation criticism, Linguistic elements, Extra-linguistic determinants, Form-focused text, Literary translation

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1. Introduction

Translation criticism entails making judgments on a translation by assessing the quality of the target text and evaluating it in comparison with the original. (Manafi Anari, 2005, p. 49). This paper aimed to carry out a translation criticism from an objective perspective based on the model proposed by Reiss (2000). On the basis of Bühler and Eschbach's (2011) three functions of language, Reiss distinguished three text types (content-focused, form-focused, and appeal-focused texts) and also added a fourth one, audio-medial texts. She then provided detailed guidelines for translating and criticizing the translation of each type. The focus of the present paper is on the translation of a form-focused text from English into Persian by Darya Bandari. He wrote an informative and helpful preface at the beginning of his translation to introduce the author as well as the setting of the story to readers. His skillful translations, his elegant way of writing in Persian, his good command of English, as well as his creativity in recreating figurative speech in order to attract readers, played a significant role in importing aesthetic and stylistic features of American novels into the Persian literary system. Although he didn't learn English academically, he could comprehend and transfer the meanings very well. Darya Bandari sometimes used different equivalents for one word, which reflected his creativity and good command of his native language. In order to criticize the Persian translation of the novel: *As Lay Dying* (1930) by Najaf Darya Bandari based on the model presented by Manafi Anari (2005) derived from Reiss (2000), the following research question was addressed:

1. What specific aspects of the Persian translation are being critiqued?

2. Literature Review

A criticism of a translation is different from a review of a translation. If translation criticism is done without prejudice and hatred and also based on science and knowledge, it would be revolutionized and significant progress. Manafi Anari maintained that "translation criticism is not a prescriptive process rather it is a descriptive task" (2005, p. 49). Newmark (1988, p. 184) stated that translation criticism should be considered as an essential element in a "translation course because firstly, it develops a translator's competence"; secondly, "it improves a critic's knowledge of both SL and TL; and thirdly, in presenting the critic with options it helps him to sort out his ideas about translation" (as cited in Manafi Anari, 2005, p. 50). Translation criticism should take into account all the factors and

elements in the process of translation (translation as a communicative act: intention, function, register, strategies, principles, rules, constraints, audience). It comprises activities that are part of the process of translation (analysis and interpretation of the ST), but it is different from the forms of criticism involved in this process. Translation criticism should not be a mere identification of errors, an intuitive or highly subjective appraisal judging translations as ‘good’, ‘bad’, or ‘faithful’ without qualifying these adjectives. Valero Garcés (1995) suggests that in order to be objective, TC must be focused on the area of communicative usage norms because for linguistic interaction there seems to exist in LC1 and LC2 a considerable volume of linguistic behavioral patterns and restrictive rules. Wills accepts that TC cannot be exhaustively investigated within a linguistic framework ignoring the person of the translator: but he considers that the linguistic approach is the basis for a text-related and a text-type-related translation-critical framework in a macro textual context. Broeck (1985) insists on a systematic description with three main stages:

- (1) Comparative analysis of LC1 and LC2 texts not only as text structures but also as systems of texts;
- (2) Evaluative moment, taking into account not only the role of the translator but also the translational method adopted by the translator in view of the reader of the LC2 text and the choices followed to attain his/her purpose;
- (3) The critical moment implies that the TC makes a judgment based on the data he/she has from the previous analysis.

At this level, the TC must never confuse his own initial norms with those of the translator. Broeck concludes by saying that only if the TC recognizes the initial norm adopted, will his critical account have any objective value. Hewson and Martin (2018) provide an extended framework. They put more emphasis on socio-cultural aspects and suggest not a direct comparison but a relativized overview of two complete situations. The first step should be the study of both texts (LC1 and LC2 Ts) as separate identities. That is important in order to determine their characteristics each one in its own culture because each one has a life of its own and it finds its place in its LC. That means that the LC2 text is absorbed in the second language culture. Analyzing in which sense this happens may explain some changes or choices. The second step involves a parallel analysis. The TC should compare both texts starting from a common source, the sender in LC1, who is indirectly the sender of LC2. This parallel analysis involves:

- (1) Identifying where possible the potential or actual readership both in LC1 and LC2; and
- (2) Analyzing the diverse facets that go towards making up the 'message' of the St and T (Hewson & Martin, 2018, p. 217).

2.1. Theoretical Framework

The study utilized Manafi Anari's framework derived from Reiss (2000) for analyzing literary translations which include at first, an enhanced understanding of equivalence revealing varying degrees of equivalence between source and target texts, illustrating how linguistic choices affect the overall fidelity of the translation. Secondly, the impact of cultural nuances, the study highlighted the significant role that cultural context plays in translation, showing that successful translations often require adaptations that go beyond mere linguistic conversion. Thirdly, the influence of translator subjectivity: the translator's background, beliefs, and experiences can shape the translation process, leading to subjective interpretations that may alter the text's original meaning. Fourthly, Socio-Political context, i.e., how the socio-political environment at the time of translation influences the choices made by translators, affecting both style and content. By applying Manafi Anari's model, the study offers a structured approach to evaluate translations. This framework helps critics systematically assess the nuances of equivalence, fidelity, and cultural adaptation in translations. Through emphasis on contextual factors, this perspective encourages critics to look beyond linguistic accuracy and evaluate how these factors influence translation choices.

The Reiss model can be justified as a preferred choice over other models for several reasons:

1. Theoretical foundation: the Reiss model is grounded in a robust theoretical framework that emphasizes the importance of function and context in translation. This focus allows for a more nuanced understanding of how meaning is constructed and conveyed across languages, making it particularly effective for capturing the subtleties of translation.
2. Functionalist approach: this model adopts a functionalist perspective, which prioritizes the purpose of the text and the needs of the target audience. By considering the intended function of the translation, the Reiss model can produce translations that are more aligned with the communicative goals of the source text.
3. Text types: the Reiss model categorizes texts into different types: informative, expressive, operative, etc., which allows translators to tailor

their approach based on the specific characteristics of the source material. This classification can lead to more appropriate and effective translation strategies.

4. Focus on context: the model emphasizes the importance of context in translation, considering both linguistic and extralinguistic factors. This holistic approach helps preserve the intended meaning and cultural nuances of the original text, which is crucial for high-quality translations.

5. Adaptability: the Reiss model is adaptable to various translation scenarios, whether literary, technical, or audiovisual. Its flexibility makes it suitable for a wide range of texts and audiences, ensuring that translations remain relevant and effective.

6. Integration of other theories: the Reiss model can be integrated with other translation theories and methodologies, allowing for a more comprehensive approach to translation that can incorporate insights from different paradigms (Reiss, 2000).

In summary, the choice of the Reiss model over others can be justified by its strong theoretical foundation, functionalist approach, adaptability to different text types, emphasis on context, and proven effectiveness in practical applications. These attributes make it a compelling option for achieving high-quality translations that meet both linguistic and communicative requirements.

Form-focused literary texts often fall under the expressive category, which prioritizes aesthetic and stylistic elements. By recognizing the text as expressive, the translator can focus on preserving the author's voice, style, and emotional impact. The model emphasizes understanding the primary function of the text. For form-focused literary works, this involves analyzing how the form contributes to meaning. Translators are encouraged to consider not just the content but how the structure, rhythm, and stylistic choices affect the reader's experience. This understanding helps in making informed decisions about how to replicate these elements in the target language. Reiss's model advocates for attention to the aesthetic qualities of a text. Translators are prompted to explore how literary devices such as metaphor, imagery, and sound patterns contribute to the overall effect of the work. This focus allows translators to find creative solutions that maintain the original's artistic integrity while adapting it for a different audience. The model recognizes that literary texts are often deeply embedded in their cultural contexts. Translators must consider how cultural references, idiomatic expressions, and stylistic conventions can be effectively rendered in the target language. This requires a nuanced understanding of both source and target cultures to ensure that the translation resonates with readers. Reiss's model

encourages a balance between fidelity to the source text and creative adaptation in the target text. For form-focused literary translations, this means that while the translator aims to stay true to the original meaning and style, they must also be willing to adapt certain elements to ensure that the translation feels natural and impactful in the target language. Translating a form-focused literary text is often an iterative process where translators may need to revisit their choices as they see how different elements interact in the target language. Reiss's model supports this flexibility by encouraging ongoing reflection on how well the translation captures both form and function.

By providing a framework that prioritizes function, context, and aesthetics, Reiss's model equips translators with the tools needed to navigate the complexities of translating form-focused literary texts effectively. This approach helps ensure that translations not only convey meaning but also evoke similar emotional and aesthetic responses from readers in the target language.

Baker (2018) emphasizes the critical role of context and purpose in translation, urging translators to consider both linguistic and extralinguistic factors that influence the effectiveness of their work. Baker argues that a nuanced understanding of the source text's intent, as well as the cultural and situational contexts of the target audience, is essential for achieving fidelity and appropriateness in translation. This perspective aligns with Catarina Reiss's functionalist approach, which also prioritizes text type analysis and the specific objectives of translated works. Baker (2018) highlights the significance of evaluating translations not only on their linguistic accuracy but also on their overall impact and resonance within the target culture.

Vermeer and Chesterman (2021) provide a comprehensive examination of the theoretical foundations and practical applications of translation criticism, underscoring the necessity of aligning translation strategies with the intended function of the text. They stress the importance of categorizing texts based on their communicative purpose, which parallels Reiss's earlier work on text types and functionalism. By outlining various critical strategies, the authors advocate for a systematic approach that considers not only the linguistic fidelity of translations but also their effectiveness and impact within their cultural contexts.

Venuti (2012) explores the dynamic relationship between translation theory and practice, highlighting how cultural and ideological considerations shape the translation process. Venuti argues that translation is not merely a linguistic exercise but a complex act that involves power relations and the representation of voices across

languages. His discussion of foreignization and domestication as translation strategies provides a critical framework for evaluating how texts are adapted within different cultural contexts, reinforcing the need for translators to be aware of the broader implications of their choices.

2.2. Empirical Related Literature Review

Manafi Anari and Adili (2016) conducted an objective critique of translation based on Reiss's model (2000). They focused on form-oriented translation from Persian to English. To this end, a short story titled *The School Principal* by Jalal Al-e Ahmad was selected, and an analysis was conducted based on Reiss's model for form-oriented texts. The results indicated that in most cases, the translator was able to transfer linguistic elements and extralinguistic factors to the target text, and the translated version can be considered balanced with the original text.

Zand Rahimi et al. (2021) compared Gheysar Aminpour's poems of resistance literature and their English translations by Sa'id Sa'idpour according to the translation quality assessment model of Julianne House. They examined transferring elements of resistance by the translator by comparing the source and target poems and concluded that the translator was not successful in transferring the concepts, i.e. elements of resistance, and had just replaced the words with the target equivalents that gave way to literal translations because of the non-acquaintance of the translator with the requirements and specifications of the source literature.

Anari and Varmazyari (2016) attempted to apply the newly revised model of translation quality assessment by Julian House (2015) and aimed to present the features and changes of this model in comparison to House's previous model (1997). Additionally, in order to measure its effectiveness, a case study was conducted where the Persian translation of a political work by Noam Chomsky titled *Media Control*, translated by Saeed Sari Aslani, was evaluated and analyzed using the new model. The results of the research indicated the effectiveness of House's new quality assessment model in examining political texts, as well as the failure of Sari Aslani's translation to maintain the functions of the work under review or to create similar functions.

Rashidi Nejad and Fatehi Rad (2021) investigated the link between translators' creativity and translation quality, as well as the potential influence of gender on translation outcomes among Iranian translators. A sample of 40 translation students from Azad University in Kerman, balanced for gender, participated in the research. Initially, the Oxford placement test was conducted to ensure a homogeneous group, followed by the distribution of the Kaufman Creativity Scale to assess the students'

creativity. The students then translated a poem, and Waddington's (2001) model was employed to evaluate the translation quality. The findings, presented through descriptive and inferential statistics, indicated a significant relationship between creativity and translation quality; however, no significant correlation was found between gender and translation quality.

Parsa and Fatehi Rad (2022) investigated the translation of public songs in Kerman and nearby cities, including Mahan, Zarand, Rafsanjan, and Shahrbabak by randomly selecting 100 songs and evaluating them using Nord's (2001) model. The research focused on linguistic and cultural aspects, aimed to identify translation errors, and used SPSS software for data analysis, presenting results in tables and figures. Findings showed that most errors were related to cultural issues.

Masboogh and Ghafari (2024) aimed to analyze the Persian translation of *Al-Faraj Bad al-Shedda* using Reiss's model from both linguistic and meta-linguistic perspectives. Based on the results, the researchers concluded that in the linguistic analysis, the translator has disrupted the semantic balance of the source language due to semantic and grammatical changes, the use of distinctive stylistic elements, and criteria of the target language, resulting in a fragmented target text. Conversely, in the evaluation of meta-linguistic components, they argued the translator has effectively addressed situational and topical gaps, adapting the original text's form to better fit the target language. They added this adaptation has also mitigated cultural disparities between the two cultures by incorporating temporal and spatial elements.

Savari and Amouri (2024) employed a descriptive-analytical method to evaluate the novel *Fi Qalbi Anthi Ibriya* by Khawla Hamdi, as translated by Asmaa Khajazadeh, using Carmen Garces's model for assessing translation quality. Valero-Garcés (2015) proposes four evaluation levels: 1) semantic-lexical, 2) syntactic-word-building (morphological), 3) discursive-applicative, and 4) stylistic-semantic. This study focuses on the semantic-lexical and syntactic-lexical levels, identifying key aspects of the semantic-lexical level in translation, such as cultural equivalents, syntactic expansion, contraction, and ambiguity. At the syntactic-lexical level, notable components include literal translation, adaptation, grammatical changes, and explanations that alter sentence structure. The study concludes that the adequacy and acceptability of a translation are determined by its positive and negative features, with a higher count of positive aspects indicating better quality. Ultimately, they argued Khajazadeh's translation aligns well with Garces's model, demonstrating good adequacy and acceptability.

3. Methodology

In order to accomplish a criticism project, the author utilized the model presented by Manafi Anari (2005), derived from Reiss (2000), entailing recognition of text type, evaluation of linguistic elements, and examination of extra-linguistic determinants to criticize the translation of *As lay Dying* (1930) by Darya Bandari. Based on Reiss's model, equivalence of semantic elements, adequacy of lexical elements, correctness of grammatical elements, and correspondence of stylistic elements were evaluated as subdivisions of linguistic elements. Some examples of translations of doublets in the translation were also displayed. After that, extra-linguistic determinants, such as the subject matter, time and place, the audience, the speaker, and the affective implications as well as the subjective elements such as socio-cultural, moral, religious, ideological, and affective personal tendencies of the translator were also evaluated accurately in the translation. The following tables demonstrate the number of examples for the evaluation of linguistic elements as well as extra-linguistic determinants in the novel:

Table 1. *The Number of Examples for the Evaluation of*

<i>Linguistics Elements</i>	Equivalence of Semantic Elements	6
	Adequacy of Lexical Elements	12
	Examples of Doublets	4
	Correctness of Grammatical Elements	5
	Correspondence of Stylistic Elements	15
<i>Extra-linguistic Determinants</i>		9

4. Data Analysis

The present study aimed at criticizing the Persian translation of the literary text: *As Lay Dying* (1930) by Najaf Darya Bandari based on the model presented by Manafi Anari (2005) derived from Reiss (2000), entailing recognition of text type, evaluation of linguistic elements, and examination of extra-linguistic determinants. In order to do this, at first, linguistic elements, including equivalence of semantic elements, adequacy of lexical elements, correctness of grammatical elements, and correspondence of stylistic elements in the translated novel were evaluated. After that, extra-linguistic determinants, including the subject matter, time and place, the audience, the speaker, and the affective implications as well as the subjective elements, such as socio-cultural, moral, religious, ideological, and affective personal tendencies of the translator were also evaluated. The data concerning each one of the elements were analyzed, as shown in the following sections.

4.1. Results

4.1.1. Evaluation of Linguistic Elements

Evaluation of linguistic elements in translation means how the translation process has represented the linguistic peculiarities of the source language in the target language. In the following examples, equivalence of semantic elements, adequacy of lexical elements, correctness of grammatical elements, and stylistic correspondence were checked separately as subdivisions of linguistic elements.

4.1.1.1. Equivalence of Semantic Elements

Considering (or ignoring) the semantic component of a text is a critical factor in preserving the content and meaning of the original text. Failure to recognize polysemous words and homonyms, the lack of congruence between source and target language terms, misinterpretations, and arbitrary additions or omissions are the greatest source of danger for the translator and consequently offer the most inviting openings for the critic. To determine semantic equivalence the linguistic context must be examined because this is where it can be seen most clearly what the author intends by what is said.

Some Examples of the translations of some semantic elements in the novel are as follows:

I had to be more careful than ever.

دیگه خودم بایست بیشتر از همیشه هوای کار رو داشته باشم.

So it was like we had found the eggs or they had been given to us.

پس عین این بود که ما تخم مرغ‌ها رو پیدا کرده باشیم یا یک بابایی مفت به ما داده باشه.

The translator has added 'مفت' which was not in the original text.

Feeling myself without touching myself feeling the cool silence blowing upon my parts.

تن خودم را حس می‌کردم ولی دست نمی‌زدم می‌گذاشتم سکوت خنک به تنم بخوره.

They look as though they had been hacked with a blunt axe out of pig iron.

انگار که این‌ها رو با یک تبر کند از آهن خام تراشیده‌اند.

His mismatched eyes rolling.

چشم‌های تابه تاش رو تو چشم‌خونه می‌چرخونه.

The translator added 'چشم‌خونه' which was not in the original text. The addition enhances the original meaning.

He spits with decorous and deliberate precision into the pocked dust below the porch.

با وقار و دقت تمام تفش رو عدل می‌اندازه رو خاک سوراخ سوراخ زیر ایوان.

The translator added 'عدل' which was not in the original text. The addition enhances the original meaning and adds local color to the text by domesticating it.

4.1.1.2. *Adequacy of Lexical Elements*

The standard for the lexical components must be adequacy. A kind of mirror-image literal accuracy (word-for-word translation) so often demanded in the target language cannot serve as an objective criterion because the vocabularies of any two languages (with their structural and conceptual differences) simply cannot coincide completely. Therefore, the critic has to determine whether the components of the original text have been adequately carried over to the target language on the lexical level. This involves observing whether the translator has demonstrated competence in dealing with technical terminology and special idioms, false friends, homonyms, untranslatable words, names, and metaphors, plays on words, idiomatic usages and proverbs, etc. (as cited in Reiss, 2000, p. 58). For example, in a content-focused text, a metaphor may be considered as translated quite adequately if it is represented in the target language by an expression of the same semantic value although not by a metaphor or a comparable image. A form-focused text, however, would demand that whether the metaphor is traditional or a new creation by the author, it should be represented in the target language by an equally idiomatic metaphor of similar value or significance, whether a traditional one is available or a new one must be created. This applies also to criteria for appeal-focused and audio-medial texts. It is the same with idiomatic usages and proverbs. The play on words represents another example of this problem. Word-play on the lexical level does not need to be imitated in texts that are content-focused unless they happen to find close parallels in both languages. In a form-focused text, it should be represented by some parallel structure, in the same passage if possible, especially if there is some reference to it later in the same text. Otherwise, a similar play on words could be introduced in some other passage more conveniently adapted to the target language.

Some Examples of adequacy of lexical elements in the novel are as follows:

I aimed to get to it today," he says. "Seems like I can't get my mind on nothing."

میگه "خیال داشتم امروز جمعش کنم، ولی دست و دلم به هیچ کاری نمی‌ره."

Square, with a broken roof set at a single pitch, it leans in empty and shimmering dilapidation in the sunlight,
بنای چارگوشی است با بام یک بری شکسته که خالی و خراب زیر آفتاب تند یله داده،

The translator here uses the expansion of one word into three words for the equivalent of "Square" and for "lean" he uses a very informal equivalent leading readers to feel at ease and imagine themselves in the real situation.

Her face is wasted away so that the bones draw just under the skin in white lines.

صورت ادی این قد تکیده شده که خط استخوان‌هاش از زیر پوستش پیداست.

Lying there at the mercy and the ministration of four men and a tom-boy girl.

خودش تو رخت خواب افتاده چار تا مرد و یک دختر نروک دارند تر و خشکش می‌کنند.

Someone comes through the hall.

یک نفر داره از تو هشتی می‌آد.

"That poor boy," Cora says. "The poor little tyke."

کورا می‌گه: "اون طفل معصوم رو بگو، طفلک مادر مرده".

"The poor little tyke," Cora says.

کورا می‌گه: "اون حیونکی رو بگو."

Comparing this sentence with the above sentence, we notice inconsistency in finding the equivalence of the same word which is supposed to be because of the creativity of the translator.

For the honor and comfort of my Christian husband and the love and respect of my Christian children

برای عزت و آبروی شوهرم و محبت و حرمت بچه‌هام که امت مسیح‌اند.

We suppose 'آبرو' is better than 'اسایش' in the sentence.

For they were sinful men.

چون این‌ها اهل معصیت‌اند.

He moves with the flashing limberness of a snake beneath the up-reared chest.

ولی مثل مار برق آسا زیر سینه اسب جا خالی می‌ده.

He taken the bread pan and brought it back from the barn full of dung.

که کش هم لوک نون را برداشت برد تو انبار پر پهن کرد آورد.

It is a very informal equivalent.

She lived, a lonely woman, lonely with her pride,
عجب زن تنهای کله شقی بود.

The meaning load of the word has been completely changed.

4.1.1.3. Doublets

The followings are some examples of doublets which make the translation more domesticated:

Pa's feet are badly splayed.
پاهای بابا کج و کوله شده‌اند.

The horse comes dropping down the slope, stiff-legged.
اسبه از تپه سرازیر می‌شه با پاهای شق و رق.

From working so hard in the wet in homemade shoes when he was a boy.
از بس که وقتی بچه بوده با چارق‌های دست‌سازش تو گل و شل کار کرده.

I reckon I aint no call to expect no more of him than of his man-growed brothers.
لابد از این هم بیشتر از اون برادرهای گت وگندهش انتظاری نمی‌شه داشت.

4.1.1.4. Correctness of Grammatical Elements

The evaluation of a translation with regard to the grammatical components of a source text must be governed by the criterion of correctness, and this in two respects. Due to the fact that the differences between the grammatical systems of languages are frequently quite great, it is the morphology and syntax of the target language that clearly deserve priority unless there is some overriding factor either in the nature of the text or some special circumstance. Otherwise, grammatical correctness is satisfied if the translation conforms to the usage of the target language and if the relevant semantic and stylistic aspects of the grammatical structure of the source language have been understood and adequately rendered. "Adequately" does not mean simply a similarity of expressions, although in closely related languages among the Western cultures this is frequently the case. Stylistic considerations or the status of a grammatical element in popular usage may often permit a simple substitution (the literal adoption of a grammatical form) in the target language as a potential equivalent,

the optimal equivalent will frequently require a transposition (a change of the formal grammatical and syntactical elements).

Some Examples of Correctness of Grammatical Elements in the novel are as follows:

"She is going to die," he says. And old turkey-buzzard Tull coming to watch her die but I can fool them.

می‌گه: "داره می‌میره" اون تل لاشخور پیر هم داره می‌آد مردن ادی رو تماشا کنه، ولی من سرشون رو به طاق می‌کوبم.

The tenses were correctly translated.

It's fixing to rain, too

داره بارون می‌گیره

"I reckon she's bound to go."

"به نظر من رفتنیّه"

He just stood and looked at his dying mother, his heart too full for words

فقط وایساد مادرش رو که داشت می‌مرد نگاه کرد، دلش اون قدر پر بود که حرفش نمی‌اومد

'Too' has a negative meaning which was correctly transferred.

He came to the door and stood there, looking at his dying mother.

اومد دمدر همون جا وایساد مادرش را که داشت می‌مرد نگاه کرد.

In short, the translator has translated the tenses and other grammatical points in the best way.

4.1.1.5. Stylistic Correspondence

The use of idioms and proverbs in Persian literature reflects cultural wisdom and shared experiences. A translator might opt for culturally relevant idioms in the target language to maintain the original's depth and resonance. In the realm of stylistics, the critic must decide whether the text in the target language exhibits complete correspondence. Of primary interest here is whether the translation gives due consideration to the differences between colloquial and standard or formal usage observed in the original (as with the other linguistic components, always contingent on the type of text), and whether the differences between the language levels in the two languages are actually comparable. It should be determined whether the translation takes into account the stylistic components of the source text with regard to standard, individual, and contemporary usage and whether in particular stylistic aspects, the

author's creative expressions deviate from normal language usage. All of the punctuation marks, direct and indirect quotations, examples of figurative speech, and other stylistic correspondences have been skillfully followed by the translator. Some of them are as follows:

He comes along, watching the house,

آروم می‌آد جلو خونه رو دید می‌زنه،

With this here weather sapping me, too

این هوا هم که داره پدر منو در می‌آره.

The sun, an hour above the horizon, is poised like a bloody egg upon a Crest of thunderheads.

خورشید یک ساعتی بالاتر از افق مثل یک تخم مرغ خون‌آلود روی ابرهای طوفانی آویزونه.

It is a simile.

I said "He has worn her out at last."

گفتم "آخرش سر زنکه رو خورد."

Getting the most for Anse's money like he does for his own.

برای خرج کردن پول انسی هم مثل پول خودش می‌خواد رس طرف رو بکشه.

Having to watch him so he would not skimp on it.

مجبوره مواظبش باشه که یک وقت سمبلش نکنه.

"Maybe I can sell them at the bazaar Saturday," I say.

میگم: "شاید تونستم تو شنبه بازار آبشون کنم،"

I could have used the money real well.

پولش هم خیلی به دردم می‌خورد.

Trying to short-hand me with the law.

به زور قانون منو از کار بی‌کار کنند.

The hair pushed and matted up on his head like a dipped rooster.

موهایش رو سرش عقب رفته به هم چسبیده، عین خروس اب کشیده.

It is a simile.

"If everybody wasn't burning hell to get her there," Jewel says.

جوئل می‌گه: "چرا کک به تنبون همه افتاده."

If he gets into a tight, with her sick and all.

اگه با این ناخوشی ادی و این چیزها دست و بالاش بسته باشه.

We would be beholden to no man,

من و او زیر بار منت هیچ بنی‌بشری نیستیم،

"By sundown, now," pa says. "I would not keep her waiting."

بابا می‌گه: "اما غروب اینجا باشین ها. چشم به راهش نذارین ها."

His eyes like pale wooden eyes.

چشم‌هایش عین دو تکه چوب سفیده.

It shows the observance of the simile by the translator.

4.1.2. Evaluation of Extra Linguistic-determinants

Translators' choices can significantly reflect the cultural norms and values of the target language in various ways. Persian literature is rich with references to historical figures, events, and literary works. Translators must decide whether to retain these references, providing footnotes or explanations, or to adapt them to make sense in the target culture, reflecting the cultural importance of these allusions. The portrayal of women in Persian literature can reflect traditional gender roles. Translators may grapple with how to represent female characters in a way that aligns with contemporary values while remaining true to the source material, showcasing shifts in cultural norms regarding gender. Persian culture often acknowledges social hierarchies. A translator might choose the language that reflects class distinctions, using different registers to convey the status of characters, thereby mirroring societal values related to class and hierarchy. Given the significant role of Islam in Persian culture, translators may need to navigate religious references carefully, choosing language that is respectful and appropriate for both the source and target audiences. Based on Reiss's model, the above-mentioned extra-linguistic factors were evaluated. The setting of the novel is South America, areas like Jefferson, Alabama, and Memphis, resided by the black, the noble as well as the bucolic who have a simple life and believe in God full-heartedly. In the following part, the author also examined subjective elements, such as socio-cultural, moral, religious, ideological, and affective personal tendencies of the translator. Social class differences between the poor and the well-to-do are the dominant theme in most parts of the novel.

"She ought to take them," Kate says. "But those rich town ladies can change their minds. Poor folks can't."

می‌گه: "باید ور می‌داشت. ولی این خانم‌های پول‌دار شهر می‌تونند رای‌شون رو عوض کنند. فقیر فقرا نمی‌تونند."

The above sentence refers to Bourdieu's symbolic violence, bourgeoisie and culture, and class differences between the poor and the in the society.

She wouldn't wait, I know her.

ز نیکه دیگه صبر نمی کرد. من می شناسمش.

The translation shows the derogative attitude toward women which is not illustrated in the original. The following parts reflect their religious and ideological beliefs which were transferred into the target language well.

I should hope so. I have tried to live right in the sight of God and man, for the honor and comfort of my Christian husband and the love and respect of my Christian children. So that when I lay me down in the consciousness of my duty and reward, I will be surrounded by loving faces, carrying the farewell kiss of each of my loved ones into my reward.

من امیدوارم فرق کنه. من سعی کرده ام پیش چشم خدا و خلق رو راست زندگی کنم، برای عزت و آبروی شوهرم و محبت و حرمت بچه هام که امت مسیح اند، برای این که وقتی با علم به وظیفه و مکافات عمل خودم پاهام رو دراز کردم بالای سرم قیافه های بامحبت ببینم، بوسه وداع عزیزانم رو توشه راهم بکنم.

Sometimes I lose faith in human nature for a time; I am assailed by doubt. But always the Lord restores my faith and reveals to me His bounteous love for His creatures. It indicates their belief in the will of God.

گاهی وقت ها اعتقادم به طبیعت آدمیزاد سست می شه، شک ورم می داره . ولی خداوند خودش اعتقادم رو برمی گردونه محبت بی حد و حصرش رو به مخلوقاتش نشون می ده.

"Let Him comfort you," Cora says.

کورامی گه: "خدا خودش صبرت بده."

"If God wills it," he says.

می گه: "اگه خدا بخواد."

I know that Old Master will care for me as for ere a sparrow that falls.

خودم هم می دونم اوسا کریم هوای منو داره، عین هوای جوجه پرستویی که از لونه اش افتاده

He cusses it like a grown man.

وردمن فحش می ده. عین مردهای گنده فحش می ده.

Cussing is among sociocultural factors. It also refers to the authority of men.

It ain't that I am afraid of work; I always is fed me and mine and kept a roof above us.

من از کار رو گردون نیستم، من همیشه نون خودم و زن و بچه‌هام رو در آورده‌ام.

It reflects the belief that men are the breadwinner in our society.

4.2. Discussion

This novel is among interpretive literature which evokes us to think deeply about social classes, cultural conflicts, and many other challenges of that period. Based on the findings, the translator has done his best to depict these extra-linguistic factors in the translation. Theme, plot, and point of view were not changed in the translation. The suspense in the novel was also completely transferred in the translation, making readers uncertain about the theme and characters till the fourth first chapters and motivating them to continue reading it to discover everything.

The research question of the study sought to find what specific aspects of the Persian translation are being critiqued. The findings regarding the translation of this form-focused literary text can both align with and challenge Reiss's assumptions in various ways. Here's a closer look at how they interact:

Alignments with Reiss's Assumptions:

1. Emphasis on text type: Reiss's classification of texts into informative, expressive, and operative categories aligns well with findings that highlight the importance of recognizing form-focused texts as primarily expressive. This recognition supports the idea that the aesthetic and stylistic elements should be prioritized in translation.
2. Functionality of form: Reiss emphasizes that the function of a text should guide translation choices. Findings that stress the significance of form in conveying meaning reinforce this assumption, as they indicate that the structural and stylistic features of literary texts are essential to their overall impact.
3. Cultural context: Reiss's model acknowledges the cultural dimensions of translation, which aligns with findings that highlight the necessity of understanding cultural references and idiomatic expressions in form-focused texts. This understanding is crucial for producing translations that resonate with target audiences.
4. Aesthetic considerations: The importance placed on maintaining aesthetic qualities in translations supports Reiss's view that translators must pay attention to literary devices and stylistic choices. Findings that emphasize the role of metaphor, rhythm, and imagery in the original text align with this aspect of Reiss's model.

Challenges to Reiss's Assumptions:

1. Reader reception variability: Reiss's model suggests a somewhat uniform approach to audience reception, but findings may indicate that reader interpretation can be highly variable based on individual backgrounds and cultural contexts.
2. Balancing fidelity and creativity: While Reiss advocates for a balance between fidelity and creativity, some findings might emphasize that in practice, the translator often faces a tension between these two aspects. In particularly form-focused works, the need for creative adaptation can sometimes necessitate significant departures from the source text, which may challenge the notion of fidelity.
3. Iterative process emphasis: Reiss's model does not explicitly highlight the iterative nature of translation as a dynamic process. Findings from this practical translation experience revealed that the translator revisits his decisions multiple times to achieve an optimal balance between form and function, suggesting a more fluid approach than what Reiss may have envisioned.

Overall, the results revealed that in most cases the translator could transfer the linguistic elements and extra-linguistic determinants into Persian, and the translated version can be considered as an equivalent of the original.

5. Conclusion and Implications of the Study

The translation criticism employed Reiss's (2000) model, focusing on text type recognition, linguistic evaluation, and extra-linguistic examination, to analyze Darya Bandari's Persian translation of *As I Lay Dying* (1930). The study highlights Bandari's effective transfer of the novel's vivid scenes and characters, allowing readers to clearly visualize the narrative. His translation skillfully preserved the original's metaphors, idiomatic expressions, and stylistic features, demonstrating creativity by including more figurative language than the source text. The engaging atmosphere created in the translation encourages readers to experience the work as if it were an original text. The organization of dialogues and episodes mirrors the structure of the original, and Bandari's use of colloquial language makes his works accessible and appealing to a broad audience. At last, the results indicated that in most cases the translator could transfer the linguistic elements and extra-linguistic determinants into Persian, and the translated version can be considered as an equivalent of the original.

Despite the insightful findings brought about by the present investigation, some limitations need to be pointed out. First of all, the

study is limited to one translation of *As I Lay Dying*, which may affect the generalizability of the findings to other literary works. Additionally, the evaluation of linguistic and extralinguistic elements may be influenced by subjective interpretations, leading to potential biases. Another limitation of the study was related to the use of Manafi Anari's model which might not encompass all relevant criteria for assessing translation quality.

Future researchers are recommended to explore a wider range of literary texts and translations to enhance the generalizability of findings. Incorporating diverse theoretical frameworks and criteria for translation quality assessment could provide a more nuanced understanding of translation practices. Additionally, researchers should consider the role of cultural context and implicit meanings in source texts, as well as the complexity of the translator's intentions, to enrich their analyses.

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