

**Manufactured Veils:
A Study of Two Canadian Feminist Novels
in Persian Translation
after the 1979 Iranian Revolution**

Candidate: Sima Sharifi
Director: Luise von Flotow

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School of Translation and Interpretation
Faculty of Arts
University of Ottawa

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Abstract

The patriarchal legal system and the socio-cultural institutions of the Islamic Republic of Iran (IRI) relegate Iranian women to second-class citizens. Yet, Canadian feminist texts such as Margaret Atwood's *The Handmaid's Tale* (1985) and Carol Shields's *Unless* (2002) have been translated into Persian, in 2003 and 2005 respectively. Moreover, they circulate freely and are found in Iran's National Library. This seeming discrepancy needs a systemic and contextually-based explanation. Four questions guide my dissertation: What happens to the texts as they cross the cultural boundaries into the receiving society? Specifically, which features of feminist texts are most vulnerable to censorial interventions and what does that reveal about the interplay of the hegemonic theocratic-patriarchy and translation? Finally, how is the Persian translation of feminist texts even possible, given Iran's legal, political and socio-cultural antagonism toward women's autonomy? In other words, what factors mitigate such translations?

To answer these questions, I outline the representation of women in the legal discourse and the socio-cultural attitudes towards women's rights in Iran subsequent to the (1906-1911) Constitutional Revolution and the 1979 Revolution, which led to an Islamist government. I examine the impacts of the IRI's androcentric legislations on women's rights, and the censorship mechanisms on Persian and imported feminist literature. I explore the types and extent of resistance to censorship, and I study the representation of women in school textbooks, cinema and Persian literature to analyze the impact that the interaction between the legal discourse, censorship and resistance has on cultural products. I conduct a comparative text analysis using theories of feminist linguistics and descriptive translation studies (Toury 1995; Cameron 1985, 1995) to investigate the extent to which patriarchal mechanisms influence the translation of the two novels. The goal is to determine how the legal and socio-cultural discourses of the target

society affect the form and meaning of the translation, and to identify translation strategies that undermine the very features that make a novel female-centric. I demonstrate how these translation strategies consistently produce target texts that conform to the state-sponsored patriarchal agenda, and synchronize with the gender values and norms of the IRI.

Résumé

Le système juridique patriarcal et les institutions socioculturelles de la République islamique d'Iran (IRI) relèguent les femmes aux citoyennes de deuxième rang. Pourtant, des textes féministes comme *The Handmaid's Tale* de Margaret Atwood (1985) et *Unless* de Carol Shields (2002) ont été traduits en perse, en 2003 et 2005 respectivement. De plus, ils circulent librement et se trouvent à la Bibliothèque nationale de l'Iran. Cette apparente contradiction nécessite une explication systémique et fondée sur le contexte. Quatre questions guident ma thèse : Qu'advient des textes lorsqu'ils traversent les frontières culturelles vers la société de réception ? Plus particulièrement, quelles sont les caractéristiques des textes féministes qui sont les plus vulnérables aux interventions de censure et que révèlent-elles au sujet des interactions entre la patriarchie théocratique hégémonique et la traduction ? Enfin, comment est-il même possible de traduire des textes féministes, étant donné l'antagonisme juridique, politique et socioculturel de l'Iran envers l'autonomie des femmes ? En d'autres termes, quels sont les facteurs qui facilitent ces traductions ?

Afin de répondre à ces questions, je décris la représentation des femmes dans le discours juridique et dans les attitudes socioculturelles envers les droits des femmes en Iran à la suite de la Révolution constitutionnelle de 1906-1911 et la Révolution de 1979 qui ont conduit à la mise en place d'un gouvernement islamique. J'examine les impacts des lois androcentriques de l'IRI sur les droits des femmes, et les mécanismes de censure sur les écrits féministes importés. J'explore les types et l'étendue de la résistance à la censure, et j'étudie la représentation des femmes dans les manuels scolaires, le cinéma et la littérature perses afin d'analyser l'impact de l'interaction entre le discours juridique, la censure et la résistance sur les produits culturels. Je mène une

analyse comparative des textes à partir des théories féministes en linguistique et de la traductologie descriptive (Toury 1995; Cameron 1985, 1995) afin d'examiner l'étendue de l'influence des mécanismes patriarcaux sur la traduction des deux romans. Le but est de déterminer comment les discours juridique et socioculturel de la société d'arrivée touchent à la forme et à la signification de la traduction, et d'identifier les stratégies traductives qui minent les caractéristiques mêmes qui rendent un roman féministe. Je démontre comment ces stratégies traductives produisent systématiquement des textes d'arrivée conformes au programme patriarcal de l'État, et s'arriment aux valeurs et aux normes de genre de l'IRI.

Dedication

To امی حبیبتی
my beloved mother who lit up my mind and my way

And to

Arnold Witzig, meine Lebensliebe
the deeply rooted love of my life

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Introduction

This thesis is the result of my intriguing discoveries about the Persian translation of Canadian feminist texts in the context of the Islamic Republic of Iran (IRI), a theocratic-patriarchal regime in which the value of women and their rights are assessed as half that of men. In the years leading to the 1979 Revolution, Iranian women initiated some legal reforms for the betterment of women's lives; most of these gains were however lost after the establishment of the Islamic Republic of Iran in 1979. The androcentric principle of women's subordination is enshrined in the Constitution and the legislation of the IRI, and touches every aspect of women's lives. Nevertheless, in the early 2000s, about twenty years after the revolution, a number of women-oriented Canadian novels began to be translated into Persian and published on the book market, in Iran.

Out of these translations, I select two Canadian feminist novels, Margaret Atwood's *The Handmaid's Tale* (1985) and Carol Shields's *Unless* (2002), translated into Persian in 2003 and 2005, respectively. Each of the source texts is concerned with the socio-cultural status of women and the myriad ways that women's voices, thoughts and experiences can be, and are drowned out, either by socio-culturally entrenched gender norms or by theocratic legal systems. In fact, *The Handmaid's Tale* severely criticizes theocratic regimes and the relegated position of women in such societies. The discrepancy between the male-centric target context of the IRI and the female-centric source texts, translated in such an environment, is what sparked my interest, and what drives this dissertation, in which I develop a contextually- as well as textually-based descriptive and explanatory analysis of these translations and the target culture for which they are done.

Definitions

Before getting into the objective and research questions, I present a brief definition for terms that I frequently use throughout the thesis: gender, feminism, sexism, androcentrism, and patriarchy.

Gender is defined as socio-culturally constructed discriminatory roles based on biological sex. Since women are typically lumped into one category where they experience many injustices as women, gender becomes “a factor of significance”, according to New Zealand political philosopher and liberal feminist, Susan Moller Okin (1989: 6). For example, every single Iranian woman in the IRI is considered worth half a man, regardless of age, race, socio-economic class, religion, or education. In this patriarchal system, the female sex is, indeed, a distinct inequality.

Feminism refers to any linguistic or non-linguistic act that contributes to the elimination of oppression on the basis of gender and which advocates the goals of autonomy, freedom and equality for all women. Female-centred texts, such as the two novels under study, expose, provide a critique of, and protest the exclusion of women from the public sphere and the degradation of their social status. Furthermore, such texts emphasize women’s autonomy and support the struggles to achieve and maintain it. Looking at translation from a critical feminist perspective helps me analyze the fate of women-centred texts, in translation, in a particular socio-political context of patriarchy.

Sexism, as the opposite of feminism, refers to any step or effort that limits, detrimentally conditions, and constrains women and their rights in any given society. Based on this definition, the legal system of the IRI is sexist.

Patriarchy is the term used to express asymmetrical power relations that oppress the female sex to the supremacy or advantage of the male sex. According to Kate Millett, patriarchy

is “the birthright priority whereby male rules females (1972 edition: 25, cited in Alison Light 1996: 242).

Androcentrism is used to define the kind of social relations that, for the most part, exist between women and men in Iran. I adopt the definition for androcentrism as provided by Judith Worell, editor-in-chief of the Encyclopedia of Women and Gender, who describes androcentrism as “male-centeredness”. It is the view that a male’s perspective, experiences, and thoughts are “privileged” and to be considered as the “norm for human behaviour” (Worell, 2002: 125-126). A patriarchal power structure is needed in order for androcentrism to be acted out. As Worell points out, “Whereas patriarchy reveals who has the power, androcentrism reveals how that power is perpetuated psychologically and culturally” (ibid). When I use the term androcentrism, I refer to the sense of culturally-accepted, perpetuated and promoted male-centred views and to the socio-political, legal and socio-cultural advantages of males in the IRI.

Objective and Research Questions

The objective of my study is to analyze what happens to the Canadian feminist source text in its cross-cultural transfer into the Persian language, given the particular socio-political, legal, and socio-cultural contexts in which the translations are produced. To achieve the objective, I am guided by a number of questions, the most important of which is what happens to a source text (ST), which is apparently committed to ending the subordination of women and is meant to have political impact, in its cross-cultural transfer into such an overtly and stiflingly patriarchal target system? For in-depth comprehension and analysis of the text, I pose other secondary questions: Does the translated text (TT) demonstrate creative resistance to the censorship system or resign to conformity? If the latter is the case, what influence do the censorship apparati have on

translation? Specifically, what types of translation strategies are employed to modify the source text in order to produce a target text that is acceptable to the censor and publishable in the IRI? What does this alteration say about women's position in the IRI society? In general, why are feminist texts translated in the IRI?

I hypothesize that the translation is skewed to conform to the representation of women as set out in the IRI's Constitution and laws and enforced in the censorship system.

Chapter Outline

Before plunging into the description of the chapters, I wish to say a few words about the first part of the title of my dissertation "Manufactured Veils". The title refers to a number of gender-related issues covered throughout the research project. Contextually, it refers to the general islamicizing strategy of the IRI in which women are to be made invisible by veiling their bodies, thoughts, and intellect through various legal codes. The translation analyst is to unveil the socio-legal discourse by isolating, and shedding light on, the legal codes that affect women's lives. Textually-speaking, the title refers to the many patriarchally-inspired translation strategies designed to cover up or veil women-centred texts. The task of the translation analyst is to unblock and unveil the covered texts as a way of exposing the intersection of gender and patriarchy and the mechanisms that sustain imbalanced gender relations through language use. The title is designed to express all said meanings, textual as well as contextual.

Structurally the thesis is divided into six inter-connected parts, each of which is composed of one or more chapters. Part One contains five chapters, which cover the corpus from the moment of research and compilation, to the selection of the authors, Margaret Atwood and Carol Shields, and their reception in the source or similar cultures. In Chapter 1, I first recount,

in summary, the lengthy and problem-laden path to the search for and compilation of Canadian literature in Persian translation, in Iran. Then, my attention turns to the question of which Canadian feminist literature might be translated into Persian?

As for the reason why I chose Canadian literature, rather than American or British, the simple answer is that Canada is my home. I enormously enjoy reading Canadian literature, in general, and feminist novels in particular, as Canada is home to outstanding writers in the genre of women-centred texts.

Equipped with the analytic tools of linguistics and translation studies, I investigate what happens to Canadian literature as it crosses the geo-cultural borders of Canada and lands in the Islamic Republic of Iran. In this manner, I wish to contribute to the field of literary translation in my adopted country, and its reception elsewhere.

In Chapter 2, I present my criteria for the selection of Atwood's *The Handmaid's Tale* and Shields's *Unless*. I also include a section on whether there has been any previously published research on the translation of Canadian (feminist) fiction into Persian. Chapter 3 is dedicated to the Canadian Anglophone reception of the two authors and the textual evidence for feminism in the two novels under study. Here, I elaborate on the selected Canadian English writers, Carol Shields and Margaret Atwood, in terms of how they are treated in the source and other Western cultures in translation, and what kind of ideological leaning is attributed to them. My claim that the two authors are feminists is substantiated by the textual evidence of women centeredness in their novels. I explain that since no one writes in a vacuum, every writing is influenced by the ideological ambiance of the place in which the text is produced. Therefore, it is only fitting to point to the Canadian feminist movement, as it relates to the selected authors, in order to explore the possible mutual influences between the writers and the movement. This brings me to Chapter

4 where I explore the involvement of the authors in Canadian feminism during the second-wave of the women's movement and examine the ways they are influenced by and/or represent Canadian feminism.

Finally, since no translation is produced in a vacuum either, I explore the impact of conventional ideologies of the IRI target culture on the selection and translation processes to exemplify how women-centred texts are sensitive to manipulation in other cultures. Chapter 5 focuses on target ideologies and the manner in which they intervene in the process of translation. In this chapter, the treatment of Canadian fiction translated into Eastern and Western European countries, as well as the translation of non-Canadian French feminism into Anglo-American, and the translation of Western non-fiction into other languages is briefly discussed. This provides further examples for the necessity of feminist analysis of the translation of women-centred texts.

Part Two consists of two chapters. Chapter 6 makes use of scholarly works by Iranian and non-Iranian researchers in regard to the structural make-up of the theocratic government of the IRI. I include a historical account of women's participation in and contribution to Iran's two Revolutions. Chapter 7 looks at the representation of women in the legal discourse of the IRI. The American feminist linguist Deborah Cameron has provided a theoretical basis for the connection between linguistic acts and the legal-social non-linguistic acts. She contends that "language and linguistic acts are integrated with non-linguistic acts and social life [...]" (Cameron, 1985: 144). Laws and rituals provide socio-political contexts in which language is institutionalized. In the immediate aftermath of the 1979 Revolution, one cannot help but notice a void in the translation of novels with socio-political intent, especially those that might be called of a women-centred genre. This deserves some explanation. A socio-political milieu devoted to strip women of some of their basic rights surely could not be inviting of feminist literature. This

becomes apparent only through the detailed description of the IRI's legal system and its successful attempts to create a socio-politico-cultural environment in which patriarchy and androcentrism flourish.

Part Three consists of two chapters—Chapter 8 on censorship and Chapter 9 on resistance. The chapter on censorship covers the mechanism, procedure and impacts of censorship on Iranian literature and translation. The chapter on resistance explores people's reaction to the imposed legal and literary restraints, which may also affect the practice of translation.

Part Four focuses on the representation of women in textbooks, cinema, and Persian literature in the IRI and this is detailed in chapters 10 through 12 respectively. To identify the treatment of feminist elements of the source texts, I examine the situation of women in the socio-political, legal and socio-cultural spheres, in order to see how the translated text plays out in relation to other cultural products. The panoramic view of the target society is necessary for the study of translation as it facilitates the understanding of the interaction between politics, culture, language, and gender. In agreement with Mills & Mullany:

It is only by looking across the much broader political landscape that we will be able to form a more comprehensible picture of the complex interplay between language, gender and feminism in contemporary societies (Mills & Mullany, 2011: 10).

Through the lenses of the Constitution, the Civil and Penal Laws, the cultural production, and the censorship system, I present a broader picture of the complex contextual mechanisms that may lead to the denigration of women to second-class citizens and similarly influence the translation of women-oriented texts. My study thus is contextualized within the patriarchal legal, socio-cultural positioning of women in Iran in post-1979 Iranian society. The roles the legal-political-cultural contexts and norms play in translation choices are investigated in detailed case studies.

Part Five consists of Chapter 13 addressing the theoretical and methodological frameworks within which the comparative text analysis is performed. In Chapter 13, I first explore the theories suitable for the case study at hand; that is feminist linguistic theory integrated within Descriptive Translation Studies. Based on DTS, I make the receiving system the object of my study, expanding on the political, legal, cultural and literary spheres and their norms in relation to the representation of women. The section on Methodology (13.2) follows the theoretical framework.

Part Six consists of Chapter 14, dedicated to text analysis, which includes a close reading of the two source texts, their corresponding translations and the critical comparison of the two.

My entry point in text analysis is the basic pillar of DTS, as repeatedly and emphatically expressed by Toury: “translations have been regarded as facts of the culture which hosts them” (Toury, 1995: 24); therefore it is logical that the translations appear and function “in accordance with the concerns of a new prospective recipient system” (27). To study translation as a fact of the target culture requires the researcher to explore the contextual normative conditions of the target system (Parts Two through Four), which ultimately govern translational decisions. This approach corresponds with that of Cameron who says that “Languages are not used in a social and political vacuum; i.e., she [the feminist linguist] must recognize the institutional aspects of language” (Cameron, 1985: 145). Furthermore, a feminist linguistic theory states that “linguistic disadvantage must be related to the general roles and representations of women” in society (153). To expand on Cameron’s feminist linguistic view, my study also relates the representation of women in society to the linguistic disadvantages that befall women-centred texts in translation.

To contextualize the translation (and probably editorial) decisions, which shape the textual configuration, I compare each translated text with the IRI’s legislation or the hegemonic

attitude towards women fomented by that legislation. In my text analysis of the translation, I adopt a critical view, which is unlike that employed by the pre-DTS prescriptive approaches. My reasoning is not to “establish what had been ‘lost’ or ‘betrayed’ in the translation process” (Bassnett, 2005: 8), merely for the sake of adhering to the source text. I have a greater purpose. In my study, text analysis is carried out to expose the way patriarchy is perpetuated through language use. My concern with the equality and equity of women and men is what steers my analysis of the Persian translations of the two novels. I explore the ideological tension between the two sets of STs and TTs and how that tension reflects the gender dynamic in Iranian society as a whole. This is to keep in mind Lefevere’s statement that all kinds of forces are involved in the shaping and rewriting of translation in order to “make them [texts] fit in with the dominant, or one of the dominant ideological and poetological currents of their time” (Lefevere 1992: 8). Therefore, I keep the historical, socio-cultural and legal contexts looming in the background while performing comparative text analysis within the feminist descriptive-explanatory framework.

In short, the chapters progress from the Corpus to the analysis of the feminist source texts; from the macro-perspective of the historical, socio-political, legal and socio-cultural arena of the target texts, to the micro text analysis of the two novels in Persian translation. As my work gradually moves from Chapter 2 onward, from the contextual to the textual, I attempt to describe and explain the contextual factors that condition the position of women in the IRI target society and its impact on the translation of women-centred source texts.

Part One. Corpus: Research, Compilation, Discovery, Selection, Reception

Chapter 1. Searching for Canadian literature in Persian translation

Here, I describe the process of searching for Canadian literature in Persian translation, from the compilation of lists of non-fiction, fiction and short stories to the selection of the women-centred texts, *The Handmaid's Tale* and *Unless*, by Atwood and Shields respectively. I also account for the women-centeredness of these two books, the reception of the selected authors, and present the intimate way Canadian writers and Canadian feminism are interconnected and mutually influenced. Finally, to present further evidence for the necessity of feminist analysis of women-centred texts, I explore research findings about how target culture ideologies subject these texts, be it fiction or non-fiction, to manipulation.

The first section of this chapter is devoted to the compilation of the corpus, that is the process of searching for, sifting through, and compiling lists of Persian translations of Canadian literature. The consequence of this process is the intriguing discovery of the two feminist novels—Carol Shields's *Unless* and Margaret Atwood's *The Handmaid's Tale* in Persian translation. The task of searching for Canadian literature in Persian translations proved to be a long and labour intensive process. This stems from unique difficulties such as the inaccessibility of the target society and the lack of systematic documentation of translations in both source and target societies. I began my quest at home. I went to the National Library & Archives of Canada, in Ottawa, in search of possible data regarding Canadian translations into Persian; none turned up. I was informed that Canadian literature in translation is neither systematically traced, nor is it documented by any Canadian institution. However, eventually, I was able to locate most of the

Canadian literature, fiction and non-fiction, in Persian translation, on the on-line catalogue of the national library of the Islamic Republic of Iran.

Since my past political activism, in Iran and abroad, hinders me from travelling to Iran and directly accessing places where one would find collections of literature, such as the national library, bookstores, and bookstands, I had to devise and implement some special strategies to overcome this barrier. Contacting Iranian diaspora and long-distance communication were some of the methods I used in order to compensate for my lack of direct access to Iran. Therefore, I engaged in networking outside of Iran through participating in Iran-focused conferences and other forums to build insider connections in Iran. Simultaneously, I became involved in a massive amount of correspondence with Iranians residing in Iran to recruit their help in whatever capacity possible.

After some time, my contacts put me in touch with a librarian in the National Library & Archives of the Islamic Republic of Iran, سازمان اسناد و کتابخانه ملی جمهوری اسلامی, to assist me in finding Canadian translations through the data-base of the library's catalogue. Over several months, I was sent a series of lists of catalogue entries. Unfortunately, most of these were either wrong or incomplete; for example, the authors' names on the list were either non-Canadians or the books were wrongly attributed to them, and many more problems plagued the data.

Therefore, I needed a different and more successful method capable of accurately detecting existing Persian translations of Canadian literature. I began compiling manually a list of all or most contemporary English and some French Canadian writers. Then, I typed each single name into the search-line of the Iranian online library's catalogue to see if any Persian translation of that particular author would turn up. Figures (1) and (2) below are snapshots of the

library's catalogue on-line. Figure (1) shows the search for Margaret Atwood's literary works in Persian translation; figure (2) illustrates the search result.

Figure 1. Sifting through the Iranian on-line library catalogue

English | العربية | Italiano | Français | Русский

سال ۹۲، سال حاشیه ریاسی، حاشیه اقتصادی

وب سایت پیشین امروز در تاریخ

سازمان اسناد و کتابخانه ملی جمهوری اسلامی ایران
National Library and Archives of I.R of Iran

درباره سازمان . کتابخانه ملی . اسناد ملی . خدمات . آموزش . پژوهش . انتشارات . سامانه ملی قوانین و مقررات جمهوری اسلامی ایران

وب سایت های سازمان

مطالعات ایران و اسلام
➔ راهنمای موضوعی ایران شناسی
➔ راهنمای موضوعی اسلام شناسی
➔ فهرست مشترک نشریات
➔ کتابشناسی

جستجو در ● فهرست منابع ● کتابخانه دیجیتال ● وب سایت

مورد جستجو Atwood, Margaret

نوع ماده همه موارد

جستجوی پیشرفته از ما بپرسید

تازه ها پربازدیدها

برای حفاظت و مرمت منابع

برای اهدا گران

برای پژوهشگران

برای آرشیویست ها

برای کتابداران و اطلاع رسانی

برای ناشران و پدیدآورندگان

برای همه

● سامانه رسیدگی به پیشنهادات و انتقادات سازمان
● مقررات عمومی و عضویت
● ساعت کار کتابخانه
● فهرست کتابخانه های ایران
● نسخه موبایل جستجو در منابع
● تازه های نشر ایران
● نمایشگاه دائمی سازماندهی منابع غیرکتابی
● بیشتر...

برگزاری همایش کودتای بیست و هشتم مرداد سال 32
نمایشگاه گروه ایرانشناسی و اسلام شناسی به مناسبت پیام 15 خرداد
"پادواره پنجاهمین سال 15 خرداد" با همکاری سازمان اسناد و کتابخانه ملی برگزار می شود
نمایشگاه مجازی گروه پیاوندها به مناسبت روز معلم (شهادت استاد مطهری)

Atwood's name is entered in the search line.

Figure 2. A screenshot of the library's search results

صفحه نخست « صفحه اصلی خدمات پیوسته » جستجوی کتابشناسی « جستجوی ساده » لیست مدارک یافت شده

مورد جستجو : (همه موارد): (Atwood, Margaret)

نام پایگاه : سرور مرکزی

تعداد رکوردها : ۲۳ از ۲۳۷۳۷۶۰

صفحه 1 از 2 مرتب سازی بر اساس عنوان سطح دوم پدیدآور مرتب سازی

تاریخ نشر	پدیدآور	عنوان	
1999	پربهاکار، ام	Feminism/posmodernism	
2006		Moral Disorder	
2003		Oryx and Crake a novel	
2003		Stock Photo Oryx and Crake a novel	
1972		Surfacing	
2000	اتوود، مارگارت النور	The blind assassin	
2006		The Tent	
2005 = 1384	امرابی همدانی، آرزو	Traces of postmodernism in the selected works by Margaret Atwood	
۱۳۸۲	اتوود، مارگارت النور، م - ۱۹۳۹	آدمکش کور	
۱۳۸۸	اتوود، مارگارت النور	آدمکش کور	
۱۳۸۳	اتوود، مارگارت النور، م - ۱۹۳۹	اوریکس و کریک	
۱۳۹۱	اتوود، مارگارت النور	بانوی پیشگو	
۱۳۸۷	مهدیزاده، آمنه	بررسی فراداستان در "آدمکش کور" و "گریس بیگانه" اثر مارگارت اتوود از دیدگاه نقد پسامدرن	
۱۳۸۵	الهی، امالینین	بررسی فمینیستی آثار مارگارت اتوود	
۱۳۸۹	اتوود، مارگارت النور	چشم گریه : رمان	

نمایش رکوردهای انتخاب شده بازنشانی

صفحه 1 از 2 تعداد رکورد در هر صفحه 15 برو به 1

نشان سمنووی بنیانی بهرستان

- تازه ها
- راهنمای کاربران
- صفحه کلید فارسی
- تماس با ما
- گزارش آماری انواع ماده
- یادآوری مهم:

صفحه کلید را در حالت فارسی قرار دهید. اگر مرورگر شما از امکانات فارسی بهره مند نیست، می توانید برای تایپ فارسی از صفحه کلید فارسی استفاده نمایید.

The search results constitute a list, which begins with entries dissimilar to my search keyword. Terms such as “Feminism/postmodernism” or “Moral Disorder” (Figure 2) are unrelated to my inquiry, which has used the keyword “Margaret Atwood” (Figure 1). Below the unrelated terms are Atwood’s literary works, in English, followed by the Persian entries referring to some kind of analytic/critical study conducted on the author’s literary works or the translation thereof (Figure 2). Then, I had to go through the excruciatingly slow process of opening each entry in order to examine the nature of the document; a necessary step that would establish whether the document is a translation or something irrelevant to the keyword being searched. This way, I finally succeeded in amassing a comprehensive list of Canadian translations, fictions and nonfictions, as will be described in sections 1.1 and 1.2.

I commenced my research of the library records on the translation of Canadian literature into Persian from 1979 onward, since that is the date of the Revolution, and made my way through the years until 2012. To my current knowledge, from 1979 until 1986, there is no library record of any Canadian literature in Persian translation, neither fiction nor non-fiction. The librarian in Iran informed me that the reason for such absence could be that the translated materials were not digitized yet¹ or that the translations were not registered in the library².

In the non-fiction genre, which began in 1987 with the translation of Canadian self-help books (marked in red, in Appendix 1), I came upon a plethora of more than 400 translations, 306

¹ I would add another possible reason: It could be that Ayatollah Khomeini’s isolationist and antagonistic foreign policy propagated through the propagandistic slogan “نه شرقی نه غربی” “neither Eastern nor Western; a policy that Khomeini and his associates adopted immediately after the 1979 revolution and that continued until he died, in 1988. This might have blocked translation activities in general. In any case, translations of Canadian literary fiction emerged about a decade after the revolution in 1990.

² The librarian explained that “banned books do not make their way to the library but they could be found on the black markets” (email correspondence, 2012). Since I intend to look at the possible changes the books underwent, I am concerned only with books that have gone through the censorial system and have been released for public use through public libraries.

of which rendered from 50 source texts, in the category of self-help books, by Brian Tracy (Appendix 2). If my analysis includes this large number of records, containing the translation of Canadian self-help books, the overall structure of the data will possibly be obscured, hence the shape of the graph and the information it conveys will be distorted. However, if I exclude the translation of self-help books from the calculation, there will remain only 68 non-fiction translations rendered from 56 source books written by 40 Canadian writers: 8 females and 32 males (Appendix 3).

As for the fiction genre, my research for translations during the years 1990 through early 2012 has yielded 134 translations rendered from 116 source books, including children's literature. The fiction books are written by 47 Canadian writers—30 females and 17 males (Appendix 5). Below I will give a description of both genres, first non-fiction then fiction.

1.1. Canadian non-fiction

After the 1979 revolution and in the years that follow, some interesting patterns emerge in the genre types of Canadian literature selected for Persian translations. Namely, there is a definite preference for nonfiction between 1985 and 1989 to which fiction is added from 1990 onward. The translation of non-fiction revolves around the “how-to” self-help literature as far as the number of translated titles and retranslations are concerned³. Each of these self-help books has been translated by numerous Iranian translators often simultaneously and with frequent reprints. On the Iranian online library catalogue, I searched and found the Persian translations of six Canadian authors of self-help books (Appendix 2). The popular all-male authors include

³ According to Wikipedia, “a self-help book is “one that is written with the intention to instruct its readers on solving personal problems.” In other words, these books usually promise ready-made, quick-fix solutions to readers’ problems blending business achievement and personal development, all in the name of pursuit of happiness.<https://en.wikipedia.org/wiki/Self-help_book>(site consulted 20 Dec. 2014).

Nathaniel Branden, Mark Fisher, Brian Tracy, Michael Losier, Robin Shilp Sharma, and Malcolm Gladwell all of whom are specialized in producing self-help bestsellers and apparently highly successful in promoting them abroad (Appendices 1 & 2). These particular writers are known to have sold millions of copies around the globe and have received universal approbation. Iran seems to be one of those countries whose translators have continually translated these how-to manuals, throughout the years. By far the most prolifically translated author is Brian Tracy; the central theme of his books is the pursuit of success: how to succeed in jobs, relationships, life, among many other themes (Appendix 2).

The search in Iran's library catalogue, in the category of non-fiction, for the years 1987, 1994 to 1996, and 1999 turns up Persian (re)translations of only self-help books (Appendix 1)⁴. However, in the years 1988 to 1990, 1997 and 2001 there are no translations of self-help books at all (Appendix 1). Yet, in the years beginning from 2002 through 2012, the translations of self-help literature suddenly rise to an unprecedented level, entirely eclipsing the number of translated titles of other categories of non-fiction. For example, from 1996 to 2012, more than 300 translators have produced renditions from Tracy's 50 self-help books (Appendix 1).

Although the translation of Canadian self-help books is a definite attraction for Iranian translators, especially from 2005 onward, other sub-genres of nonfiction books are also translated throughout the years, albeit to a lesser extent. From 1988 through 1992 and 1997 through 2004, the translation of different categories of non-fiction actually dominate the self-help sub-genre (Appendix 1). Unlike the self-help category which is routinely retranslated by

⁴ In Appendices (1) and (2), I marked the number of reprinted literature by the multiplication sign (x) followed by the years of reprint; this illustrates the number of reprints produced possibly in those years. For e.g. *The Laws of Attraction* by the Canadian self-help writer, Michael Losier was reprinted 27x (times) according to the online library catalogue of the IRI; however only five dates are recorded (possibly incomplete list), as can be observed in Appendix 1. (i.e., 27x: 2003, 2007, 2008, 2009, 2010).

different translators multiple times, other sub-genres of non-fiction do not follow this pattern. For instance, the works of the following authors have never been retranslated but rendered only once: Laurent Mailhot's (1974/T1990)⁵ *La littérature québécoise*, Ian Hacking's (1972/T1991) *A Concise Introduction to Logic*, Albert Bandura's (1977/T1993) *Social Learning Theory*, Margaret Atwood's (1988/T2011) *The Canadian Children's Treasury*, Jean Delisle's (1980/T2002) *Analyse du discours comme méthode de traduction*, Naomi Klein's (1999/T2008) *No Logo*, and Michael Ignatieff's (1998/T2010) *Isaiah Berlin* to mention just a few (Appendix 3).

As can be seen in the elaborately illustrated appendices (1 and 2) and the brief description above, the emerging pattern between the translations of the subgenre of self-help books and other categories of non-fiction is fascinating. As a topic for future research, it would be interesting to explore the possible factors that trigger alternating spikes and valleys of the translation of self-help vis-à-vis other non-fiction subgenres. Beneficial though it might be to the discipline of Translation Studies, this topic is outside the scope of my research.

1.2. Canadian fiction

The search for the translation of fiction reveals an entirely different pattern. The translations of fiction that begin only in 1990 initially focus on Canadian adventure tales, mythology, fantasy, and children's stories (Appendix 4). The works of these authors appear in translation throughout the 1990s: James A. Houston's (1968/T1990) *Akavak: An Inuit Eskimo Journey*, Sheila Burnford's (1961/T1991) *The Incredible Journey*, Lucy Maud Montgomery's (1908/T1992)

⁵ The abbreviation "T" inside the bracket following the author's name refers to "Translated".

Anne Of Green Gables, Arthur Hailey's (1984/T1993) *Strong Medicine*, and Julie Johnston's (1992/T1997) *Hero Of Lesser Causes*.

In 1999, the translational genre has expanded to include thrillers such as Joy Fielding's (1991/T1999) *See Jane Run*, Michael Ondaatje's (2000/T2001) *Anil's Ghost*, and Sandra Gulland's (1977/T2002) *Tales of Passion*, *Tales of Woe*, among others (Appendix 4). Despite the fact that the translations of fiction lag behind the productions in non-fiction subgenres, 134 translations of fiction were produced as opposed to the 68 translations of non-fiction⁶ between 1988–2012. From 1999 onwards, (except 2003), the translations of fiction clearly outnumber those of nonfiction (Appendix 6).

1.2.1. Canadian feminist fiction

Suddenly and to my utter surprise, in the early part of the millennium, more than two decades after the 1979 revolution, Canadian feminist literature begins to emerge. The literary works of Margaret Atwood, the well-known feminist Canadian novelist, appear in Persian translations, in 2001. She is for the first time introduced to Iranian readers with the translation of the *Robber Bride* (1993/T2001) followed by six other novels: *Alias Grace* (1996/T2002), *The Blind Assassin* and *The Handmaid's Tale* (1985/T2003), *Oryx and Crake* (2003/T2004), *The Year Of The Flood* (2009/T2009), and *Lady Oracle* (1976/T2012). Atwood's works are augmented by two more Canadian feminist novels, Carol Shields's *Unless* and Alice Munro's *Runaway*, in 2005 and 2006 respectively.

⁶ As I have mentioned earlier, the 68 non-fiction translations, illustrated in Appendix 6, include all categories of non-fiction short of the self-help books which if included will obscure the over-all structure of the data; therefore it needs to be dealt with as a separate sub-genre worthy of study in its own right.

In short, from 1999 onwards, there is a visible increase of Persian translations of feminist and women-centred thrillers and historical novels, as opposed to the previously exclusive emphasis on the translations of fantasy and pedagogical stories that began in 1990, such as Sheila Every Branford's *The Incredible Journey* (1961/T1991) and Julie Johnston's *Hero of Lesser Causes* (1992/T1997), among others (Appendix 4).

While compiling the corpus in terms of feminist versus non-feminist work in translation, I place the literary works of Atwood, Munro, Shields, and some other writers of thrillers and historical fiction such as Joy Fielding and Sandra Gulland under the category feminist or women-centred texts. Appendix 4 chronologically and thematically demonstrates the slow but steady growth of the Persian translations of Canadian feminist literature beginning in 1999. The year 2012 is when I reach the end of my research period, hence the end of my data collection.

1.3. Gender ratio: translators and writers of fiction

The gender ratio between translators and writers of fiction also reveals an interesting pattern. As can be seen in Appendix 7, with the exception of 1994, female translators, and as a result translations produced by females are absent from 1990 through 1996, the period during which only male translators seem to have roamed the translation field of Iran.

The analysis of my data shows that out of the 134 total translated fiction, 68 translations are produced by females. These female-laboured translations are supplied by Canadian female-laboured source texts ($F \rightarrow F$); 22 female-laboured translations come from source texts produced by Canadian male authors ($F \rightarrow M$). While 26 male-laboured translations are driven from the work of Canadian female authors ($M \rightarrow F$), only 18 male-laboured translations are supplied by male writers ($M \rightarrow M$). (Appendix 7).

In the translation of works of fiction, three patterns become visible:

(1) Female translators make appearances in the literary translation market in greater numbers. Between 1994 and 2012, 51 (61%) females are among the 84 translators engaged in producing 134 translations out of 116 source books written by 30 female and 17 male Canadian fiction writers. (Appendix 5).

(2) The number of female-laboured translations is also consistently on the rise between 1997 and 2012. Whereas in 1997, there are only two translations produced by one female translator, in 2009 the number of translations escalates to 16. In fact, the 89 female-laboured translations surpass the 36 male-laboured translations by more than twice in the years 1997 through early 2012 (Appendix 7).

(3) As for the ratio of male- and female-laboured translations to source texts authored by Canadian female and male writers, female-produced source texts seem to attract more translations by both genders (With non-fiction, however, the pattern is reversed. Male-authored source texts seem to be more popular with translators. Appendix 3). The table in Appendix 7 (1990-2012) indicates that female translators produced a total of 90 translations, out of which 68 (76%) are supplied by female authors of source texts and 22 (24%) by Canadian male ST writers. On the other hand, male translators produced a total of 44 renderings, out of which 26 (59%) are supplied by female ST writers and only 18 (41%) by male authors. This data reveals that both female and male translators seem to have a definite preference for writings by Canadian female writers; that is, assuming they are the ones who choose the books to translate.

To sum up, the analysis of the corpus highlights several compelling changing patterns that take place over the years: the fluctuation in the number of translations of the two groups of non-fiction subgenres, the appearance and change in the number of translated fiction versus non-fiction, as well as the change in the number of female-produced versus male-produced

translations. Female-laboured translations which were entirely absent from the translation scene suddenly emerge and eclipse the number of male-produced translations, while both genders seem to prefer translating novels by female authors. A spike in self-help literature in translations, from about 2005 onwards, dominates the translation of every other non-fiction sub-genre and that of all fiction, while in other periods self-help productions give way to other non-fiction books. The translation of non-fiction (minus the self-help) appears as early as 1988. From 1999 onwards, however, nonfiction is clearly overtaken by fiction whose Persian production began only in 1990. Similar patterns can be observed in the translation of feminist and non-feminist fiction: while non-feminist translations cover larger numbers of source titles, the initially absent translations of feminist texts, make a sudden appearance in 2001 and steadily increase over the years.

In short, the social dynamic in Iran in the 1990s and the early new millennium seem to have changed to the extent that accommodating more female translators and feminist or women-centred writers has become possible (Appendix 4). I was intrigued by these striking patterns and, more importantly, by the sudden appearance of Canadian feminist novels in translation in the Islamic Republic of Iran. Therefore, I resolved to focus on the translations of Canadian feminist texts, keep an eye on the social-political, legal, and socio-cultural situations of the target society, while describing and explaining the changes the source texts undergo.

The first step of this task is to select the novels for my research, which will be explored next.

Chapter 2. Selection of Canadian feminist fiction

2.1. Why did I choose Atwood's *The Handmaid's Tale* and Shields's *Unless*?

For the purpose of my project, I chose the two novels⁷, Margaret Atwood's *The Handmaid's Tale* (1985) translated by Soheil Sommy in 2003, and Carol Shields's *Unless* (2002) translated by Mehri Sharafi in 2005. While the former was published by Qognoos Publishing, the latter was published by Roshangaran and Women's Studies Publishing. In their source cultures, both authors and their novels -- Atwood (Howells 2013, Macpherson 2013, Brettschneider 1998, Rao 1993, McCombs 1989, Rigney 1987), and Shields (Giardini 2011, Foster Stovel 2006, Roy 2003, Anderson 2003, Eden 2003)-- are widely considered feminist.

After viewing the patterns of the translated fiction, from its inception in 1999 to 2012, I decided to set up some preliminary selection criteria for the kind of novels I wished to study. The primary selection criterion was women-centeredness, the second the translator's place of residence and work. My main research question is what happens to the source text as it is

⁷ In addition to the previously-mentioned difficulties in accessing and compiling Canadian translations using a data base located in Iran, there was the problem of obtaining the hardcopy of the Persian translations. The first problem I encountered was the impossibility of purchasing the books online due to the economic sanctions imposed on Iran. The books needed to be purchased directly from bookstores inside Iran by Iranian residents. In 2012, I provided my family in Iran with a list of the Canadian source books in translations. They informed me that the books could not be found in Abadan, where my sister lives, nor in Ahwaz the capital of the province, Khoozestan. My sister decided that it would be only possible to purchase them from Tehran bookstores. My nephew was dispatched to Tehran. Upon arrival, he found out that the feminist novels were carried only by a few bookstores. Ever cautious and weary of the erratic censorship situation in Iran, one shopkeeper became suspicious with, and alarmed at, the sight of the list in my nephew's hands and adamantly refused to sell him any of the books on the list. Unable to change the shopkeeper's mind, feeling at risk himself, my nephew promptly left the bookstore and devised a practical plan: he memorized some of the most important titles, then he tried to buy only some of the books from other bookstores, and was ultimately successful in doing so. The process of acquiring the books took several months, during which my whole family was involved from the beginning to the end, from brainstorming, to devising strategies in order to circumvent possible restrictions, to locating the material, to purchasing the books and finally to mailing them to me.

brought into the target society. Since translation is the fact of the target system, not only the text but also the producer of the text, need to be anchored in the target system.

Therefore, I have selected two Canadian source texts that are considered feminist with social and political intent, and with themes resonating with the condition of Iranian women under the Islamic Republic of Iran. Furthermore, the translators were residing in Iran at the time of translating the novels.

The two novels have a number of passages referring to women's situations that resonate with that of Iranian women. In Shields's *Unless*, there is an important allusion to a frustrated veiled woman who commits suicide. Readers learn that Nora, the protagonist's estranged daughter, was passing by when a veiled woman immolated herself under a lamppost. We know that Nora "rushed forward to stifle the flame" and this scene is recorded on "Honest Ed's security videotape" (Shields, 2002: 5).

As Shields narrates the self-immolation scene, she skillfully and compassionately recovers a historical moment of a particular woman's life in Iran: in 1994, Dr. Homa Darabi, the Iranian woman paediatrician immolated herself in Tehran to protest "the brutality of mankind toward one another and especially to women and children" (19) while shouting "Death to tyranny, Long live freedom" (Darabi & Thomson, 1999: 17)⁸. In a biography of Dr. Darabi called *Rage Against the Veil* (1999), her sister Parvin Darabi and nephew Romin P. Thomson

⁸ Homa Darabi was a pediatrician licensed to practice medicine in Iran and in 49 States in the USA, the first Iranian to be accepted to the American Board of Psychiatry and Neurology. She established the first clinic in Iran dedicated to treating children suffering from mental disorders [...]. "She taught at the University of Tehran, worked at its hospital, and managed her own private practice" (Darabi & Thomson, 1999:15-16). But "she was removed from her position as a professor at the university" [in 1992] because she refused to fully comply with the Islamic dress code," the veil (191), "because of [her] bad hejabi" or badly-veiled (204) appearance and finally she was forced to shut down her private clinics too for the same reason (234-5).

describe the moment she self-immolated as eerily similar to the scene in which Shields's character, that young veiled woman witnessed by Nora, sets herself ablaze:

[On Monday February, 21 1994, Homa Darabi] "headed to the public square" [in Tehran], "screamed Death to tyranny! Long live freedom! Long live Iran!" ; "removed the scarf from her head" ; "removed her coat" ; "sat down on the pavement; tipped the can onto herself; and began to soak the lower part of her body with gasoline"; "she stood up and shouted each slogan one final time"; "when she ignited the match she was immediately engulfed in flames" (17).

Shields does not tell the reader why that veiled unknown woman immolated herself in Toronto. I, like other Iranian women and men know, however, that Darabi's self-immolation was a loud protest against the patriarchal laws in Iran: from marriage and divorce laws, to the regulations about inheritance and testimony in court to the outlawing of women from political leadership and judgeship. I consider Shields's narrative as paying tribute to the struggle of feminists in Iran and elsewhere. I have no way of knowing, however, whether Shields wittingly or inadvertently draws on Darabi's tragedy to reconstruct the scene of the young Muslim woman's self-immolation in *Unless*. Nonetheless, I can surmise that that particular scene immediately invokes the image of Homa Darabi in the minds of Iranian readers, particularly women.

In writing the novel, *The Handmaid's Tale*, Atwood was partly inspired by the puritan right wing movement in the US in the 1980s and partly by Iran's theocracy. In an interview-like conversation between Atwood and Victor-Lévy Beaulieu, the Quebecois writer, Atwood describes the socio-historical events that inspired the writing of the novel:

The United States was founded by seventeenth-century Puritans. It wasn't a democracy then, but a very strict theocracy, especially with respect to sex. [...] I asked myself, if you wanted to seize power in the United States, how would you go about it? Not through communism. Not through Marxism. Not through democracy, because that would be a contradiction. But if you proclaimed, as the Republicans now do, "The will of God is with us, follow us" —That's what theocracy did. And it's also a form of tyranny, because when you join politics and religion, you have tyranny. (1996: 72).

A few years later, in her interview with Valerie Martin, Atwood also explicitly added that Gilead could happen here [USA/Canada] because something similar has already happened in Iran: “a theocracy (like Iran) ruled by religious leaders, and monolithic, that is, a society that would not tolerate dissent within itself” (Martin, 2006).⁹

Another connection between the novel and Iran is revealed in the last chapter “Historical Notes on *The Handmaid’s Tale*”. In that chapter, the reader is informed of a study announced at the Twelfth Symposium on Gileadean Studies taking place in the year 2195: “Iran and Gilead: Two Late-Twentieth-Century Monotheocracies, as Seen Through Diaries” (Atwood, 1985: 282). Furthermore, Atwood lived for some time in Iran and Afghanistan before she began writing the novel, which she did while living in Berlin in 1984 (Mervyn Rothstein, 1986). While “visit[ing] Iran and Afghanistan in a 1978 trip”, she saw how already “women’s freedoms [in those regions] were being stripped from them” (Angela Laflen, 2014: 68).

My preliminary selection criteria narrowed down considerably the amount of available translated material in Iran. The Iranian on-line library catalogue shows that, between the periods 1999 and 2012, a total of 38 novels, written by 6 Canadian feminist authors, were translated and published in Iran. These authors are known in the Canadian source culture as being concerned with women’s issues in their novels: Margaret Atwood, Carol Shields, Alice Munro, Joy Fielding, Sandra Gulland, and Kathleen Winter. I could only access six of these texts, of which two, Atwood’s *The Handmaid’s Tale* (1985/2003) and Shields’s *Unless* (2002/2005), meet all

⁹ Valerie Martin (October 2006) interviewed Atwood about *The Handmaid’s Tale*. Online catalogue of Random House.
<<http://www.randomhouse.com/highschool/catalog/display.pperl?isbn=9780307264602&view=qa>>. (site accessed 6 Apr. 2015).

the criteria I have established: the source texts are feminist, the stories resonate with Iranian women's lives and the translators are anchored in Iran.¹⁰

2.2. Previous studies on English work translated into Persian

There seem to be very few studies of Persian translations from English that employ translation theory in their analysis of the translated texts. Nor is there any study of the translation of Canadian novels into Persian, or of Canadian feminist novels, for that matter. There are some studies of cross-cultural communication and linguistically-specific translation issues of some English non-Canadian novels. These often appear in article-forms, in online journals, written by Iranian scholars or students based in Iran, with the focus on linguistic theoretical framework, such as Katharina Reiss's Text Type¹¹.

Zahara Roostaei (2010) is an exception to this situation as she studies the inter-cultural translation from English to Persian of *Harry Potter* for her Masters Thesis, completed at the University of Sherbrooke, Quebec. She explores the translation from the perspective of Reader Response Theory. She finds heavy-handed censorship of the texts at moments where physical contact between girls and boys take place.

¹⁰ I could access the hard copy of other books, but they do not meet my selection criteria; in all I have in my possession the translation of the following novels: Atwood's *The Handmaid's Tale* (1985/2003), *The Robber Bride* (1993/2001), *The Blind Assassin* (2001/2003), and *Oryx and Crake* (2003/2004); Munro's *Runaway* (2004/2006), and Shields's *Unless* (2002/2006). Out of the four Atwood books, two, *The Robber Bride* and *The Blind Assassin* are translated by an Iranian-Canadian woman residing in Canada, hence violating my selected criterion that the translator be a resident of Iran; *Oryx and Crake* is generally viewed as an apocalyptic science fiction, while Munro's *Runaway* cannot in any way be applied to contemporary Iranian women's experiences under the patriarchy; hence both novels fail to meet the two stated criteria.

¹¹ For example, Shokooh Khosravi and Mohammad Khatib (Sep. 2012) wrote an article titled "Strategies Used in the Translation of English Idioms into Persian in Novels" and published in "Theory and Practice in Language Studies". Vol. 2, No. 9, pp.1854-1859.

The infrequent or lack of descriptive/explanatory studies of Persian translations of English literature within the field of translation studies may stem from a number of reasons. One contributing factor could be a universal lack of interest in the study of Persian literary translations from any source language, compared with, for example, German, French, or Spanish literary translations, all of which are widely studied by translation scholars. The newness of the discipline of translation studies in Iran may be a determining factor to explain the lack of Iranian-based studies. Another reason could be the expense and the unavailability of the original books in Iran where, if a book is found, it is often censored, as Roostaei confirms in her Masters Thesis. According to Roostaei the original English books are not easy to come by for Iranians as they are expensive but also heavily censored. Roostaei observes that even the English original is not immune from censorship: the censor blocks “words, phrases, paragraphs, and images by colouring them in black or white and making sure that readers are not able to see them” (Roostaei, 2010: 69). The policy of censorship could likewise apply to translation. This will be determined in the last chapter, Comparative Text Analysis.

Despite the possible censorial interference with translation, there are numerous reviews, in Iranian state-media, of the Canadian trio—Atwood, Shields, and Munro— described as writers concerned with women’s lives and dilemmas. These three Canadian authors are known in Iran as writers who defend the dignity of women and influence social injustice. Iranian publishers view Atwood as “the most famous Canadian writer whose work has been translated into 33 languages.¹²” However, none of these Iranian reviewers attribute the term “feminism” to the writing of these authors. Also, I have yet to find any studies of Canadian literature in Persian translation conducted by expatriate Iranian scholars.

¹² The review is published in the major Iranian publisher’s website, qoqnoos. <<http://www.qoqnoos.ir/ShowReviews.aspx?ReviewID=21>>. (site accessed 5 Dec. 2014).

Therefore, to my current knowledge, neither in Iran nor in Canada is there any systematic analysis of Persian translations of Canadian fiction, carried out in the field of translation studies - even less so from the perspective of the representation of gender roles in fiction. It seems that describing the translated text and trying to explain the (ir)regularities of the translation based on a feminist perspective and with a view to the wider social-political, legal and socio-cultural milieu have never been attempted before. On both accounts, this research intends to fill the gap.

In the next chapter I will explore the reception of the two authors, Atwood and Shields, in the source society, Canada, and other Western cultures.

Chapter 3. Reception of Atwood & Shields in Canada and Western societies

3.1. Margaret Atwood

Margaret Atwood has continuously produced literary works since *The Edible Woman* (1969), her first novel, and her first critical non-fiction, *Survival: A Thematic Guide to Canadian Literature* (1972). J. Brooks Bouson declares that Atwood has written:

over forty works—including over a dozen novels and over a dozen books of poetry as well as a collection of short stories and short fictions, works of literary criticism and collections of her essays and reviews—Atwood is indisputably Canada’s best-known contemporary writer [...] (2013: vii).

Atwood explores themes of Canada-US relations, Canadian wilderness, environmental issues, biotechnology, human rights concerns and in particular “the woman question.” Atwood’s literary work has won major national and international prizes; for instance, she won the Canadian Governor General’s Award for her collection of poetry *The Circle Game* (1966) and *The Handmaid’s Tale* (1985), the Giller Prize for *Alias Grace* (1996), and the Booker Prize for *The Blind Assassin* (2000), among “over eighty literary awards” (GM Dewis, 2011: 1).¹³ To thoroughly study Atwood’s oeuvres, The Margaret Atwood Society was formed; it is an academic association solely dedicated to the study of her novels, poetry and literary criticism (Bouson, 2013: 3).

Atwood was born in Ottawa in 1939 and lived in many countries throughout her life; she currently lives in Toronto with her partner, the novelist Graeme Gibson. She received her undergraduate degree from Victoria College, in 1961, at the University of Toronto under the

¹³ Dewis claims that up until 2011, Atwood has been honoured over eighty awards (2011:1). http://www.insightpublications.com.au/pdf_preview/TG-Cat's-Eye-10-pages.pdf. (site accessed 16 Mar. 2015).

tutelage of Canadian literary theorist Northrop Frye, and her master's degree in 1962 from Radcliffe College, Cambridge, Mass; she pursued but did not finish her PhD at Harvard University.

3.1.1. Reception of Atwood in Canada and Western societies

Atwood came of age as a writer in the mid- to late-1960s at a time when Canada was in the process of distancing itself from its colonialized past but still held on to a “national habit of mind” (Atwood, 1972: 13). At that time, Atwood was eager to put Canada on the international literary map. Her early books, the non-fiction *Survival* (1972) and the fiction *Surfacing* (1972) became instantly popular perhaps because her “themes keyed into the new North American feminist movement and the resurgence of cultural nationalism in Canada (Coral Ann Howells, 2006: 54). The Canadian writer of political biography and history, George Woodcock, refers to Atwood's *Survival* as “her very idiosyncratic work of Canadian criticism-cum-social-history” (1973: 18).

As for the pertinence of Atwood's book to women's issues, Judith McCombs (1989) comments on the mutual influence of *Survival* (1972) and the Canadian politico-cultural context in which it was produced:

By 1974, Margaret Atwood was widely recognized as English Canada's foremost writer; *Surfacing* and *Survival* had written her themes large, and had impelled as well as coincided with nationalist, feminist, and counter-cultural movements. In the newly burgeoning fields of women's studies and Canadian studies, which countered New Criticism by proclaiming the personal and the literary is the political and the national, Atwood's works were evaluated not as unique or peculiar artistic creations, but as voicing the hitherto-suppressed truths of women's and Canadians' lives. (Judith McCombs 1989: 8 cited in Paul Goetsch, 2000: 167-168).

The two concepts, the lives of women and of Canadians, form the two themes, in which Atwood seems to be most interested and which run throughout Atwood's works. Her concern with Canadian nationalism, however, does not mean indifference to other nationalities, genders or ethnicities. Atwood in fact extends nationalism to humanism, she insists that "if we look just under the surface of our routine, prescribed behaviors, we can find the imaginative core of our shared humanity" (cited in Bouson, 2009: 28). Atwood's multiplicity and pluralism create tales that exhibit a deep awareness of just how fragile our social freedoms and environment truly are.

By the 1980s, Atwood had evolved from a "national cult figure [in the 1970s] into a globally acclaimed writer and a well-known cultural ambassador for Canada" (Brooks Bouson, 2009: 3) and her work inspired much scholarly debate over the layering and the possible different interpretations it could invoke. For Atwood, literature has the power to act as a mirror to reflect "the reality of a country and of a gender" (Bouson: 37). In the mid-1980s, Atwood's exploration of "the dystopian genre [...] alerted readers to the wider political dimensions of her work beyond sexual politics to include the national politics and a concern for human rights" (Howells, 2013: 59). Gender relations as a political concept became the focus of Atwood's works as they emphasized "women's entrapment and their quest for freedom" (Howells, 2013: 56), as seen in her novels of that period—*The Edible Woman* (1969), *Surfacing* (1972), and especially, *The Handmaid's Tale* (1985).

It is generally accepted, however, that politics is the overarching theme in most of Atwood's novels. In an interview, Fitz Gerald asks Atwood "How do you react to critics who label you a political writer?" Atwood replies "I *am* a political writer (...). The easy answer is that everything is 'political'" (Fitz Gerald and Crabbe, 1990: 137; italic in origin). In other words, in

her fiction, Atwood looks at the world holistically: the relationship between women and men (gender), power structure, (politics) and environment are all interconnected.

Atwood seems to have founded and become one of the most important national pillars of Canadian literature and one of the first novelists who was arguably influenced by and responded to the then nascent Canadian feminist movement. She began writing when women's issues came to the fore and provided contexts and material for her literary work. Heidi Slettedahl Macpherson observes that "Atwood's work must be seen as, in some ways, arising from the second-wave feminist movement (the period roughly from the early 1960s to the 1980s [...])" (2013: 36).

Atwood does not subscribe to any trend of feminism, yet her concerns with inequalities and differences between genders, classes and nationalities is apparent in her fiction, non-fiction and interviews. In the early 1980s she described her trajectory of political evolution as follows:

When you begin to write, you deal with your immediate surroundings; as you grow, your immediate surroundings become larger. (...) I began as a profoundly apolitical writer, but then I began to do what all novelists and some poets do: I began to describe the world around me. (Atwood 1982, 14-15).

Furthermore, Macpherson believes that "her [Atwood's] work is fully engaged with the reinvention of femaleness and femininity and with the recovery of female agency and female strength" (2013: 36). Femaleness here refers to the notion of being female as a biological sex, while femininity is akin to gender, socially-constructed and defined features.

Atwood herself is preoccupied with the notion of writing as a woman. In her collection of essays *Second Words* she shows her interest in creative writing, but also in writing as a woman. In the book she selected titles that reveal her concerns with the ill-treatment of women in patriarchal societies: "On Being a Woman Writer: Paradoxes and Dilemmas," "The Curse of Eve—or What I Learned at School", and "Writing the Male Character." Atwood explains what

connects all women together: “As writers, women writers are like other writers” but, “[a]s biological specimen and as citizens ... women are like other women: subject to the same discriminatory laws, encountering the same demeaning attitudes, burdened with the same good reasons for not walking through the park alone after dark. They too have bodies” (SW 194, cited in Macpherson, 2013: 38).

Atwood has acknowledged the fact that the feminist movement brought benefits for literature. She said that the movement has led to

the expansion of the territory available to writers, both in character and in language: a sharp-eyed examination of the way power works in gender relations, and the exposure of much of this as socially constructed; a vigorous exploration of many hitherto-concealed areas of experience (Macpherson, 2010: 24).

One of the ways power relates to gender is illustrated in the historical novel *Alias Grace* (1996), a fictional rewriting of real events, a double murder case, that occurred in 1843. It “provides a well-rounded picture of womanhood in urban British North America during the 19th century in Grace’s tale” (Carsten Brettschneider, 1998). It also offers insight into Victorian society and how the inequities and differences between women and men affected women’s human rights.

Since the 1990s, there has been a flood of critical reviews that tackle the multi-layered narratives and genres interwoven in Atwood’s novels. Notions of gender, politics and its relation to humans and environment are narrated through “the blending of memoir, romance and science fiction genres, all of which continually blurring the borders” (Howells, 2005: 165). For example, *The Blind Assassin* (2000) depicts “the novel’s symbolic centre, for it brings to focus the motifs of hiding, blindness, futile sacrifices and silencing”, resulting in women’s exploitation and marginalization (Karen F. Stein, 2004: 136). The story has three themes all mingled together to

form the structure of the novel. In comparing *The Robber Bride* (1993) and *The Blind Assassin* (2000) Bouson explains:

If, in *The Robber Bride*, Atwood offers a trenchant critique of the power politics of gender relations and female friendships in her feminist and postfeminist examination of the contemporary women's culture, in her 2000 novel *The Blind Assassin*, she provides a broad social history of women in twentieth-century Canada, especially the early to mid-twentieth century, as she continues her novelistic investigation of the power politics governing the lives of women" (Bouson, 2010: 67).

Atwood's apocalyptic and post-apocalyptic novels, *The Handmaid's Tale* (1985), *Oryx and Crake* (2003), and *The Year of the Flood* (2009) are futuristic dystopias, all of which "warn us that our disrespect for the environment and for our fellow beings may be pushing us toward catastrophic political and environmental upheavals" (Bouson, 2013: 313). These novels not only draw attention to the "masculinist ethics" that perpetuate dual and dominating relationship between women and men, humans and the structure of power, but also to the destruction of the environment in the process. These along with Atwood's other novels encourage a "non-hierarchical non dualistic vision" for humanity (Bouson, 2013: 314).

Most of Atwood's protagonists are women who are initially trapped in abusive gender relations (e.g. *The Edible Woman*, *Surfacing*, and *The Handmaid's Tale*) rendering them alienated and haunted by their inaction. Until, that is, they free themselves by taking determined action. In pointing to Offred's escape from the Gilead, Barbara H. Rigney (1987) affirms that "political confrontation is not merely a choice but a human responsibility" (Rigney, 1987: 120). By employing the strategy of escape for her trapped female protagonists, Atwood advocates resistance and political action as it was foretold by Woodcock in 1973 (see 3.1.1).

The feminist political dimension of Atwood's novels is most apparent in *The Handmaid's Tale* which was hailed as "an admirable banner of liberal feminist insurgency" (Sandra Tomc,

1993: 73). Tomc interprets the romance between Offred, the Handmaid and Nick, the commander's driver, as "the instrument of escape" (79) signifying "the potential of resistance and hope" (82).

3.1.2. Textual evidence of feminism in *The Handmaid's Tale*

In 2000, Reinhard M. Nischik put together a monumental book to celebrate Atwood's 60th birthday. Nischik describes Atwood as "a spokeswoman for human rights—of which her acute awareness of gender differences forms an integral part— a Canadian nationalist, a brilliant observer of contemporary Western culture who in her works questions conventional modes of perception and evaluation, [...] (2000: 1). Coral Ann Howells, adds to the above-mentioned description the "historian" and the "environmentalist," (2005:1). The novel *The Handmaid's Tale*, written in 1985, seems to embody all the above-mentioned themes with a special focus on the predicament of women enduring patriarchy. The novel engages with power, religion, sexism, human relations, and women's rights. As for the genre of the book, Atwood classifies it as "speculative fiction in the genre of [Huxley's] *Brave New World* and [George Orwell's] *Nineteen Eighty-Four*" (Martin, 2006).¹⁴

The Handmaid's Tale is divided into 15 parts and 46 chapters in addition to a final chapter titled "Historical Notes". At the end of the novel and in the short section labeled "Historical Notes on '*The Handmaid's Tale*'," readers are introduced to an "International Historical Association Convention" which takes place in 2195 (Atwood, 1985: 281). In this conference, we learn about the story of a 33-year-old woman named Offred who had taped her life story while living as a handmaid under the oppressive theocracy of Gilead, or more likely

¹⁴ See fn 9.

after her escape from captivity. The dystopian Gilead is set in the United States, in the 1990s. Her recorded story was discovered by a Latin American Professor, Pieixoto.

The narrative begins when Offred is in Gilead, a newly established Christian fundamentalist theocracy, and ends with her escape that enables her to retell her story. We learn from Offred's story that Gilead's ideologues are bent on purifying society from the liberalism of the pre-Gileadean era through the establishment of a hierarchical binary in which women are silenced and their basic human rights are purged. The Handmaids, a group of fertile women, are assigned to the homes of the ruling classes for the purpose of procreation. The handmaids are not allowed to have their own names, to have education or knowledge of any kind, to own anything, to choose their clothing, or to have sex for pleasure. In short, Handmaids in Gilead are not allowed to have power or self-awareness; yet the protagonist, Offred, strives for all that: to gain control if not directly, but vicariously through the memory of her friend, Moira. While in Gilead, and perhaps because of undergoing such an oppressive treatment, Offred longs for the two most radical feminists in her life: her mother, the second wave feminist from the 1970s and her lesbian friend and radical feminist, Moira.

In Gilead, Offred is deprived of her own name; she is renamed Offred which means she belongs to Fred, the Commander to whom she is assigned as handmaid, and where her sole purpose is to produce children for the households: handmaids "are for breeding purposes" (Atwood, 1985: 176). Sex for pleasure is not allowed in Gilead; Offred has to endure the monthly Gileadean fertilization ceremony, in which she is not the wife nor mistress but only "a worthy vessel" (61). She is deprived of owning her own body and her name.

As for the question of naming, a meaningless name is also used for the governing system: Republic. Atwood draws a connection between two mono-theocracies which claim to be

Republics: Gilead and the Islamic Republic of Iran. Not unlike the Islamic Republic of Iran, the Republic of Gilead is hardly a republic, especially in terms of women's rights.

Offred, like all other women in Gilead, is not allowed to read or write as this imparts knowledge and knowledge is power; women in Gilead are not allowed to be empowered. Offred fantasizes about "stealing something" from the Commander's house because she believes "it would make me feel that I have power" (Atwood, 1985: 76). Even the Marthas, the class of servants, strive to gain some kind of knowledge, even if it is only through gossiping, perhaps for the same reason, to feel some sort of power. Offred grudgingly declares that "the Marthas know things, they talk among themselves, passing the unofficial news from house to house" (11).

Offred describes the officially prescribed dress code that Handmaids are required to wear at all time and particularly when in public. The dress code includes a head to toe veil:

The skirt is ankle-length, full, gathered to a flat yoke that extends over the breasts, the sleeves are full. The white wings too are prescribed issue; they are to keep us from seeing, but also from being seen (Atwood, 1985: 8).

The veil functions to increase the invisibility of women's bodies; it is imposed to keep women from seeing— one of the many violations of women's basic rights in Gilead. This also echoes the law on veiling in the IRI.

As they are brought in Gilead, the women have to undergo a period of indoctrination, in the Centre, to be groomed for their upcoming function as handmaids. As part of their daily instructions in the Centre, the handmaids to-be are repeatedly told to be passive and behave as if they do not exist. Offred often remembers those mottos and complies with them more often than she likes to admit: "Modesty is invisibility, said Aunt Lydia" (28).

Offred admires her friend, Moira, for her defiance and resistance, as she believes that Moira represents a better alternative to someone like herself. In *The Handmaid's Tale*, Offred's mother and Moira represent the 'voice' of feminism which Offred, during her stay in Gilead, learns to respect. Offred's narrative informs the reader that Moira was a propagandist for the women's cause during the old times. Before the Gilead regime had cemented its foundation, it began by censoring newspapers, planting road blocks and issuing special credit cards and then freezing every account with F (for female). These changes did not surprise Moira as she had already warned Offred of such a dystopian future. Atwood has already acknowledged that tyrannical states such as Gilead could be the "logical conclusions" of gender biased attitudes (Atwood interview with Martin, 2006). When Moira prophetically says to Offred "They've been building up to this. It's you and me up against the wall, baby" (Atwood, 1985: 163), Atwood indeed injects her own knowledge of the working of sexism into Moira who then becomes the mouthpiece for Atwood's own concerns.

Eleonora Rao (1993) notes that Moira is one female who "survives intact the programme of conditioning into the acceptance of female guilt and evil imposed on the handmaids at the Centre" (20). Moira's defiance costs her dearly, however. Offred describes Moira's tortured feet after her failed attempt to escape:

Her feet did not look like feet at all. They looked like drowned feet, swollen and boneless, except for the colour. They looked like lungs (Atwood, 1985: 87).

Moira is a rebellious character who shows an alternative way of behaving towards a totalitarian regime, such as Gilead, that does not yield to force. Offred praises that characteristic in Moira: "It makes me feel safer that Moira is here" (67).

Offred's mother is another feminist character whose activism, in the past, Offred could not appreciate and often resented. Offred's mother is the personification of feminism in the 1970s. As part of the Handmaid's brainwashing program, the handmaids are required to watch movies from the pre-revolution time. In a documentary women are shown demanding safety on the streets; one of them is Offred's mother seen holding a "TAKE BACK THE NIGHT" banner (113). These were the second wave feminists who in the 1970s and 1980s demanded not only equal pay and abortion but also issues such as women's safety. The "Take Back The Night" campaign, "reflected the fear many women had of walking alone in cities" (Sheila Rowbotham, 1997: 407).

Offred was born and grew up in that pre-Gilead society where she was free to get an education, have a job and her own bank account; she could have all that, thanks to her mother's activism, for the most part. As she personally experiences the painful impact of the absence of basic human rights, Offred comes to admire and respect her mother. She remembers how her mother rebuked her for taking everything for granted: "As for you, she'd say to me, you're just a backlash. Flash in the pan. History will absolve me" (115). The cautionary advice or warning that Offred's mother offers is an extension of Atwood's realistic calculation: that Gilead is the inevitable society we would live in if "certain casually held [gender biased] attitudes about women are taken to their logical conclusions" (Random House, 2006). The novel is, therefore, a cautionary tale about feminist values which could be revoked in certain socio-political contexts. It is also the story of "resilience" and the "triumph of the human spirit under adversity" (Gina Wisker, 2010: 33).

In conclusion, throughout the novel *The Handmaid's Tale*, Atwood is concerned with the plight of women under the oppressive patriarchy of Gilead. Atwood is definitely feminist but with an undertone of humanism and realism. She defines feminism in an interview:

I see feminism as part of a large issue: human dignity. That's what Canadian nationalism is about, what feminism is about, and what black power is about. They're all part of the same vision (Margaret Atwood, "Defying Distinctions" cited in Donna Bennett, 1996: 33).

For Atwood, human rights and feminist values are interchangeable; hence her statement: "a novel isn't simply a vehicle for private expression, but it also exists for social examination, I firmly believe this" (Atwood interview with Martin, 2006). Human rights as a means to protect women's dignity are the socio-political issue at stake in *The Handmaid's Tale*. In other words, Atwood, through *The Handmaid's Tale*, exposes and protests Gilead's violation of the feminist values pertinent to the human rights of women.

3.2. Carol Shields

Carol Ann Shields (née Carol Warner) was born on June 2, 1935 in Oak Park, Illinois in the United States, but she lived in Canada from 1957 until she died in 2003. She earned a B.A. and M.A. in Arts from Hanover College, Indiana. After she married the Canadian engineer Donald Shields, she immigrated to Canada in 1957.

Shields's literary work which spanned almost forty years from 1965 to 2002 deals with diverse genres such as poetry, plays, short stories and mystery novels. According to Eden (2003), "although she [Shields] won her first literary award for poetry in 1965, her career began in earnest with her M.A. studies at the University of Ottawa and the success of her first novel,

Small Ceremonies (1976)” (6). Since 1976 “Shields has been recognized as a distinctive voice in Canadian fiction” (ibid).

In her forties and after raising five children, she began her serious literary writing. Shields published in almost all genres: poetry, plays, literary criticism, literary biographies and edited an anthology of woman’s writing. Between 1976 and 2002, she wrote nine novels and three collections of short stories. *The Collected Stories* was published posthumously in 2004 and it includes her not previously published story “Segue”. She won the 1995 Pulitzer Prize for *The Stone Diaries*, the 1997 Orange Prize for *Larry’s Party*, and her last and most feminist novel *Unless* was nominated for numerous awards.

3.2.1. Reception of Shields in Canada and Western societies

Scholars have examined and scrutinized Shields’s literary fiction and its themes and tendencies, from a variety of perspectives, including, but not exhausting, the following: the blending of genres (Brenda Beckman-Long 2010, Abby Werlock 1993), narrative style (Margaret Atwood 2004, Besner 2003, Howells 1996), feminism (Shields’s daughter, Anne Giardini 2011, Nora Foster Stovel 2006, Wendy Roy 2003, Marjorie Anderson 2003, Eden 2003), masculinity (Nina Van Gessel 2007, Marjorie Anderson 2003), among many other themes.

Shields is known to have framed seven of her novels as either fictional biography or fictional autobiography: *Small Ceremonies* (1976), *The Box Garden* (1977), *Happenstance* (1980), *A fairly Conventional Woman* (1982), *Swan: A Mystery* (1987), *The Stone Diaries* (1993), and *Unless* (2003) are examples of such narrative. Shields herself wrote about literary biography when she did her M.A. in 1977 at the University of Ottawa; the thesis is titled “Susanna Moodie: Voice and Vision.” When Marjorie Anderson in an interview asked about the reason for Shields’s interest in fictional life writing, she said:

It is through fiction that I've learnt about the lives of women. And about how people think; biography and history have a narrative structure, but they don't tell us much about the interior lives of people. This seems to me to be fiction's magic, that it attempts to be an account of all that cannot be documented, but is, nevertheless, true (Marjorie Anderson, 2003: 71).

This explains why most of Shields's characters are women writers, translators, biographers, poets or editors, who either they themselves hold some of those professions or write about women who do. The women appear as mothers, daughters or grand-daughters using the "intersubjective mode" of writing about a writer who writes about a writer and so on. Shields describes in *Unless* the "novelist writing about a novelist writing a novel" (Maharaj, 2002: 10) which gives her novels, in general, and *Unless* in particular, a self-reflexive mode. Similarly, Shields describes this general aspect of her novels in *The Stone Diaries*: "There's a sort of postmodern box-within-the-box, within-the-box... I'm writing the novel, and I'm writing her life, and I'm writing her knowledge about a novelist writing a novel" (Joan Thomas, 1993: 58). Shields's novels in general produce feminist readings of women's lives, since "they valorize women's texts" (Beckman-Long, 2009: 9).

Shields acknowledges the implication of patriarchal censorship imposed on women resulting in the loss of an otherwise rich and alternative culture. According to Eden (2003), Shields states "enormous quantities of stories – perhaps the finest stories of our culture – have been lost to illiteracy or lack of permission [...] most often: 'woman hold thy tongue'" (26). She often asks the same question but expressed in different forms. In *The Stone Diaries*, the main character Daisy realizes that "men [...] were uniquely honoured by the stories that erupted in their lives, whereas women were more likely to be smothered by theirs" (121). "Why?" she asks. "Why should this be? Why should men be allowed to strut under the privilege of their life

adventures, wearing them like a breastful of medals, while women went all gray and silent beneath the weight of theirs?” (121)

Unlike Atwood, Shields’s literary works is less concerned with national borders or the Canadianness of her characters, and more concerned with the humanist aspect of the characters and women’s issues and blurring the state boundaries. According to Abby Werlock, Shields not only blurs the national boundaries between Canada and the US, but she also blurs the boundaries of literary genres (Werlock, 1993:126; Qtd in Stead, 2009: 14). The novel, *The Stone Diaries* (1993), is Shields’s most critiqued and prized book; it has blurred the distinction between fact and fiction, all the while focusing on the life of a woman at the turn of the century. It is a story about Daisy, a grandmother, told by Alice, her granddaughter, beginning with Daisy’s journals, some of which belonged to Shields’s own mother, hence the blur between fiction and fact (Brenda Beckman-Long, 2010).

Margaret Atwood considers Shields’s style of writing no less than “high art”. Atwood writes about the two different ways the novel, *The Box Garden*, has influenced her. Atwood said that she had read the novel twice, at two different points in her life and realized that the impact was of two distinct types:

This ability to strike two such different chords at once is not only high art, it’s also the essence of Carol Shields’s writing—the iridescent, often hilarious surfaces of things, but also their ominous depths. The shimmering pleasure boat, all sails set, skimming giddily across the River Styx” (Atwood, 2004: xv).

Furthermore, Besner writes that in Shields’s writing, she “performs the beautifully intricate relation between art and life as if it were seamless, and perfectly natural” (2003: 9). On the same theme, Coral Ann Howells comments that through the fictional frame the author explores “a world of dreams and possibilities and parallel realities”, or extraordinary moments amidst the

mundane of the character's life. (Howells, 2007: 121). It is this layering of meanings and the focus on the extraordinary in the ordinary life of women (and men) that define the unique signature of Shields's narrative.

Though in most of her literary works, Carol Shields is concerned with the unequal social position of women, she voices her definitive political position through Reta, the narrator of *Unless*: "I am willing to blurt it all out, if only to myself. Blurting is a form of bravery. I'm just catching on to that fact. Arriving late, as always" (*Unless*: 270). Soon after, in an interview with Nora Foster Stovel in *Victoria* (8 May 2003), Shields makes that position quite explicit: "I think I was the last feminist to wake up in the world." Ten years earlier, she wrote in an article, sounding delighted in the fact that:

women's writing has already begun to dismantle the rigidities of genre,[...], and to replace that oppressive narrative arc we've lived with so long, the line of rising action – tumescence, detumescence – what some feminists call the ejaculatory mode of storytelling (Shields, 1993: 35; Qtd in Johnson 2003: 222).

Shields's first novel, *Small Ceremonies* (1975) and her second novel *The Box Garden* (1977) focus on "complexities of women's experiences of work, family, and marriage" (Eden, 1993: 6). This was by all accounts considered not a worthy subject to write about. It recalls the psychoanalyst Jacques Lacan who assigns women to a position where "she is destined 'to be spoken' rather than to speak," a position degrading to women, or in Whitney Chadwick's words:

This position of otherness in relation to language and power poses serious challenges to the woman artist [writer] who wishes to assume the role of speaking subject rather than submit to that of object" (Chadwick, 1988: 182).

Some book reviewers suggest that Shields “should stop writing about women in domestic situations” all together (Marjorie Anderson, 2003: 60).¹⁵ At the same time, she realized that when “men are writing so-called domestic novels they are not called that at all; they are called sensitive, contemporary reflections of modern life” (Anderson, 2003: 60). Her negative experience with book reviewers, who were often men, notwithstanding, she believed that “men are as damaged as women by power, by powerlessness, by loss, by loneliness, by their need for the other” (Anderson, 2003: 62). Nonetheless, in her novels, short stories, and plays, she committed herself to the women’s cause, to their activism and their creativity. In short, she created a voice for a whole generation of women whom she considered worthy of writing about. In *Unless* the protagonist describes novels as illustrating “the unwrittenness of unremarkable men and women” (26).

Shield’s feminist position in her literary works is acknowledged by numerous scholars, chief among them is her own declaration. In an interview, Shields tells Eleanor Wachtel that she had caught up late with feminism but she was always concerned about all issues pertinent to women (Wachtel, 2007: 158-9). Margaret Atwood also comments on Shields’ interest in women’s issues: “she understood the life of the obscure and the overlooked partly because she had lived it: her work reveals a deep sympathy with the plight of the woman novelist toiling incognito, appreciated only by an immediate circle but longing for her due” (2004: xv). Howells writes about Shields’s novels with their “persistent moral anger at women’s ‘throttled lives’” (2003: 107). The American political theorist, Keohane (1982) succinctly sums up the position of

¹⁵ In an interview, Carol Shields told Marjorie Anderson that “Men review books in this country, and a lot of men were reviewing my books. For example, my books were reviewed by William French who always damned me with faint praise, thinking I would be a fine writer if I ever found a subject worthy of my abilities. That was how he put it, meaning he thought I should stop writing about women in domestic situations, I suppose” (Anderson, 2003: 60).

Shields's novels in relation to female characters far before Shields's feminist awakening: Shields proves capable of taking up "the challenge to provide new ways of linking the particulars of women's lives, activities and goals to inequalities wherever they exist." Wendy Roy considers Shields as definitely feminist and her last book *Unless* a live witness to her life-long commitment to the cause of women (Roy, 2003: 125-126). On the same note, Shields's daughter, Anne Giardini, herself a novelist, reflects on *Unless* as a feminist novel that highlights most women experiences: "In life and in literature, women are allowed to be good but not great" (Anne Giardini, 2011).

From the beginning of her career, Carol Shields was aware of and concerned about women's undeserved low status in the world and made a conscious effort to expose and protest it by writing about women's daily experiences. Yet, "tired of being called a woman's writer", she wrote novels from the perspective of the male main character or in the words of Anderson, a "dual perspective, having both male and female characters sharing the narrative" (Marjorie Anderson, 2003: 60). When Shields writes male-centred novels such as *Larry's Party* (1997), *Happenstance* (1994) and *Republic of Love* (1992), she effectively removes the traditional element of machoism and masculinity from the male character. Nina van Gessel (2007) looks at Shields's *Larry's Party* from the point of view of masculinity studies and finds that Shields has succeeded in subverting "the hegemonic masculinity" of the fictional protagonist, thereby creating a non-traditional representation of men which deviates from the culturally-approved "script of ideal masculinity" (van Gessel, 2007).

This section pulled together only a few of the many scholars who have written about the fact that Shields's "novels explore the domestic lives of women in twentieth-century North America, finding the mystery and otherness embedded in what in many ways is a narrow,

conventional, and restricted cultural space” (Edward Eden, 2003: 4). This affirms my choice of Carol Shields’s *Unless* as a feminist text, and appropriate to my project of analyzing its Persian translation.

3.2.2. Textual evidence of feminism in *Unless*

Carol Shields’s last novel, *Unless*, not unlike her earlier works, is engaged in critically scrutinizing women’s position in society. Wendy Roy rightly states that *Unless* “does not just demonstrate feminist strategies, as have many of her earlier works; it names them” (126). In this novel, Shields explores the theme “goodness” as a feminist strategy to unite women who are divided along geopolitical lines.

In this section, I will claim and elaborate on the fact that Shields’s *Unless* is imbued with feminist-inspired thoughts. The novel is engaged in a protest against women’s status in society. Wendy Roy describes the book as “[...] a brave, strikingly feminist examination of goodness, loss, family love, and the process of putting words to paper” (Wendy Roy, 2003: 125). Neil Besner has written that “[i]t is both a grinding commonplace and a many-edged truth that a writer’s life and her work are necessarily separate but inevitably related” (2003: 9).

It is well known among scholars that Carol Shields’s trademark is the celebration of the ordinary, the “quotidian” (Liv Christina Varen: 2012: 5; MA Thesis) with an emphasis on women’s autonomy. Shields’s novel unfolds domesticity to explore the gradual growing awareness that women acquire of their plight in society. Most of her work, and particularly *Unless*, is filled with explicit feminist remarks on fictional and metafictional levels (Anne Giardini 2011, Bethany Guenther 2010, Nora Foster Stovel 2006, Neil k. Besner 2003, Wendy Roy 2003). Wendy Roy succinctly describes Shields’s *Unless* as a novel that is concerned with the interrelationship of gender and powerlessness:

Unless is Shields's most explicitly feminist novel, one in which she deliberately, self-consciously, and courageously ties together feminist threads from the novels and short stories she has written over the past twenty-five years, and in which she expresses more forcefully and openly than she has ever done before her concerns about the continued marginalizing and silencing of women in contemporary society. (Wendy Roy, 2003: 126)

Unless consists of 37 brief chapters describing the protagonist, Reta Winters' life: her home, family, friends and work as a writer and translator. The title of each chapter is a single word: *here, nearly, once, wherein, nevertheless, unless* and so on, and it ends with *not yet*. These chapters with their odd single words represent "a life full of isolated events" (Shields, 2002: 313) pertaining to the worrying sudden change in her daughter's life. Reta, her long-time loving husband, Tom, and their three healthy teenage daughters Nora, Natalie, and Christine have a relatively happy life together. The story is narrated by the main character, Reta Winter, a novelist and a translator who begins by telling us about her close circle of family and friends and "a great unhappiness and loss she's going through" (*Unless*, 2002: 1). Reta's eldest daughter, Nora, has suddenly decided to "go off the track" (13): to drop out of University, leave her family and boyfriend and sit in silence on a Toronto street corner with its own "textual archaeology" (11). It was that same "lamppost where the poet Ed Lewinski hanged himself in 1955" (ibid). Beneath that lamppost, "Nora sits cross-legged with a begging bowl in her lap" and "a cardboard sign on her chest: a single word printed in black marker —GOODNESS" (ibid).

What seems to have traumatized Nora is the most recent history which she witnessed. It was an incident involving a "young Muslim woman ... [who one day] stepped forward on the pavement, poured gasoline over her veil and gown, and set herself alight" (314). Nora was passing by when the woman immolated herself under that lamppost. We know that Nora "rushed

forward to stifle the flame” and this scene is recorded on “Honest Ed’s security videotape” (315). The tragedy deeply scars Nora’s psyche and pushes her to the margin of society.

Before Reta learns the cause of her daughter’s anguish, she strives for an answer by seeking out and listening to her friends’ hypotheses on the matter. Each woman voices her own theory about Nora’s dropping out of her middle-class life and choosing that of a homeless marginalized person. Reta pays special attention to one person’s view, the French feminist author and her former French professor, Danielle Westerman, whose book “*les femmes et le pouvoir*” Reta translates as “*Women Waiting*” (Shields, 2002: 8). Danielle thinks that Nora’s reaction is typical of powerless women in an unequal gender-based society where she is deliberately made invisible:

Norah has simply succumbed to the traditional refuge of women without power: she has accepted in its stead complete powerlessness, total passivity, a kind of impotent piety. In doing nothing, she has claimed everything.” (104)

Reta often thinks: “I need to speak further about this problem of women, how they are dismissed and excluded from the most primary of entitlements” (Shields, 2002: 99). This trend of thoughts seem to have been inspired by Danielle’s realistic feminist views, a perspective that Reta increasingly comes to appreciate and adopt. Danielle, Reta’s “moral mentor” (Foster Stovel, 2006: 54), offers a feminist explanation for Nora’s way of expressing her distress: “subversion of society is possible for a mere few: *inversion* is more commonly the tactic for the powerless, a retreat from society that borders on the catatonic” (italics in the original, 218). Danielle’s statement seems to embody Nora’s “realization of the powerlessness of women” (60).

There is plenty of evidence that Reta considers Danielle Westerman, the French feminist, as her mentor. Reta regards Danielle’s general opinion with reverence: “Would Danielle approve? I scarcely ever budge from my habitual stances or perspectives without causing that

stern question to flap against my ear (108),” Reta acknowledges. This foreshadows Reta’s gradual transformation as she takes to heart Danielle’s viewpoints, particularly those addressing gender issues. “She is the other voice in my head”, Reta says, “almost always there, sometimes the echo, sometimes the soloist” (151). Reta not only respects and often echoes Danielle’s feminist views, which she has already woven into the fabric of her worldview: “I had acquired a near-crippling degree of critical appreciation for the severity of her moral stance” (80), Reta says in reference to Danielle.

On the metafictional level, Reta puts under scrutiny the exclusion of women from greatness and their consignment to goodness. As the novelist of *My Thump is Up*, Reta is vehemently opposed to the suggestion made by her new literary editor, Springer, who insists on the relegation of her female character, Alicia, to a non-central role. Reta has written a story about a couple, Roman and Alicia. Springer is suggesting ways in which Reta, the author, should modify the novel to make it marketable, and hence publishable. Reta is to make the male character, Roman, “a violinist rather than trombonist” because “A violin sounds more serious, as an instrument” (284). This change is necessary, he argues, because Roman must be made “the moral centre of this book”. The editor considers the female character, Alicia, “overtly domestic, thus trivial” (Wendy Roy, 2014: 63-80). He makes a disparaging distinction between Roman and Alicia based on the work she does, thereby downplaying Alicia’s credibility: “Alicia writes fashion articles” and “makes rice casseroles”, the editor says. Springer insists on his demand to give Roman the central focus because “a serious reader would never accept her [Alicia] as the decisive fulcrum of a serious work of art” (Shields, 2002: 286). Reta sums up his underlying reasoning: “It’s because she’s a woman” (285), implying that Springer would not want Alicia to be the moral centre of the book simply because of her sex. Reta repeats the phrase a third time,

“Because she is a woman,” at the end of the chapter and then a fourth time at the beginning of the next chapter, “As” (286). In this way, Shields, via Reta, is protesting the traditional gender-based discrimination which views women’s work, be it domestic or in the service industry, as unimportant. Bethany Guenther writes that Shields had once said “I am interested in writing away the invisibility of women’s lives, looking at writing as an act of redemption” (cited in Guenther, 2010). In other words, Shields opposes the invisibility, through exclusion, of women; a position that I describe as upholding feminist values and therefore a perfect candidate for my study.

In short both writers, Atwood and Shields, dramatize, in very distinct ways, the sense of alienation that their protagonists feel in social contexts unwelcoming to women, due to their sex. Their writing styles and characters are radically different, as are their attitudes toward feminism. While Shields has declared a commitment to feminism, Atwood has not done so. Yet, based on the feminist theorist, DuPlessis’s definition of feminism, Atwood’s writings can definitely be classified as feminist:

While hardly all of the writers would describe themselves as feminists, and some, indeed, resist that term, one may assert that any female cultural practice that makes the “meaning production process” itself “the site of struggle” may be considered feminist (DuPlessis, 1985: 34).

The other similarity between the two is the concern for the ordinary woman, a fictional subject known to be at the centre of Shields’s novels. According to Macpherson, “Atwood’s commitment to recording not only the extraordinary but also the ordinary woman, and to situating her characters within political and cultural realms that speak to their situations and to ours” (Macpherson, 2013: 52), is tantamount to placing women at the centre of her novels as

Shields does. For instance, in *The Handmaid's Tale*, Atwood proves sympathetic to Offred, the ordinary woman who becomes the focus of the story, and who manages to escape.

All in all, the overarching themes in both literary productions are similar: a profound concern with women's deprivation in oppressive societies. The protagonists are women under patriarchy, robbed of their basic rights and their self-respect. In both *Unless* and *The Handmaid's Tale*, the protagonists reach out for the women's movement; while the female character in *Unless* finds wisdom and empowerment in the words of a French feminist woman friend, Offred finds solace in thinking about her radical feminist friend and her mother, the activist of the second wave feminists. At the same time, both, Shields and Atwood, create female characters who are critical of the narrow range of opportunities society offers to women and feel compelled to reject the prescribed life outlined for them by society.

In the next chapter, I explore the manner in which the two authors Atwood and Shields have been influenced by, and in turn come to represent, Canadian feminism.

Chapter 4. Atwood, Shields and Canadian feminism

4.1. The dawn of Canadian feminism

The writers' ideas about, and the protest against, women's relegated position in society could not have developed in a vacuum. Atwood admits that she was aware of "the constellation of attitudes or wave of energy loosely known as 'The Women's Movement' in 1969", however, she did not "participate in its early stages" (Atwood: 1990: 19). Similarly, Shields acknowledges that she "didn't catch up to the women's movement until the eighties" (Wachtel, 2002: 158-9). Below, I give a brief history of Canadian early feminism, followed by the feminist movement of 1960s through the 1990s. This contextualizes the way in which the two authors, Atwood and Shields, were influenced by, and came to represent, Canadian feminism.

4.1.1. First-wave feminism

In the late 1800s and early 1900s Canadian women formed the first wave of feminism in Canada in order to broaden women's roles in public life by achieving two objectives: suffrage and personhood under the law. Canadian women gained the right to vote on the federal level in 1918 and legally became persons in 1929. The two goals were achieved and the movement dissolved.¹⁶

4.1.2. Second-wave feminism and beyond

Activists from across English and French Canada began forming groups over the course of the 1960s and 1970s; from Vancouver to Montreal women's caucuses and organizations were

¹⁶ "The Nellie McClung Foundation. Canadian History of Women's Rights"
<<http://www.ournellie.com/womens-suffrage/canadian-history-of-womens-rights/>>(site accessed 11 May 2015).

formed. The movement's main objective in Canada was to overturn legal obstacles to gender equality. Specifically, feminists demanded "Equal pay, Paid maternity leave, Removal of glass ceilings, End of sexual exploitation..., Establishment of rape crisis centres, [and] Changes to the abortion law¹⁷."

To advance equality for women, feminist activism in Canada took a variety of forms. Some organized and participated in marches. For e.g., in 1970, the Vancouver Women's Caucus spearheaded the abortion caravan, the first national feminist protest in Canada¹⁸. Others mobilized to demand a Royal Commission to "inquire into and report upon the status of women in Canada, and to recommend what steps might be taken by the federal government to ensure for women equal opportunities with men in all aspects of Canadian society."¹⁹ The Commission was formed in 1967; and it made 167 recommendations to the parliament in 1970, covering such issues as "poverty, family law, the Indian Act, and the need for a federal representative for women" (ibid). One of the implications of the Commission's report was the enactment of "The Canadian Charter of Rights and Freedoms [in 1982] which outlaws discrimination based on sex" (ibid), among many other emancipatory laws.

4.2. The mutual influence of the novelists and Canadian feminism

In order to maintain the dynamic between feminist organizations, their demands and the political establishment, parallel and diverse activities were needed. Some activists, as mentioned above, applied direct political pressure as in the "Take Back The Night" Campaign in the 1980s aimed

¹⁷ "Women in Canada." <http://ob2.sd61.bc.ca/staff/salexander/courses/socials-11/documents/womens_rights.pdf> (site accessed 29 Apr. 2015).

¹⁸ "Abortion Caravan". <<http://rabble.ca/toolkit/on-this-day/abortion-caravan>> (site accessed 29 Apr. 2015)

¹⁹ "Royal Commission on the Status of Women in Canada." (site accessed 29 Apr. 2015). <<http://www.thecanadianencyclopedia.ca/en/article/royal-commission-on-the-status-of-women-in-canada/>> (site accessed 29 Apr. 2015).

at bringing legal reform and socio-political changes. Others wrote about the condition of women by producing women-centred literary products with similar goals: to express their disapproval with, and expose and protest against, the unjust status quo of Canadian women. Atwood makes immortal the Canadian feminists' campaign of Take Back The Night of the 1980s by creating a feminist character, Offred's mother, in *The Handmaid's Tale*, who is an activist in the said campaign. According to the Canadian feminist and journalist Judy Rebick, a Canadian all-inclusive second-wave feminism would not have been possible without the written word: "women's writing and publishing were indispensable to the feminist revolution" (2005:19).

A popular Canadian book on feminism, Rebick's (2005) *Ten Thousand Roses: The Making of a Feminist Revolution*, "argues that second-wave feminism in Canada predated second-wave feminism in the United States" (Coulter, 2007). Rebick contends that "[...], in general the second wave of feminism is agreed to have started in 1963, with the publication in the United States of Betty Friedan's *The Feminine Mystique*" (Rebick, 2005: 5). In Canada, however, Rebick declares that "Doris Anderson had taken the helm of the women's magazine *Chatelaine* in 1957—the first woman in that position—and begun to publish feminist articles long before the mainstream had a notion of the women's movement to come [...]" (ibid). According to Rebick, one could assume that the second wave of North-American feminism had its roots in Canada and was further inspired by feminist activism in the Western world. The question is how the development of feminist thinking in Canada influenced Canadian female novelists such as Atwood and Shields.

One of the most constant characteristics of Shields's and Atwood's novels involves the representations of Canadian women's experiences in a male-dominated sphere. In her PhD

thesis, completed at the University of Alberta (2007), Myrl Louise Coulter looks at Shields' novels and finds that,

[Shields]'s novels reflect awakening liberal feminist values that depict the dilemmas facing white middle-class women who have invested their lives in heterosexual normatively and who must subsequently engage with rising feminist ideas swirling around their lives in the cultural times of the 1960s and 70s (Coulter, 2007: 130).

Shields, through Reta, the main character of *Unless*, talks about her own awakening, albeit late, by feminism. The Canadian feminist critic, Lorraine McMullen, supervised Shields's MA thesis at the University of Ottawa in the 1970s. McMullen describes Shields as a scholar and creator and someone who by "thinking back through our mothers become part of that linking of present with past" (McMullen, 1990: 1).

The important task of "engag[ing] with rising feminist ideas" is carried out via assigning the central narrative to female characters who act as a continuum to the feminist agenda.

Atwood's interest in, and exposing, the ways women are marginalized predates *The Handmaid's Tale*. Atwood's second novel *Surfacing* (1972) pursues and develops further the feminist themes of *The Edible Women* (1969)—the protest against stereotypical roles assigned to the female sex. Safety for women on the street and visibility of women's intellectual works are some of the main issues tackled by Canadian feminism which find their way into Shields's and Atwood's novels.

Although neither Atwood nor Shields were politically active in the feminist movement, they played important roles in popularizing its issues. They exposed and protested the relegated position of women in Canada and elsewhere through many of their novels. Specifically, *The*

Handmaid's Tale voices women's issues of the 1970s and 1980s while *Unless* (2002) deals with the unresolved feminist concerns of the 1990s, an era also known as post-feminism²⁰.

The feminism of the two authors is expressed by the term “feminist intellectual” defined by Susan Conrad as one who “makes contributions to feminist thought without necessarily adopting an activist stance.” (Conrad, 1973: 69-70).

In this section, I have established that Atwood and Shields were engaged, each in her own way, in the consciousness raising of the public about women's condition at the time when the newly emerging second wave feminism was involved in a variety of activities with similar objectives. Atwood's and Shields's literary products were influenced by, and in return influenced, feminism by raising Canadian consciousness about the very issues the feminist movement had been trying to tackle since the 1960s. Their work comes out of, and has effects on, their context. Now, since this study is concerned with the translation of their work into another language, culture, and time, i.e., Iran in the early 2000s, a review of that target culture, and its ideologies, in other words the context of the translations, is in order. This is the topic of the next chapter.

²⁰ In her essay, Rosalind Gill explains the ambiguous term “postfeminism” which could “signal an epistemological break with (second wave) feminism, an historical shift (to a third wave), or a regressive political stance (backlash).” <[http://eprints.lse.ac.uk/2449/1/Postfeminist_media_culture_\(LSERO\).pdf](http://eprints.lse.ac.uk/2449/1/Postfeminist_media_culture_(LSERO).pdf)>. (site accessed 2 May 2015).

Chapter 5. Target culture ideologies

5.1. Canadian and Western translations into other cultures

The target culture modifies the target text to suit its needs, a fact affirmed by André Lefevere:

“Translations are produced under constraints that go far beyond those of natural language — in fact, other constraints are often much more influential in the shaping of the translation than are the semantic or linguistic ones” (Lefevere, 2002: 243). These restrictions point to “the very real existence of ideological constraints in the production and dissemination of refractions”²¹ (244).

Lefevere’s assertion is particularly relevant to the concern of this research; namely, the translation of Canadian feminist literature under the constraints of the theocratic patriarchy of the IRI.

This section explores the question of how other cultures show that women-centred texts are sensitive to manipulation; this provides further evidence for the necessity of feminist analysis of translations. In other words, what has been written about the importation of Western writings into other languages, in general, and of Canadian texts, in particular. I will review some studies that examine how target ideologies influence the translation process, and thus the product, of both fiction and non-fiction, to their own liking. The reviews and critiques of translations will provide insight as to the diversity of self-serving manipulative strategies exploited in the receiving cultures.

5.1.1. One example of the translation of French gender into English

The questions of language and gender in translation studies have been tackled by Canadian

²¹ The term “refraction” is defined by Lefevere as “the adaptation of a work of literature to a different audience, with the intention of influencing the way in which that audience reads the work” (Lefevere, 2002: 241).

writers, translators, and academics since the early 1960s. Here I provide one example to show how the translation of gender in Canadian poetry is commented on by the ST author. The Canadian F. R. Scott translated Anne Hébert's poetry, "Le tombeau des rois" (1953/1959). The author, Hébert, "convey[d] her various remarks on Scott's rendering of 'Le tombeau des rois'" (Patricia Godbout, 2014: 175), in *Dialogue sur la traduction*, a collection of letter correspondence between Hébert, who then lived in Paris, and her translator. Hébert commented "that the translator had failed to realize the gender and theme of the poem- a young girl and a ritual rape" (cited in Alessandra Capperdoni, 2014: 223). In this case, it is difficult to know if such "failing" was motivated by the "colonial" relation between French Quebec and English Canada or by a certain patriarchal agenda carried out by the translator, or simply his patriarchal consciousness – or perhaps it was due to the translator's misunderstanding of the poem. The source text was modified, but not to the liking of the author, nonetheless.

It seems that every target ideology, either wittingly or unwittingly, can misinterpret women-centred texts as the above example shows, or make use of certain translation strategies, be it censorial, norm-based, or culturally driven, in order to achieve its ends. Every translation therefore is, in one way or another, influenced by these politically and culturally motivated translational strategies. In the field of translation studies, there have been numerous inquiries into the censorial transmission of texts from one cultural context to another. For the purpose of this thesis, I will present four cases of Canadian fiction in translation and four cases of non-fiction translations from Western languages filtered into other European and non-European languages.

5.1.2. Canadian English Source Texts into East and West German Target Texts

Stefan Ferguson studies the two translations of Atwood's *Surfacing* for East and West German readers. He performs a three-way textual comparison between the two versions which then are

compared with the source text. The three-fold text analysis involves the lexicon, the syntax and the punctuation, in order to demonstrate the different translational procedures used to render each version. This is to identify, Ferguson writes, the “cultural processes at work in the translation of Canadian literature into German.” (Stefan Ferguson, 2007: 94).

Ferguson finds that some translation strategies “take some of the sting out of Atwood’s statement” (105) for the West German readers. In one instance, the West German translation, changes the modulation or “the form of the message” (Vinay and Darbelnet, 1995: 36) embedded within the ST in order to obtain a different point of view, hence producing a more favourable image of the Americans (Ferguson: 105) than was intended in the ST. The examples below illustrate “the two translations are almost identical apart from one comma”, or extra comma, which appears in the East German version, yet is absent in that of the West German. The ST English sentence begins with “Canada would be a better country”:

ST: “if we could only kick out the fascist pig Yanks and the capitalists” (Atwood 1979 [Surfacing]: 33).

TT (East Germany): “Wenn wir die Yanks, die Faschistenschweine, und die Kapitalisten rauswerfen könnten. (Atwood 1979 [Strömung]: 38)”.

TT (West Germany): “Wenn wir die Yanks, die Faschistenschweine und die Kapitalisten hinauswerfen könnten.” (Atwood 1979 [Der lange Traum])”.

The East German translators, by adding an extra comma after “Faschistenschweine”, faithfully replicate Atwood’s message. That is, they make it clear that “Faschistenschweine” refers specifically to the “Yanks.” The West German TT, however, by removing that comma, create three different groups, “the Yanks, the fascist pigs, and the capitalists”, thereby shielding the Yanks from the label of “the fascist pig.” In this example, Ferguson studies the punctuation, or its absence thereof, in the source text and its two corresponding target texts. He finds that the

East German approach aligns itself with the message of the ST while that of the West German “was intentionally attempting to defuse some of the opprobrium heaped on the Americans” (Ferguson: 106). This one example may be representative of the general pattern in which the ideological needs of the receiving societies shape the translation strategies.

5.1.3. The influence of the dominant ideology on the selection and translation process

The search for the study of Canadian literature in translation turned up *Canada in Eight Tongues* edited by Katalin Kürtösi (2012); the book is a convenient collection of scholarly works on the translations of Canadian literature into Central European languages and cultures.

Canada in Eight Tongues is the result of a project instigated by the Central European Association for Canadian Studies. The countries include, inter alia, Croatia, Slovakia, and Bulgaria. In this project, the selection process as well as the translation of Canadian literature into European countries are analyzed. The analyses reveal patriarchally-driven biases inflicted on both the selection process and the distorting strategies employed in the translation of literary works by Margaret Atwood, Lucy Maud Montgomery and Alice Munro.

Mirna Sindičić Sabljo and Petra Sapun Kurtin collectively write about the publishing and translation trends in Croatia. Sabljo and Kurtin observe the skewed selection of Canadian authors in the context of the presumed feminism of Tito, by pointing to the imbalance in the numbers of men and women authors. They cite Ramet, who claims “Tito was no feminist, as his notion of gender equality was within the scope of socialist programme” (193). Then Sabljo and Kurtin add “such a context helps explain the overall prevalence of translations of male authors into Croatian, including Canadian ones.” They observe that “[...] only some 35 full-length books written by Canadian women authors have been published in Croatia in the past century (of a total of some 160 works by Canadian authors)” (ibid).

Bulgaria clearly exemplifies how the target ideology affects the selection of the source text for translation. Andrei Andreev and Diana Yankova (2012) find that before 1948, adventure books were the predominant genre; out of the 50 translations, 38 were written by Ernest Thomson Seton, all of them adventure tales. The author of *Talking Animals* [...], and professor of English in Lancaster University, Cosslett states that the stories by Seton “set in the wild spaces of North America” [...], with “the animal’s-eye perspective”, and with a morale and educational purpose (Cosslett, 2006: 124). Perhaps the strong “didactic, educational elements” in Seton’s stories are the reasons for the Bulgarian translation of his books (ibid). A similar situation happens in the early post-1979 revolution in Iran where until the 1990s, source texts for Persian translations were selected mainly from among Canadian adventure tales, mythology, and fantasy (see Ch. 1).

According to Andreev and Yankova, after 1990 (the post-socialist era) “Bulgarian publishers have been choosing titles of high literary merit and international recognition” such as Montgomery’s *Anne of Green Gables*, Carol Shields’s *The Stone Diaries*, et al. (26) for translation.

From the point of view of the translation of religious notions, Lucia Otrísalová reports that Montgomery’s *Anne of Green Gables* was translated in Slovakia in the 1950s and deeply affected by the ideology of that country’s era. She mentions as an example, “some ideas were considered undesirable and did not get through the censor’s filter. As a rule, any mention of God and religion was suppressed” (Otrísalová, 2012: 172). It must be added that Montgomery wrote the novel *Anne of Green Gables* in 1908. She introduced Anne Shirley, a young female orphan protagonist born in Nova Scotia, and adopted by an elderly sibling in Prince Edward Island.

Anne is smart, mischievous, curious and fearless in expressing her mind on a variety of social and religious issues of her time.

To sum up, the project of *Canada in Eight Tongues* is a collection of essays by Central European scholars who analyze the translation of Canadian source texts into the languages and cultures of their respective countries. I examined three of those studies, which all tend to find that the process of translation is riddled with manipulation; this includes the selection procedures, and the translation strategies which are equally tainted by gendered and other biases to the disadvantage of female writers and so-called undesirable ideologies. As a result, in Croatia there is a prevalence of the selection of male authors over females during the socialist system; in Bulgaria, didactic adventure tales by Seton, a male author, take over the translation scene; while in Slovakia the religious notions of Montgomery's *Anne of Green Gables* are filtered to suit the dominant ideology of that society.

5.2. Translation of women-centred ST from and into Anglo-American TT

One of the topics pertinent to translation studies is the examination of nonfiction texts as they travel, through translation, to other cultures. Below, I will present a review of four studies of different genres, in which translation scholars have probed into the quality of, and the circumstances surrounding, the translation of a self-help book, philosophical texts, and feminist content as these make their way through the labyrinth of the constraints of the target culture. Some of these relate to the study of “the migration of literary and cultural theories across linguistic and cultural borders, and across power differentials” (Susam-Sarajeva, 2006: 1).

Kathy Davis discusses the translation of a self-help book, *Our Bodies, Ourselves* (OBOS), originally produced in the early 1970s in the United States of America. The book, OBOS, known as the “bible of women's health” [...], “was a lively and accessible manual on

women's bodies and health" (Davis, 2007: 1). Through translation, the impact of this book was extended to the far corners of the world where it inspired similarly-themed books, in addition to translations. In many cases, the source text was modified and adapted "in order to address the needs and experiences of women in different contexts" (63). Since 1974, *OBOS* has been translated into more than 20 languages, including Danish, Italian, Japanese, Taiwanese, Hebrew, Arabic, Spanish, French, Polish, Serbian, Bulgarian, Armenian, Chinese, Thai, Korean, Nepalese, Nigerian, South African, and Chinese, among other languages (52-8). In regard to the fate of the source text as it lands in different socio-cultural contexts, Davis asks the following questions:

How could such a distinctively U.S. book resonate with women in such diverse social, cultural and geographic locations? What happened to the book when it traveled? How did it change in order to address the concerns of women in such different contexts? (78).

The answers lie in the fact that *OBOS* had "the capacity to transform itself" (203) in order to serve the purpose of the target systems. Davis observes that,

In contrast to globally exported commercial products such as Nestlé's milk or Coca-Cola, *OBOS* was never simply "consumed" by women in different parts of the world. It underwent continuous and often dramatic revisions in the process of being translated and adapted. Translators not only went to considerable lengths to make *OBOS* culturally and politically appropriate to their local circumstances, but they did not hesitate to take a critical stance against the "Americanness" of the book (78).

In other words, each translator adapts the American text to the needs of her/his own society.

Some of the translation problems are attributed to the lack of a "...language in which women could talk about their bodies" (2007: 171), hence the recourse to neologism. For example, the Japanese translator has to invent Japanese terms such as "sexual lips" and "sexual hair" for the English terms such as "*vulva*" and "*pubic*" hair respectively (171). Using a variety of translation

strategies “translators did not see the need to ‘surrender’ themselves to the U.S. text but rather adopt a ‘cannibalistic strategy’” (Spivak 2000: 412, cited in Davis: 193). By reshaping the book, translators tailor content to their own “local, cultural, and political contexts” (174).

Another text worth considering here, in regard to the adaptation of texts, is Susam-Sarajeva’s *Theories on the Move: Translation’s Role in the Travels of Literary Theories* (2006). She examines, in depth, the role of translation in the reception of Roland Barthes’ structuralism and semiotics, in the 1960s and 1970s, in Turkey. She also studies the role of translation in the dissemination and reception of French feminism written by Helene Cixous, and translated between 1970 and 1990, into Anglo-American. According to her analysis, when French feminism is compared with its “Anglo-American counterpart, in order to be accepted or rejected in its new destination” (30), the ideologies of the two cultures clash, leading to the partial and selective translation in the host society. In both cases, the Turkish and Anglo-American contexts, Susam-Sarajeva finds that the source texts were considered “a threat” to the established cultures of the relevant receiving systems and therefore had to be appropriated in order to be accepted.

Structuralism and semiotics were criticized and dismissed by Marxist and socialist critics in Turkey on the grounds of ahistoricalness, elitism and scientism. Similarly, French feminism was rejected by pragmatic and action-oriented Anglo-American feminists on the grounds of essentialism, utopianism and elitism. The imported theories were ‘not political enough’ for local purposes and agendas (Susam-Sarajeva, 2006: 205).

As a result of the incongruity between the ST and the culture of its new destination, the translation of structuralism and semiotics was incorporated “in the local endeavours” (207). Likewise, French feminism was assimilated “into the pragmatic Anglo-American feminism” (ibid). However, the migration of texts does not just passively bend to the norms of the target society. As Susam-Sarajeva justifiably concludes, a translated text “shapes and transforms the

images of writers and texts, influences the receiving system's attitudes toward importations, and contributes to the development of local (critical) discourses and terminologies" (1).

In her PhD thesis, using feminist translation strategies, Emek Ergun translates from American English to Turkish the non-fictional feminist text *Virgin: The Untouched History* by Hanne Blank (2007). She analyses the translation procedure and the socio-cultural impact of the product on Turkey. The source text "contest[s] the scientific construction of virginity" as practiced throughout the Western world (Ergun, 2013: 267). Ergun invokes the definition of translation as stated by De Lotbinière-Harwood: translation is "both a language art and a committed language act" (cited in Ergun: 276). As an intervening translation strategy, Ergun introduces the neologism *himen* into her Turkish translation as a subversive act of rivalling the Turkish term, *kizlik zan* "the girlhood membrane" which she believes "assigns her [girl/woman] to a secondary social identity status" (277; italic in source). Similar to the Japanese translator of *OBOS*, Ergun also adds a new term to the Turkish literary system, demonstrating that, as Tymoczko observes, "translation is one of the activities of a culture in which cultural [and linguistic] expansion occurs [...]" (Tymoczko, 1999: 25). The act of locally adapting a source text to a target culture by neologism (*OBOS*'s case) or for purposes of subversion (Ergun's case) is one of the powerful aspects of translation that could in fact have culturally enriching effects.

The fourth case is Simone de Beauvoir's *Le Deuxième Sexe* and its English translation, whose features have caused a longstanding debate. The book was written in 1949 and translated into American English, *The Second Sex*, by Howard M. Parshley, published in 1953; the English translation has raised controversy since the 1980s. The contention concerns the modification of the feminist text. What was neglected in the debate, however, was the issue of the socio-political environment in which the translation was created. When for the first time, Margaret Simons in

1983 and later other scholars, critically and from a feminist perspective, analyzed the English translation, they paid little attention to the socio-political context of the target culture including the translational agents, beyond the translator.

A good deal of gender-conscious criticism has been levelled against the translation because of the unacknowledged cuts and omissions throughout the two volumes of Howard M. Parshley's 1953 target texts. Both the philosophy professor, Margaret Simons (1983), and de Beauvoir scholar Toril Moi (2002), observe that the modifications have a discernible pattern of a relatively high degree of gendered bias against women's experiences, malaise, historical contributions to humanity, their daily housewifery, and the like. In the translation 15% of Beauvoir's text (more than the 10% initially announced in 1983 by Simons) was cut, 78 women's names were deleted from the history section, and "the analysis of the Manichean battle between good and evil enacted in a housewife's every struggle against dirt is reduced to" five pages out of 11 (Toril Moi, 2002: 1008-9). While in the translation "the descriptions of women's anger and women's depression were deleted", any "references to men's feelings" remained intact (1008).

According to Moi, in addition to Parshley's "philosophically deaf ear" (1014), the translation also has "elementary mistranslations of French" (1028). Critics such as Margaret Simons and Toril Moi lament the decades old damaging effect such a translation might have inflicted on the image representing de Beauvoir, "as a sloppy writer, and thinker" (Simons: 559); a misrepresentation rendered possible only through translation. In addition, the misrepresentation also has the effect "to diminish the feminist intellectual enterprise as a whole" (Moi: 1023).

There is no doubt that the text was cut and modified in conformity with patriarchal values. However, the criticism voiced by Simons and Moi targets the translator and place the

blame squarely on his shoulders, as if he worked in a socio-political vacuum and as though his decisions were the only determiner of the translation's quality. For example, by referring to him four times in the short paragraph below, Simons attributes the wrongs done to the ST directly and solely to Parshley:

“In the chapter on ‘The Married Women’, Parshley threw out entire pages from Beauvoir’s descriptions of the tedious work comprising a housewife’s day. He eliminated most of Beauvoir’s quotations from the journals of Sophie Tolstoy, which provide her primary source of illustration for the ‘annihilation’ of woman in marriage. But Parshley chose to include the entire quotation from an Edith Wharton novel about a young man’s misgivings on the eve of marriage (Beauvoir, 1970: 513-514), one of the few quotations he found sufficiently interesting to retain in its entirety.” (1983: 562).

In her Master’s Thesis (2009), Anna Bogic studies the contextual condition of the translation process of *Le Deuxième Sexe*, thereby shedding light on forces other than, or in addition to, the translator. Bogic finds that the publisher’s vice president, Blanche Knopf, and the editor-in-chief, Harold Strauss, played a far more significant role than the translator, in terms of what needed to be cut or condensed in order to sell well. According to Bogic (2009: 27):

A January 1950 letter to Blanche Knopf, wife of the publisher, who dealt with the firm’s French books, indicates the pressure Parshley felt to reduce the text (Gillman 1988, 40). He [Richard Gillman]²² further writes that Parshley defended Beauvoir’s “closely reasoned” text against the demands from the editor-in-chief, Harold Strauss (40).

Furthermore, Bogic quotes one of many of Parshley’s correspondences with Strauss:

On March 18, 1951, he [Parshley] wrote to Strauss, “Regarding Claudel and Breton: I have just paused to read these chapters again. I do not find them dull [...] I have already done quite a bit of omitting and condensing, and I seem to find what is left either necessary or worth reading in itself. (Bogic: 48)

²² Richard Gillman is a freelance writer who grew up in Northampton, Mass., where he was a neighbour of H.M. Parshley. In the above citation, Bogic makes use of an article written by Parshley in the New York Times (May 22, 1988). <<http://www.nytimes.com/1988/05/22/books/the-man-behind-the-feminist-bible.html?pagewanted=all>> (site accessed 16 Jul 2015).

The controversies surrounding the translation of *Le Deuxième Sexe* show the significance of the political and cultural elements involved in the production of texts, generally, and of a feminist text, particularly. The critics, however, widely neglected the contextual factors. To avoid such a pitfall in my research, I devote, in Parts Two through Four, several chapters to the description of the socio-political, legal, and socio-cultural contexts of the target society, Iran. The purpose for this environmental information is to provide a clear picture of the contextual specificities of the target culture. This background knowledge will later facilitate the understanding of, and the search for, possible textual modifications of Canadian feminist texts. A holistic study of translation takes into account the socio-political environment and highlights the intersection of feminism, and possibly the agency of the translational actors who may be influencing the translation.

Scholars who study the translation of fiction point to the manipulation of texts as a function of target ideologies. As for non-fiction, translation scholars have amassed extensive evidence showing that travelling texts or theories are modified, by diverse translational strategies and actors, cultural norms and socio-historical circumstances, in order to conform to their new environment in the receiving culture. Some European scholars also find the selection process is skewed along gender lines. This finding may serve to expose not only the textual devices through which the translational concepts of gender are reinforced, but also the contextual forces through which the manipulation is actualized. The above-mentioned studies of fiction and non-fiction translations conclude that every one of those translations is modified, to a greater or lesser degree, in order to satisfy the needs of the target ideologies described in this chapter.

In this chapter the importance of target ideologies in regard to translation is substantiated. The next two chapters of Part Two explore the representation of women in the socio-historical, socio-political and legal discourses of the target society, Iran.

Part Two. Patriarchy and Theocracy, IRI Founding Pillars

Chapter 6. Representation of women in the legal discourse, Pre-1979

Before I turn to the issue of patriarchy as apparent in, and sanctioned by, the IRI's constitution and legislations, I will provide a historical context of Iran's first Constitutional Revolution (1906-1911) as analyzed by scholars, such as Bahramitash & Salehi Esfahan 2011, Rial 2008, Moghissi 2002, Afary 1996, Lewis & Yazadanfar 1996, and Mir-Hosseini and Tapper (2006, 2000). In this historical context, I will highlight the role of women activists concerning their contribution to the development and ratification of the early constitution, their demand for the inclusion of their rights to suffrage and education in the constitution, and the forces that rendered women defeated in their struggle for emancipation. The reason for including a retrospective examination of the socio-political context of 1906-1911 is to facilitate our understanding of the instrumental role theocracy played then in the establishment of a patriarchal constitution whose revised version was further theologized and pursued by Khomeini in 1979²³.

6.1. Constitutional Revolution and women's rights (1906-1911)

The Constitutionalists were a broad alliance of all-male "multi-class, multicultural, and multi-ideological" groups consisting of intellectual democrats, merchants and clergy,

²³ As a reference, I will mostly use Janet Afary's (1996) *The Iranian Constitutional Revolution, 1906-1911: Grassroots Democracy, Social Democracy, & the Origins of Feminism*. This is a comprehensive study abundantly cited by numerous scholars including Kamaran Talattof 2011, Noushin Ahmadi-Khorasani and Parvin Ardalan 2003, Valentine M. Moghadam 2003, and Nima Naghibi 2007, among others.

some of whom such as Sheikh Fazlullah Nouri,²⁴ were hardline conservative clerics who resented the shrinking of their power as the Qajar dynasty, which ruled from 1796-1925, began modernizing the country from 1848 onward. Given the coalition's diverse ideological backgrounds, they had different agendas. However, the alliance "created a broad nationalist coalition with wide public appeal that called for limits on the authority of the shah" (Afary, 1996: 4).

Along with the Constitutionalists, Iranian women engaged in intense activism to help the cause of the Constitution and to improve the situation of women. They "facilitated the strikes, lent their moral and financial support to the constitutionalists, and defended them physically against the forces of the shah" (178). The Russian social democrat and the sympathizer of Iranian women's cause, Mikhail Pavlovitch, described what women activists did:

Women often invited famous orators to give lectures at their clubs. On those occasions when the sacred rights of women were defended, they genuinely welcomed such actions. The new life had penetrated even the harems. The harem women had become very interested in reading the newspapers and discussing the deliberations of the parliament" (Qtd. In Afary: 208).

At the same time, women activists took advantage of every opportunity that might advance their cause:

They used every possible avenue. They quoted religious texts that called for women's equal treatment, appealed to male constitutionalists' sense of honour and shame, spent their dowry and inheritance money, and even

²⁴ There are inconsistencies in the spelling of the name which appears as Nuri, Noori, and Nouri in literature. However, one form of the spelling, Nouri, seems to be more prevalent than others, hence my preference for Nouri. For the sake of consistency, in quotations, I will keep whatever spellings provided by the author to which I add a bracketed spelling of the more common version [Nouri].

used their connections in the royal harem. They succeeded in accomplishing some of what they had hoped for (Afary, 1996: 208).

One aspect of women's activism concerned running educational classes and health clinics for women and private schools for girls; women had to raise funds for these schools constantly under attack by the conservative clergies. "Between 1907 and 1913 over sixty girls' schools and over a dozen women's organizations were formed in Tehran alone" (Afary, 1996: 207).

According to Afary, in 1907 Fazlullah Nouri used his religious prominence and "issued a fatwa (religious edict) against women's education (191), arguing that it would lead to undesirable changes in gender roles" (5). Mir-Hosseini and Tapper observe that Nouri's political position comes out of his Islamic religious belief:

that men and women, and Muslims and non-Muslims, have different status and rights under the Sharia, and cannot be treated on an equal basis. He also opposed the establishment of parliament on the grounds that any man-made law would necessarily clash with religious law. The Ulama [clergy] must control the process of law making, as well as the judiciary (Mir-Hosseini & Tapper, 2006: 12).

The delegates who supported women's rights, however, spoke out against gender discriminations sanctioned by Sharia, such as, "child marriage, polygamy, and easy male divorce and even called for women's suffrage in the Majlis [parliament]" (Afary, 1996: 5). Subsequently,

the conservative clerics led by Sheikh Fazlullah Nuri [Nouri] distanced themselves from the revolutionary movement and drew closer to the shah (ibid).

Nouri and his backers of orthodox clerics “succeeded in ratifying article 2” (ibid) known as “the Supplementary Constitutional Laws” that dictated “none of the laws of the Majlis (National Assembly) could conflict with Islamic sharia laws (1).

Nouri’s Article 2, known as the Supplementary Laws, had the power to effectively brush off the question of women’s suffrage to the extent that it completely disappeared from the delegates’ debate and agenda. Additionally, Article 2 institutionalized the relation between the Mosque and the State and firmly established Shia Islam as the official religion of Iran:

The new supplementary laws became a vehicle through which the Shi’ite ‘ulama’ safeguarded their institutional and ideological domination within the new political order and constitutionally sanctified the Shi’ite Ithna Ashari branch of Islam as the official religion of the country (Afary, 1996: 89).

The new constitution was ratified in December 30, 1906; in it women were excluded from voting according to articles 4 and 5, which ranked them alongside ‘murderers, thieves, and criminals,’ who were also excluded from the electoral process” (Afary: 64).

In short, women along with their male counterparts contributed to the formation of Iran’s first constitution in 1906. The content of the constitution, however, was formulated and ratified in order to suit the demands of a group of all-male domineering constitutionalists, namely conservative Muslim clerics and conservative “merchants”. As a result, while some Iranian men were granted suffrage, all women, regardless of class, were prohibited from participating in the political process of electing and being elected. Consequently, Iran’s first constitution, with the firm backing of the clerics such as

Fazlullah Nouri²⁵ upheld, on religious grounds, the patriarchal tradition of denying women full citizenship and personhood.

In the next section, I will explore the period between 1925 and 1979—the reign of the two Shahs—in order to gain insight into the dynamic of women’s struggle for public space and the advocacy of the Shia clerics against it. Despite the continual opposition of leading clergy, such as Khomeini, at that time, women succeeded to bring about some socio-cultural changes through legal reforms.

6.2. Reza Shah Pahlavi (1925-1941)

Ziba Mir-Hosseini describes the legal reform initiated by Reza Shah in the 1920s and 1930s as ultimately improving women’s situation:

Until the early decades of this century [twentieth], the judiciary was the monopoly of the clergy, and family law was administered by the Shari’a law. In 1927 Reza Shah Pahlavi initiated extensive legal reforms, aiming to create a totally secular judicial system, based on modern legal codes. Family law was codified between 1928 and 1935 as part of the Iranian Civil Code (2000: 23-24).

As a result, the minimum age of marriage was set to 13 for girls and every marriage and divorce had to be registered. In addition, “the law also enlarged the grounds on which women could initiate divorce proceedings and required such actions to be brought before civil courts rather than Shari’a courts” (24).

In 1936, Reza Shah, ordered the unveiling of women, and allowed women to enter universities but he still did not see them fit to vote. To be sure, many women of the upper and middle classes were already appearing in public unveiled, among those was “Sadiqah

²⁵ Nouri was executed by the constitutionalists in July 31, 1909 (Mir-Hosseini & Tapper, 2006: 13).

Dawlatabadi, the prominent advocate of women's rights in the 1920s and 1930s" who "open[ed] the first girls' schools of the city of Isfahan" and who was an uncompromising opponent of the veil (Afary, 1996: 187)²⁶. As Bahramitash & Salehi Esfahani inform us, "The deveiling policy was particularly important in bringing sectors of women into modern, secular education" (2011:59).

6.3. Mohammad Reza Shah Pahlavi (1941-1979)

In 1949, during Mohammad-Reza Shah's government, women succeeded in removing themselves from the category of the "Criminals and the Insane" regarding voting rights, as enshrined in the electoral law of 1906 constitution (Ahmadi-Khorasani & Ardalan 2003: 396; my translation)²⁷. Women nonetheless remained deprived of suffrage. In an interview with Ahmadi-Khorasani and Ardalan, Mehrangiz Manoutchehrian identified a number of discriminatory articles against women in the Shah's constitution before the amendments of 1963. These included honour killing (2003: 89, 180), unequal inheritance between sister-brother and wife-husband (95, 109), temporary marriage (98), polygyny²⁸ (95), no judgeship for women (92), the worthless testimony of women (90-91), and no suffrage for women. With regards to inheritance, she uncovered that no princess, but only

²⁶ Dawlatabadi opposed and fought against the veil all her life: "Her last will summed up the lifelong struggle of this eighty-year-old pioneer Iranian feminist against the practice of veiling, as she wrote: "I will never forgive women who visit my grave veiled." (Qtd. in Afary, 1996: 187).

²⁷ قانون اساسی دوره اول مشروطیت زنان را در ردیف دیوانگان و کودکان جا داده بود. قانون مرمت شده در مجلس موسسان ۱۳۲۸ [...] زنان را از میان دیوانگان و کودکان بیرون آورده. (Noushin Ahmadi-Khorasani & Parvin Ardalan, 2003: 396)

²⁸ Government of Canada, Department of Justice defines polygamy as follows: "The term can refer to the simultaneous union of either husband or wife to multiple spouses. As a general term, polygamy therefore includes the practices of bigamy, polyandry, and polygyny. The conjugal relationship is polygynous when "a husband has multiple wives". <<http://www.justice.gc.ca/eng/rp-pr/other-autre/poly/chap1.html>> . (site accessed November 13, 2014). According to my source, the two terms, polygamy and polygyny, can be used interchangeably. For the sake of precision, I use polygyny when I am not citing a source, because in the case of Iran, we are dealing with polygyny not polygamy, as only the husband is allowed by law to have multiple wives.

the prince, could inherit the throne (226). While serving as senator, she made it her mission to change these laws from within the system.

In 1963, women's struggle won them the right to vote; this was "part of the White Revolution, as part of a campaign based on agrarian reform and the social, economic modernization of Iran" (Rial, 2008: 525) spearheaded by Mohammad Reza Shah. The only two women Senators appointed by the Shah, "[Shamsol-Molook Mosaheb] and Mehrangiz Manouchehrian played a significant role in the drafting and approval of the 1960s legislation [suffrage, 1963 and Family Protection Act, 1967]" (Carmen Rial, 2008: 522). The right to elect and be elected to office was celebrated by many suffragists and human rights advocates. Yet, Khomeini was utterly enraged. The years before and after women's suffrage, Khomeini often addressed the Iranian people in his speeches and through his published manifestos. The main theme of his messages has been the ever present opposition to women's liberation, gender equality and gender equity. The following are excerpts of Khomeini's statements published between 1962 and 1964 in Iran. It is lengthy but important as it manifests Khomeini's long-standing animosity toward women and their basic human rights:

The highhanded regime intends to bring equal rights for men and women. These laws trump the necessary principles of Islam and Quran" (421). "This means that young pious Muslim girls who are subjected to conscription are taken to prostitution houses at gunpoint ..." (422) [...] "There is no obstacle for the participation of women in the election, but the right to be elected leads to prostitution. [...] The topic of women's suffrage has the least importance, we want to maintain the Constitution [of 1906 in which women had no rights and were considered akin to the criminals and the insane]" (ibid). When we became certain that the Iranian non-believer forces of the Bahai of Jewish origin and America are using equality between the sexes as a means to violate the official religion of this country, I wrote friendly letters to the government [of the Shah] and requested to be careful ... requested that the rumour about women's right to be elected should be stopped" [...]. "Recently I have been informed that the Ministry of Justice is formulating a bill based on which non-Muslims and women lawyers would have the right

to serve as judges in this Muslim country. I am thinking of publishing a manifesto to inform the Ministry of Justice that his bill contradicts Islam (423). (Quoted in Ahmadi-Khorasani & Aradalan, 2003: 421-423; my translation from Persian²⁹ to English)

These words clearly evoke the bitter attack by Sheikh Fazlullah Nouri on women's suffrage in 1906-1908; with the exception that Nouri then was successful but in 1963 Khomeini was not.

The Family Protection Act [FPA], introduced in 1967 during Mohammad Reza Shah Pahlavi, was designed to provide women with some protection in the family. According to Mir-Hosseini "This law, regarded as among the most radical reform of traditional divorce laws in the Muslim world, was a total departure from the Sharia's provisions" (Mir-Hosseini, 2000: 24).

Mir-Hosseini further elaborates on the 1967 FPA:

It abolished the husband's rights to extra-judicial divorce and polygamy, and increased the age of marriage to 15 for females and 18 for males. It also established courts by the same name: Family Protection Courts. These new courts, headed by judges trained in modern jurisprudence, were empowered to deal with the whole range of marital disputes (24).

I should add that the husband's rights to initiate divorce and enter into polygyny, in fact, were not entirely abolished by the 1967 FPA, but rather relatively controlled. After decades of feminists fighting and lobbying, the 1975 FPA revision made the divorce law, which previously

²⁹ آیت الله خمینی نیز در پیامی به ملت ایران اظهار داشت: «دستگاه جابره در نظر دارد تساوی حقوق زن و مرد را تصویب کند. یعنی احکام ضروریه اسلام و قرآن کریم را زیر پا بگذارد. یعنی دخترهای هجده ساله را به نظام احباری برد و به سربازخانه ها بکشد. یعنی با زور سرنیزه دخترهای جوان عفیف مسلمانان را به مراکز فحشا ببرد ...» (۴۲۱-۴۲۲). «موضوع حق شرکت دادن زنان در انتخابات مانعی ندارد، ولی حق انتخاب شدن آن ها فحشا به بار می آورد. موضوع حق رای دادن زنان در انتخابات در درجه آخر اهمیت قرار دارد، ما می خواهیم مشروطیت را حفظ کنیم.» (۴۲۲) [...] «ما موقعی که یقین پیدا کردیم که محافل لامذهب بهایی های یهودی الاصل ایران و آمریکا اراده دارند درخواست تساوی حقوق زن و مرد را آلت تجاوز به حریم مذهب رسمی این مملکت قرار دهند ...» [...] «درخواست کردیم که از زمزمه موهون نمایندگی نسوان [...] دست بردارند.» [...] «مثل اینکه اخیرا اطلاع یافته ام وزیر دادگستری این دولت معلوم الحال لایحه ای تنظیم می کند که نیروهای غیر مسلمان و نیز زن های حقوقدان حق قضاوت در مملکت اسلامی ایران را داشته باشند. در فکر افتادم متقابلا اعلامیه ای انتشار بدهم که مابینت طرح او را با اسلام متذکر شوم.» (۴۲۳).

ruled that a “man can divorce his wife if and when he so wishes” (Moghissi, 2002: 105) [...] “conditional on the decision of the Family Court” (ibid).

In 1975, the Shah further expanded women’s rights in his 1975 FPA:

[...] It increased the minimum age at marriage from 15 to 18 for females and from 18 to 20 for males; it introduced further modification in the areas of child custody and the financial maintenance of divorced wives. [...]. Finally, the Family Protection Law of 1975 provided its courts with discretionary power to decide on the question of child custody, completely disregarding Shia provisions (Mir-Hosseini, 2000: 24).

In general, however, neither the introduction of the FPA in 1967 nor its revision in 1975 managed to dismantle the institutions of polygyny and other patriarchal laws entirely. In addition, the legal reforms took place within “state feminism”, headed by the Shah’s sister, Ashraf. Azadeh Kian-Thiébeaut is right to say that the ones who benefited from the legal reforms were the upper classes and urban women. Most of the Iranian population was rural and most women illiterate “with high rate of children per woman, an average of seven kids”, hence “most women did not use these rights and did not even know they existed” (Rial, 2008: 523). The main beneficiaries of these legislations were the aristocracy and the upper middle classes.

Post-1979 women’s rights activists are critical of both Family Protection Acts (FPA)—1963 suffrage and 1975 Revision of the FPA—for not being radical enough, while hard-core conservatives consider the changes as sacrilege. Academic scholars, such as Moghissi, state that the new revisions were “cautiously advanced [...] to provide some elementary protection to women without removing men’s authority and prerogatives” (2002: 105). Each legal reform however enraged Khomeini for its secular and feminist boldness. He “condemned the Act as a ploy of foreigners and the government to interfere with the explicit words of God and ‘the sacred Islamic texts’” (Moghissi, 2002: 105).

In this chapter it has become apparent that the intermingling of the two institutions, religion and government, played a significant and determining role in cementing the patriarchal foundation of the socio-political, legal, and socio-cultural discourses of Iranian society. The Constitutional movement, in the early 1900s was an attempt to modernize and relatively secularize the legal field. Women fully participated in the movement and demanded the right to vote. The question of women's rights unified the conservative section of society along with most of the clergy in their opposition to women's suffrage. As a result, the status of women in the aftermath of the first Iranian Constitution remained more or less the same: the newly minted Constitution relegated women to the position of the minors, criminals and insane. Subsequently, the first Pahlavi imposed un-veiling on women, and at the same time, made education available for girls and women. At that time, women could not vote nor they had any legal protection in the family. During the second Pahlavi women demanded and achieved the right to vote (1963) and gained some legal protection through the Family Protection Act (1967 and 1975). Yet, men were still allowed to have multiple wives, and women activists could not have independent assemblies, among many other deprivations. The 1979 anti-Shah and pro-democracy movement was taken over by a theocratic regime in which women lost most of what they had gained through the previous decades of struggle. As this Chapter unfolded the deeply-seated patriarchal attitude in Iranian society, the next chapter will detail the way women have been stripped of their rights in the legal system of the theocratic-patriarchal regime of the Islamic Republic of Iran.

Chapter 7. Socio-political-legal discourse, post-1979 era

Scholars acknowledge two major influences on the theological-patriarchal orientation of the 1979 revolution, both of which go back to the pre-1979 era. One set of influences comes from the Constitutional Revolution (1906-1911) in the early twentieth century as discussed in Chapter 6. Namely the theocratic manipulation of Iran's first Constitution by one of its major players, Sheikh Fazlullah Nouri who vehemently opposed the inclusion of women's rights and other secular matters in the Constitution. The other major influence is triggered by the generally more women-friendly legal revisions made during the Pahlavi dynasty (1925-1979) which antagonized Iranian Shia clerics who opposed the relative freedoms granted to women. In this chapter, I will provide the context for the immediate post-1979 Revolutionary era and the legal erasure of women's rights which seem to derive from these contradictory political attitudes—the first rather conservative approach of Sheikh Nouri, and the second more liberal perspective of the Pahlavi regime.

7.1. The immediate legal setback for Iranian women

Shahrazad Mojab rightly encapsulates Iran's experience with despotism and revolutions:

The crisis of Iran's ancient monarchical despotism led to two major revolutions during the twentieth century. The first 'Constitutional Revolution (1906-1911) sent the Grand Ayatollah of the time, Fazlollah Nuri [Nouri], to the gallows, the second revolution (1977-1979) brought Grand Ayatollah Khomeini to power. The outcome was far from revolutionary; it was the replacement of monarchy by theocracy, and secular absolutism by religious despotism (2000: i).

In February 11, 1979, Khomeini arrived in Iran from exile and the triumph of the Revolution was officially announced. He installed an Islamic revolutionary government based on concepts such as *velayat-e faghih* "The governance of the Shia Jurist", rooted in Fazlullah Nouri's ideology,

which is central to the theocratic nature of the post-revolutionary regime. In 1979, Khomeini lauded Sheikh Fazlullah Nouri and declared him “the ideological father of the Islamic Republic and made every effort to rehabilitate him” (Afary, 1996: 1).

In the aftermath of the 1979 Revolution, “the government of the Islamic Republic of Iran repealed many of the legislative and social changes of the Pahlavi era that were seen to conflict with the laws of Islam” (Lewis & Yazdanfar, 1996: xii). Within two months after his arrival, Khomeini undid decades of women’s achievements of legal reform. Afary (2009) sums up the legal setback women faced:

A series of specific measures aimed particularly at modern urban women were promulgated during the first weeks of the revolution. On February 26, Khomeini issued a letter abrogating the Family Protection Law, which had been a milestone for women’s rights. On March 3, the new regime prohibited women from serving as judges. The next day, Khomeini announced that initiating divorce would be exclusively male prerogative. On March 6, the Ministry of Defence announced that women could no longer serve in the army [and that women should be veiled in the workplace]. On March 9, women were banned from participation in sports, including the Olympic team. Thus, only a few weeks after Khomeini’s return to Tehran, the state’s intention of reversing decades of gender reforms was unmistakable (Afary, 2009: 271-2).

The all-male 73 members of the Assembly of Experts rewrote the 1906 constitution in mid-June 1979 and presented the completed first draft to Khomeini; he made only two corrections before “declar[ing] the draft ‘correct’ [...] both concerning the position of women – the effect was to prevent women being judges or being appointed to the presidency” (Axworthy, 2013: 157). This early bias against women, which Khomeini inserted in the first draft of the constitution, threw into stark relief his patriarchal project based on which the Islamic Republic was to be constructed. Henceforth, the constitution abounds in legal codes whose main goal seems to be to relegate women to an inferior secondary status, thereby subjecting them to state-sponsored violence against women (this will be further explored in 7.3).

Next, I will examine the political structure of the IRI and present scholarly evidence for its theocratic nature.

7.2. IRI's political structure: theocracy

It is widely acknowledged that the Islamic Republic of Iran (IRI) is now ruled by a theocratic, non-democratic, and patriarchal governing system, whose powers are enshrined in the post-1979 Constitution and legislation. The political theocratic nature of the IRI has attracted diverse analytical studies by Iranian and non-Iranian scholars (Moazami 2013, Axworthy 2013 and 2008, Afary 2009, Mir-Hosseini & Tapper 2008, Abrahamian 2008, Delkhasteh 2007, Beeman 2004, Chehabi 2001, Brumberg 2001, McGlinn 2000). Supported by the scholars' findings, I will present evidence for the theocratic foundation of the IRI as apparent in its Constitution. This will inevitably point to the non-democratic base of the Islamic Republic and as such the unequal representation of women in its legal institutions.

Prior to the drafting of the Constitution, the name of the post-1979 revolutionary government was to be determined. Ayatollah Khomeini (Khomeini, henceforth) suggested the name Islamic Republic and prepared to put to referendum the question if people wanted an Islamic Republic or not. The liberal-minded and Muslim "moderates generally preferred the title Democratic Islamic Republic, and some leftist groups [...] wanted People's Democratic Republic" (Axworthy, 2013: 153). Khomeini refused both. Abrahamian quotes Khomeini who said: "What the nation needs is an Islamic Republic — not a Democratic Republic nor a Democratic Islamic Republic. Don't use the Western term 'democratic.'" [...]. Khomeini later added:

Islam does not need adjectives such as democratic. Precisely because Islam is everything, it means everything. It is sad for us to add another word near the word Islam, which is perfect (cited in Ervand Abrahamian, 2008: 163).

At the end “as usual, he got his way” (Axworthy, 2013: 153) and the new government was designated as the Islamic Republic of Iran (IRI). Afary justifiably informs us that “[r]etrogressive policies soon followed: the regime attempted to reinstate sharia law and segregate public spaces” (Afary, 2009: 12).

The Islamic Republic of Iran is a unique melange of Shiism and republicanism that never before existed in Iran or elsewhere: “The Islamic Republic combines a theocratic regime —the first of its kind in the history of Shi’ism—with a republic—the first of its kind in Iran” (Moazami, 2013: 135). Khomeini claimed Islam to be “perfect”; he nonetheless “did not really say what Islamic government was going to be” (138). One thing was certain however; the IRI was going to be a special kind of theocracy, the kind that Khomeini had envisioned in the late 1960s and the 1970s while in exile in Najaf, Iraq. Chehabi declares that “Ayatollah Khomeini made it clear that in his ideal State, power would reside with the olama [elite Shia jurists], while parliament would have only a minor role”; in such a system the “laws are provided by God” (Chehabi 2001: 49). This is precisely the definition of theocracy as given by the Oxford Dictionary “[a] system of government in which priests [Islamic jurists] rule in the name of God or a god”³⁰. Khomeini further clarified that “the rulers of the Islamic State are subject to a

³⁰ Online Oxford Dictionary. (site accessed, 19Aug. 2014).

<http://www.oxforddictionaries.com/us/definition/american_english/theocracy>.

Constitution—not as conventionally understood, but as ‘set forth in the Noble Qur’an and the Sunna³¹ of the prophet’” (Khomeini, 1978: 52, cited in Moazami, 2013: 122).

The ultimate goal of the Islamic Constitution, and the use of clerics as politicians, is not only to change the political system from secular to Sharia-based, but also to change the cultural landscape (i.e., education, entertainment, etc.) so that the Iranian people march toward a purely Islamist future. According to Daniel Brumberg (2001), the Preamble to the 1979 Constitution, clearly states the ideal of the IRI’s architect, Khomeini:

Government from the Islamic perspective does not stem from class position or the domination of an individual or a group, but is rather the realization of the political idea of a nation [...] which organizes itself so that [...] it makes its way toward the ultimate goal (movement toward God).

Brumberg continues citing the Preamble in relation to the way the IRI has planned to convert Iranians into ideological beings:

the Preamble asserts that a ‘Revolutionary Corps’ will also be an ‘ideological army,’ and that ‘just, ascetic and dedicated people (the just clergy)’ are responsible for creating the political institutions from which an ‘ideologically oriented’ society will emerge (108).

As Mir-Hosseini and Tapper assert, “When everything is supposed to be done in accordance with fiqh [Shia jurisprudence], and when we approach legislation, the judiciary, the executive power and other matters from a fiqh perspective, then the result will be a clerical government” (Mir-Hosseini & Tapper, 2008: 115).

³¹ Sunnah literally means path: “the verbally transmitted records of the teachings, deeds and sayings of the Islamic prophet Mohammad.” (<https://en.wikipedia.org/wiki/Sunnah>). (site accessed 5 Aug. 2014).

The 73-all-male members of the Assembly of Experts³², “which was dominated by the ulema [olama/elite Shia jurists] loyal to Khomeini” (Axworthy, 2008: 264) produced the first draft of the Islamic Constitution by heavily rewriting the old 1906 Constitution. “The preamble affirmed faith in God, Divine Justice, the Koran, Judgment Day, the Prophet Muhammad, the Twelfth Imam, the return of the Hidden Mahdi, and most pertinent of all, Khomeini’s concept of velayat-e faqih (Abrahamian, 2008: 164). The constitution of the IRI, according to McGlinn, demonstrates particular characteristics:

Extensive division of powers, [...] the weak position of parliament, [...] and the principle of velatya-e faqih. The latter gives a senior faqih (expert in Islamic law) absolute political power as the leader (rahbar), and it makes the Executive and Legislative branches as a whole subordinate to the Judiciary (McGlinn, 2000: 2).

The concept of the velayat-e faqih is of paramount importance in Shia Islam. Khomeini introduced the doctrine of the velayat-e faqih as the “regency of the jurisprudent.” According to this doctrine, the most prominent Grand Ayatollah would rule over the faithful in the absence of the Twelfth Imam³³, thus becoming the faqih [Supreme Religious Leader]” (Beeman, 2004: 197). The notion of the velayat-e faqih originates in

³² In 1979, the candidates for this assembly “were closely vetted by the Central Komiteh, the Central Mosque Office, and the newly formed Society for the Militant Clergy of Tehran (*Jame’eh-e Rouhaniyan-e Mobarez-e Tehran*) (Abrahamian, 2008: 163). Then, in August 1979, “the country held election for these [vetted] delegates and 73 men, mostly clergy, were “elected”. According to Farideh Farhi (2011), this “[...] assembly was dissolved after the Constitution was ratified in December 1979.”

(<http://www.pbs.org/wgbh/pages/frontline/tehranbureau/2011/06/the-assembly-of-experts-1.html>).

³³ William Beeman explains the notion of “twelfth Imam” in the context of Shiism: “Ithna-Ashar[i] Shi’ism, or ‘Twelver’ Shi’ism, is the dominant doctrine in Iran. Its name derives from adherents’ belief in twelve Imams, who were leaders of the faithful and direct descendants of the Prophet Mohammad. The twelfth Imam, Mohammad al-Mahdi, disappeared in infancy. He is said to be in “occultation” until the end of the world. In the meantime, adherents to the Twelver Shia’a doctrine are technically without a present leader” (Beeman, 2004); hence, the relevance of, and the need for, a Supreme Religious Leader as argued by Khomeini.

the Shia-based theory that “the secular authority of other governments, of whatever form, was illegitimate” (Axworthy, 2013: 137). According to Khomeini:

velayat-e faqih is fundamentally a rational concept... as it is (rational) to appoint a ghayem [legal guardian] for an orphan. There is no difference between having a ghayem for an orphan or a ghayem for a nation since they are similar in regard to duty and situation.(Delkhasteh, 2007: 86).

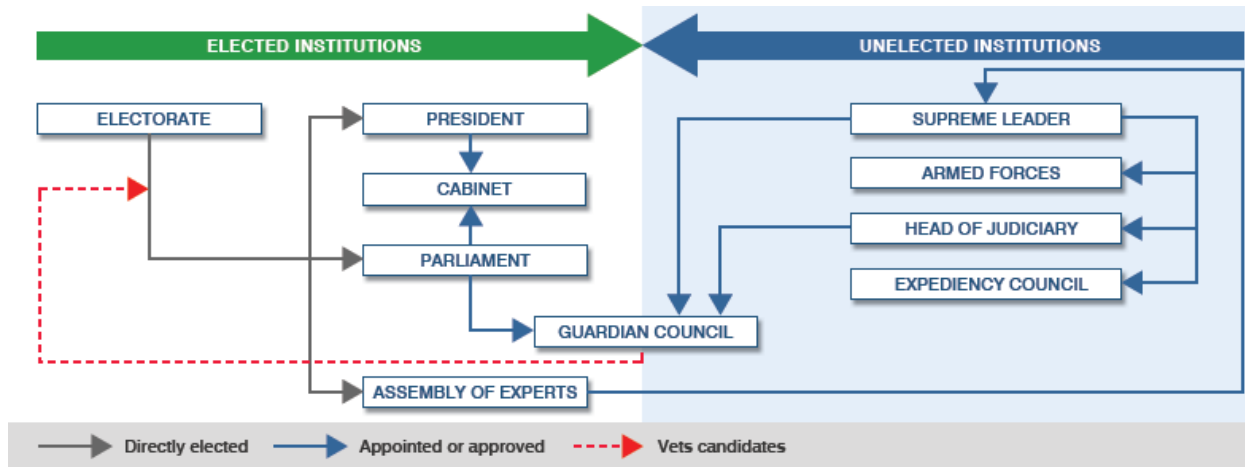
Axworthy expounds on Khomeini’s statement expressed above:

Underlying this [guardianship of the faqih] was a deep-seated attitude among at least some of ulema/olama[elite Islamic jurist] – a traditional, conservative paternalistic attitude – that the people were children to be guided and disciplined, that they could not be trusted with power (an attitude not unlike that of the Shah): ‘Several members appeared uncertain whether the mass of the people “illiterate, poor and envious”, as one delegate put it, would be able to resist the blandishments of rival religions and ideologies’” (Qtd. In Axworthy, 2013: 164).

Through the concentration of the executive, judicial, and legislative powers in the Shia clerics, under whatever pretext, through the diminution of the parliament’s legislative power, and through the creation of the Islamist jurist as a divine commandment, a theocracy was created in Iran’s post-1979 Revolution. Ayatollah Mahmud Taleqany, who was originally a prominent ally of Khomeini “warned against a return to despotism earlier in 1979, expressed unhappiness about the way the constitution was going, before his death on 9 September 1979; in his speeches he suggested that it looked worse than the constitution of 1906 – ‘may God forbid autocracy under the name of religion’” (Axworthy, 2013: 166). A political system was orchestrated into being by Khomeini and his followers, “despite the contradiction between popular sovereignty and *velayate-e faqih* (Brumberg, 2001: 107, italic in origin) in which not the people but a single cleric (i.e., the current Supreme Religious Leader, Khamenei) has the absolute power over the theocratic State.

Before continuing my discussion about the theocratic, non-democratic and patriarchal nature of the IRI, it is necessary to understand the structure of the IRI's government in order to see the role of the Supreme Religious Leader and his utmost monopolizing significance for the theocratic organization of the government.

Figure 3. The structure of power in Iran



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³⁴ The above diagram is drawn from *BBC news* Online which rightly depicts the governing structure of the IRI <http://news.bbc.co.uk/2/hi/middle_east/8051750.stm> (site accessed 10 Sep. 2014). Below, I will describe the political structure of the IRI's government to disentangle its seemingly complex arrangement:

1. In the Summer of 1979, the 73-all-male-cleric members of the Assembly of Experts were hand-picked by Khomeini to rewrite the 1906 constitution. Khomeini told them to write "a 100 percent Islamic constitution" (Said Amir Arjomand, 1988: 138). The Assembly was "dissolved after the constitution was ratified in December 1979" (<http://iranprimer.usip.org/resource/assembly-experts>). (site accessed 13 Jul. 2014). Since 1982 the current form of the Assembly was established: 86 clerical members are vetted by the Guardian Council, then elected for eight years. Their main duty is to select the Supreme Religious Leader and supervise his activities and rulings to make sure they are in line with Islamic laws and principles. In practice, the Assembly never challenged the Supreme Leader.
2. The current Supreme Leader, Khamenei, is appointed by the 86 all-male clerics of the Assembly of Experts who also monitor his performance and remove him if he is deemed incapable of fulfilling his duties.
3. The Supreme Leader directly appoints and dismisses the Head of the armed forces, the Head of the Judiciary, members of the Expediency Council, and six clerical members, who do not need to be confirmed by the parliament, of the 12 men of the Guardian Council. In addition, (not mentioned in figure 1) the Supreme Leader also appoints Friday prayer leaders, the Head of radio and television, and confirms the election of the president (Beeman, 2004).
4. The Head of the Judiciary, appointed by the Supreme Leader, nominates the other six non-clerical members of the Guardian Council to be approved by the parliament. This means that the Supreme Leader indirectly appoints the other six members of the Guardian Council via the Head of the Judiciary.
5. Article 99 states that, "the Guardian Council has the responsibility of supervising [vetting] the elections of the Assembly of Experts for leadership, the President of the Republic, the Islamic Consultative Assembly [parliament] [...]" (Kar, 1999a: 149 [Persian]; Iran Chamber Society [English], http://www.iranchamber.com/government/laws/constitution_ch06.php). (site 13 Jul. 2014).
6. The Guardian Council also vets "the direct recourse to popular opinion and referenda" (Ibid) and has "veto power over all legislation" (ibid), as stated in Articles, 72, 94, 96, 98. Furthermore, Article 93 states that the parliament has no legal validity without the presence of the Guardian Council (ibid). In short, the unelected institutions vet and control the entire elected (albeit also vetted) institutions.

As the above structure illustrates, the IRI government begins and ends with the office of the Supreme Religious Leader whose power is prescribed in Article 57 of the Constitution:

The powers of government in the Islamic Republic are vested in the legislature, the judiciary, and the executive powers, functioning under the supervision of the absolute velayat al-'amr [Supreme Leader] and the leadership of the Ummah [nation], in accordance with the forthcoming articles of this Constitution. These powers are independent of each other (Constitution of Islamic Republic of Iran).³⁵

The concrete realization of the velayat-e faqih, in contemporary Iran is the Supreme Leader — Khomeini, at first, and after his death, Khamenei—appointed for life, in 1988. The *faqih* or the Supreme Leader has an above-the-law position in the Constitution (as seen in figure 3): “The Constitution had a fairly standard governmental structure [...] But above and beyond this stood the *faqih*, with the power and the responsibility to intervene directly in the name of Islam; indeed with powers greater than those given to most monarchs in constitutional monarchies” (Axworthy, 2013: 163).

This type of governance, realized as it is in the form of the Islamic Republic, leaves no room for democracy; this has been attested by Iranian and non-Iranian scholars alike. As early as 1982 “[...] [i]n a violent return swing of the pendulum, the religious despotism had ousted both secularism and democracy” (Mir-Hosseini & Tapper, 2008: 17). In a system with a “religious culture ... encompass[ing] the world’s most forbidding,

³⁵ Iran Chamber Society is “a non-partisan, non-profit organization” founded in April 2001 “to promote Iranian culture and history” it says in “About us” that it “aims to create a global awareness about Iranian society and eradicate the misunderstandings and misconceptions about Iranian society, and to play an educational role.” (http://www.iranchamber.com/about_us/about_us.php). The above-cited Article 57 is borrowed from “Iranian Laws & Government. The Constitution of Islamic Republic of Iran. Chapter V. The Right of National Sovereignty and the Powers Deriving There from: <http://www.iranchamber.com/government/laws/constitution_ch05.php>”. (site consulted 7 Oct. 2013).

censorious, and dogmatic Shi'a Muslim clerics" (Axworthy, 2008: xiii), democracy has no place.

An Islamic theocratic ideology necessitates a political system (as seen in figure 3) with a rigid hierarchal structure that aims to converge the religious, the political and cultural dimensions of a society, thereby fusing State and religion, while at the same time excluding women from ever sitting at the apex of the governmental hierarchy. For example, an appointed but not-elected clergyman, given the title Supreme Religious Leader, occupies the government's highest position while his, directly or indirectly appointed members of the Guardian Council ensure that all the decision-making positions of the political, economic and judicial institutions are consistently populated by men (Axworthy 2013, 2008).

The IRI government inherits and is committed to a patriarchal socio-political order as it will be demonstrated below, in Section 7.3.

7.3. The legal system of the IRI

From the outset, the IRI's laws have been a topic of debate, analysis and protests by lawyers, academics and human rights organizations inside and outside Iran (Kar 2006). Issues such as veiling, polygyny, easy divorce initiated by men, for example, are often addressed in these debates. The constant presence of women's basic rights at the centre of these debates stems from the socio-cultural patriarchal conditions that minimize those rights and from "the theocratic nature of the IRI's laws which do not permit any legal revisions or amendments, lest the changes contribute to equity between the sexes which is considered feminist and therefore an imposition of western culture" (Kar, 2006: 11). The IRI considers women's demands for equal rights to be rooted in Western culture and

therefore debased and not worth dealing with; hence the passing of discriminatory legislations against women as will be detailed shortly.

In this section, I will present the status of women as defined in the IRI's Constitution and as interpreted by the Iranian lawyer and women's rights activist Mehrangiz Kar (1999 a, b & 2006 [in Persian]). I will concurrently use the information in English provided, independently from Kar, by the Iran Human Rights Documentation Centre³⁶. Then, I will advance some of the legislations as analyzed by Kar (1999a, [Persian]) and by another Iranian lawyer Mohammad H. Nayyeri (2013, [English]). The following legal codes illustrate some of the most important Sharia-based laws as expressed in the Penal and Civil codes regulating women's everyday life. Mehrangiz Kar and Mohammad Hossein Nayyeri are both Iranian lawyers and women's rights activists who, to my current knowledge, have independently produced the only comprehensive analysis of the laws as detailed in the Constitution of the IRI pertaining to girls and women. Kar, residing in Iran³⁷ and writing in Persian, found it imperative "[to expose]

³⁶ The mission of "Iran Human Rights Documentation Center"(IHRDC) states that it is "an independent non-profit organization that was founded in 2004 by human rights scholars and lawyers."<<http://www.iranhrdc.org/english/human-rights-documents/united-nations-reports/un-reports/1000000255-all-you-need-to-know%3A-a-quick-breakdown-of-findings-from-dr.-ahmed-shaheed's-latest-report-to-the-un-human-rights-council-%28february-2013%29.html>>(IHRDC site accessed 25 Mar. 2014). Among the non-Iranian and Iranian Board Directors of IHRDC is Payam Akhavan, Canadian-Iranian professor of International Law at McGill University in Montreal, Canada. The legal section of my thesis relies on two sources: the legal commentary by the British-Iranian lawyer, Mohammad Hossein Nayyeri whose report, as documented in IranHRDC, "analyzes the impact of discriminatory laws, as written and as applied, on women in Iran". My other legal source comes from the Iranian lawyer, Mehrangiz Kar whose commentaries are documented in her books and on "Iran Chamber Society", another web-based non-profit organization committed to publishing legal commentaries on the status of women, among other human rights related issues.<http://www.iranchamber.com/society/articles/legal_status_iranian_women.php>(site accessed 25 Mar. 2014).

³⁷ At the time of writing her books on human rights cases, which I use as some of my primary legal sources, Kar was residing in Iran defending Iranian girls and women and writing in the pioneering monthly women's review *Zanan* about the Islamic Penal Code." In 2000, upon returning from a

the limited capacity of Islamic laws, in a language that would not be labeled as blasphemous or anti-Islamic” (Kar, 2006: 69) by the IRI’s censorship system. Having practiced law in Iran from 1979 until the mid 2000, Kar also includes case studies, which I will touch upon in this chapter, on how those laws impact girls’ and women’s daily lives.

The following description of the legal discourse of the IRI is motivated by the assumption that there is a connection between the representation of women in laws, cultural production and translation.

7.3.1. Constitution

I believe that with the existing Constitution it is impossible to talk about the equal rights of women and men and the rights to citizen[ship] (Kar, qtd. In Rostami-Povey, 2001: 65).

There are two sets of Articles in the Constitution with respect to women’s rights: those that explicitly deny women certain governmental positions merely due to their sex and those that do so implicitly by setting certain requirements for the job presumed to be attainable only by men. The following two Articles, (a) judgeship, and (b) presidency, in the Constitution require maleness as a priori condition for holding certain key political positions.

conference held at the Heinrich Böll Institute in Berlin entitled “Iran After the Elections” and “her remarks about the urgent need for constitutional reform [...] she was arrested [...] convicted and sentenced to four years imprisonment [...]” <<http://www.mehrangizkar.net/english/biography.php>>. In 2002, under the pressure from the European Union, she was temporarily released for treatment of her cancer which she pursued in the USA. According to Wikipedia and Kar’s website, once in the US, she was “recognized as a scholar at risk through an international network of universities and colleges working to promote academic freedom and to defend the human rights of scholars worldwide”; she has remained in the US.<https://en.wikipedia.org/wiki/Mehrangiz_Kar> (site consulted 10 June 2014).

a. Judgeship

Article 1: Judges are selected from among men with the following conditions [...] (Kar, 1999a: 158).

b. Presidency

Article 115: The president must be elected from among religious and political *rejaal* [...] (Kar, 1999a: 153 and Nayyeri, 2013).

The word *rejaal* is “men” in Arabic. It is not clear why the drafters of the Constitution used an Arabic word when a perfectly clear Persian equivalent is available.³⁸

There are Articles in the Constitution that do not explicitly specify maleness as a necessary criterion to holding certain public office. These Articles, however, enumerate other requirements that are traditionally presumed to be fulfilled by men only:

Article 2: members of the Assembly of Experts must be prominent Islamic jurists (Kar 1999a: 149).

It seems that the inclusion of “prominent Islamic jurist” as requirement accounts for the exclusion of women from key institutions, as affirmed by Nayyeri:

[...] according to the IRI Constitution, many high ranking positions in the IRI are exclusively tailored for Shi’ite *fuqaha* (jurists) and *mujtahids* (Islamic jurists...). These include: the Supreme Leader (Article 109), the Head of the Judiciary (Article 157), the six [clerical] members of the Guardian Council (Article 91), the General Attorney and the Head of the Supreme Court (Article 162). Although there is no requirement of male gender stipulated in the Constitution, this level of religious status has been under the domination of men (Nayyeri, 2013).

³⁸ Some argue that the term *rejaal* includes both men and women but in Arabic the term explicitly refers to men. In addition, “the Spokesperson of the Guardian Council in 2004 declared that ‘the Council has not changed its interpretation of Article 115 and women still may not be elected as President’ (Nayyeri 2013).

Kar also confirms that these religious qualifications, i.e., Islamic jurists, have been traditionally perceived to be the exclusive territory of men. It is assumed that women are unable to become Islamic jurists, hence unable to meet the requirement and by default incapable of holding those positions. Kar believes that such assumptions underlie the fact that women are routinely excluded from all high decision-making positions (Kar, 1999a: 149), because since 1979 “no woman has been ever appointed, nor even nominated, for these positions” (Nayyeri).

7.3.2. Legislations

In addition to the Constitution, some of the Criminal and Civil Laws are also infused with gender inequity whose sole effect is to undermine women’s status and denigrate their personhood. Nayyeri (2013) categorizes gender-based discriminatory laws under two general groups: (1) Criminal Laws, (2) Civil Laws. Below, I will present some examples of each category that best reveal the patriarchal foundation of the IRI.

7.3.2.1. Criminal laws

In this category³⁹, I will address three types of punitive laws pertaining to (a) blood money, (b) honour killing, (c) testimony, and (d) obligatory veiling.

³⁹ The criminal law of the Islamic republic of Iran is based on traditional Islamic textbooks which categorize offenses into four groups punishable by Hudud, Qisas, Diyat and Ta’zirat punishments. 1. Hudud crimes, also called crimes against God, (e.g. adultery, blasphemy, apostasy, drinking alcohol) have “fixed and mandatory punishments” as stated in Quran and Islamic tradition, ranging from death penalty by stoning to amputation of limbs. 2. Qisas crimes(e.g. intentional homicide or bodily harm) are punishable by retaliation (retributive justice) to inflict the same harm, i.e., an eye for an eye. 3. Diya crimes (e.g., accidental or semi-intentional homicide or bodily harm) are punishable by financial compensation. 4. Ta’zirat crimes (“discretionary crimes” or those in conflict with religious or state interests) are punishable by imprisonment from 3 months to 30 years, confiscation of properties, fine and/or flogging. (Nayyeri, 31 March 2012): https://www.essex.ac.uk/hri/documents/HRIU_Research_Paper-IRI_Criminal_Code-Overview.pdf). Also see Human Rights Watch, 2012: (both sites accessed 22 Jan. 2013). <https://www.hrw.org/sites/default/files/reports/iran0812webwcover.pdf>

(a) Blood money

Article 544/2012 (oldArt.300): The diya (blood money) [that the law-giver has determined] for murdering a Muslim woman is half that of a Muslim man (Nayyeri, 2013).

Diya is a form of compensation, in the form of cash payment, to the victim's family.

Iranian authorities have devised a monetary equivalent of \$34000 for men and half of that for women. Kar citing the old law, Article 300, adds that the woman's blood money is worth half whether she is killed deliberately or otherwise (1999a: 83). According to this law, "the blood money for a Muslim man is the standard against which the values of all other categories of persons are measured, both for life and for injuries" (Nayyeri)⁴⁰.

Article 379: When a Muslim woman is murdered, the right to qisas (retaliation) is created; however, if the murderer is a Muslim man, prior to qisas, the heir(s) of the victim [vali-edam] should pay the murderer half of the diya (blood money) of a man..." (Nayyeri; Kar: 79).

Nayyeri explains that "according to Shari'a, Qisas punishment (see fn 40) or retaliation for homicide or bodily harm is only allowed if the victim's blood money (diya) is the same as or higher than the offender's" (Nayyeri, 2013). For example, if a man kills a woman, and her family refuses to accept cash payment as compensation, and insist on having the murderer punished, then "the murderer may be sentenced to death if the woman's next of kin demand it" (ibid). The punishment may be carried out only if the victim's family "pay one half of the blood money of a man to the offender, since the

⁴⁰ Citing a parliamentary source, Nayyeri describes the blood money for a Muslim man to be "100 camels or 200 cows or 1000 sheep, which was given a monetary value of [...] \$34,000 US Dollars[...] at a time when the average annual wage in Iran was approximately \$4,400 US Dollars, for [...] 2011-2012 [set] by the Head of the Judiciary". Article 543 states that "the Head of the Judiciary is supposed to announce the annual monetary value of *diya* at the beginning of every year" (Nayyeri, March 8, 2013: <<http://iranhrdc.org/english/publications/legal-commentary/1000000261-gender-inequality-and-discrimination-the-case-of-iranian-women.html#4>>).(site accessed 28 Jan.2015).

blood money of a woman is half that of a man” (ibid). Kar rightly considers this law as violating Article 2 of CEDAW⁴¹, because the condition set for punishing the male murderer of a woman may prevent the punishment from being delivered (1999a: 80).

Article 554: The diya of [harm to] limbs and bodily abilities, up to one third of the full diya, is the same for man and woman; however if it reaches, or exceeds, one third of the full diya, the diya of woman shall be decreased to half (Nayyeri).

This means, when a man and a woman incur injuries, the severity of punishment is measured not by the severity of the injury or harm done; but rather by the sex of the victim.

(b) Honour-killing

Article 299: qisas [retaliation] shall be delivered if the perpetrator is not the father, or a paternal grandfather, of the victim (Nayyeri, 2013).

Article 630: When a man sees his wife committing zina [illicit sexual intercourse], provided that he is certain that his wife is willing [to have sex], he can kill both of them in the same position; however if he knows that his wife acts under coercion, he may only kill the man [i.e. her rapist]. The same rule applies to assault and injury (IranHRDC)⁴².

The law cited above condones honour killing when committed by a father or paternal grandfather against his child or a husband against his wife. Article 299 further states “a father and any male paternal ascendant (e.g. father’s father) cannot be put to death for

⁴¹The Convention on the Elimination of all Forms of Discrimination Against Women (CEDAW) “adopted in 1979 by the UN General Assembly is often described as an international bill of rights for women.” <<http://www.un.org/womenwatch/daw/cedaw/>> CEDAW has not been ratified by the IRI. <<https://www.fidh.org/International-Federation-for-Human-Rights/asia/iran/Stop-discrimination-and>>. (both sites accessed 28 Jan.2015).

⁴² Islamic Penal Code of the Islamic Republic of Iran - Book Five. Iran Human Rights Documentation Centre (July 18, 2013). This is the same authority for which Nayyeri prepared his report of 2013. <<http://www.iranhrdc.org/english/human-rights-documents/iranian-codes/1000000351-islamic-penal-code-of-the-islamic-republic-of-iran-book-five.html>> (site accessed 11 Feb. 2014).

killing his child (or descendent). This rule does not apply to the mother and her ascendant (e.g. mother's mother)" (Nayyeri).⁴³

(c) Testimony

Article 198: The standard [of proof] for testimony in all offences shall be two male witnesses; unless in *zina* [illicit sexual intercourse], *livat* [homosexual act between men], *tafkhez* [rubbing a penis between a person's thighs without penetration], and *mosaheqeh* [homosexual act between women] which shall be proved by four male witnesses. In order to prove a *zina* by the *hodud* [fixed] punishment of flogging, shaving [of head] and/or banishment, testimony of two just men and four just women shall be sufficient (Nayyeri, 2013).

Article 137: Testimony by women for the consumption of intoxicants are inadmissible (Nayyeri, 2013); only two men could testify (Kar, 1999a: 78).

Kar adds that if a woman together with a man testifies to the *zina*, she will be punished with flogging of 80 lashes (Kar: 73) due to violating the ban on the testimony by women.

Article 198 betrays an underlying thinking that

[women's] testimony should not be given full value and should be not be accepted in all cases but only in less important cases and only when accompanied by the testimonies of men" [...] [It is this] "discriminatory view towards women that also deprives some from taking up some decision making positions such as working as a judge" (Nayyeri, 2013).

The above cited laws show that in Iran the testimony from a man has automatically more weight than that from a woman. While there are crimes to which women's testimony is impermissible, in general however, a woman's testimony in court is worth half that of a

⁴³ Nayyeri declares that the old version of "Article 630 expressly allowed a husband to kill his wife and her lover, if he caught them *in flagrante* [...]". While in the new Penal Code [2012] Article 630 is unchanged, a paragraph has been added to Article 300 [women's blood money half that of a man] which again stresses the exemption of husband from *qisas* (retaliation) in cases where he kills his wife [...]. <http://www.iranhrc.org/english/publications/legal-commentary/1000000261-gender-inequality-and-discrimination-the-case-of-iranian-women.html#ftn30> . According to Nayyeri, "In just Ahvaz, the capital of the province of Khuzestan, fifteen women were killed in the Persian calendar year of 1388 (2008/2009) in alleged honor killings" (ibid).

man's testimony. Time and again, the legislations of the Islamic Republic of Iran devalues women's words and experiences by 50% of their male counterparts.

(d) Obligatory hejab [Veil]

Article 683: Those women that appear in the streets and public places without the Islamic hijab⁴⁴, shall be sentenced from ten days to two months' imprisonment or fined from fifty thousand to five hundred thousand Rials (Nayyeri, 2013).

Regulations pertaining to compulsory veiling were passed in 1980 "prohibiting unveiled women from working in offices. In 1983 the Veiling Act was ratified and the penalty for women appearing unveiled in any public space was seventy-four lashes with a whip" (Naghibi, 2007: 61). With regards to Article 683, above, both Kar (87) and Nayyeri (2013) state that "there are no certain rules and measures for these restrictions; instead, their implementation has been left to the discretion of law enforcement forces" (ibid). Nayyeri reports a case where "in 2007, the Chief Commander of Police for greater Tehran announced that women were not allowed to wear long boots over their trousers, and if seen doing so they would be arrested" (ibid).

7.3.2.2. Civil laws

As was discussed earlier, the late Shah's Family Protection Act passed in 1967/1968 and amended in 1975 "abolished extra-judicial divorce, required judicial permission for polygamy and only for limited circumstances, and established special Family Courts" (Nayyeri, 2013). As part of the islamization of the legal system, "the new Islamic state

⁴⁴ Veiling refers to the clothing that should cover and separate a woman's body from the eyes of men who are not her relatives by marriage or blood (e.g., husband, father, son, brother, etc). *Chador* refers to the full-length loose cloth (often black or other dark shades) worn in Iran, covering the body from head to toe.

abrogated many of these liberal codes” (Kar 2006: 31, Moghadam2003: 61). Below, I present the new legislations which resulted from the abrogation of the pre-1979 Family Protection laws: (a) the minimum age for marriage, (b) the exclusive right to the Head of the Family, (c) the right to custody, (d) citizenship and nationality, (e) inheritance and ownership, and (f) employment and right to work.

(a) Minimum age for marriage

Article 1041 (29/12/1982): “Marriage before the age of puberty [9 lunar years or 8 solar years and 9 months] for girls is prohibited.

Note: Marriage before puberty by the permission of the natural guardian ... is valid subject to taking the child’s best interest into consideration⁴⁵ (Nayyeri, 2013).

In 2002, the age of marriage for girls increased from 9 lunar years to 13 solar years.

Article 1041 however makes it possible to marry off a girl before she reaches this age provided a guardian and a relevant court agree (ibid). However, some official statistics in 2012 reported that girls younger than 10 years old have been married off (ibid). Nayyeri informs us of a case when a journalist asks the Advisor of the Minister of Justice “about marriages of children less than ten years of age”, and the journalist is told: “marriage is a personal issue and the State and government may not intervene in it [...]. In a similar stance, the IRI General Attorney, Mohseni Ejei, confirmed that there was no legal

⁴⁵ Minimum age of marriage for girls also determines their age of maturity or criminal responsibility as stipulated in Article 147 and approved in Jan. 2012. This means if a 9-year-old girl “commits crimes punishable by hudud [fixed punishments] and Qisas [retributive justice], [she] may not be sentenced to correctional and security measures, but instead may be subject to Hudud and Qisas rules and will be treated as adult.” (Nayyeri, 2013). Even if she does not kill anybody but at some point in her young life is accused of committing adultery (see Article 630 discussed under Honour killing) or of being lesbian, for e.g., she is again at risk of being punished by the fixed Hudud death penalty. Article 135 states: “If the female is convicted of lesbianism three times, and punishment (100 lashes) has been carried out each time, the death sentence will be issued the fourth time.” (Maryam Hossein khah, IranHRDC: <<http://www.iranhrdc.org/english/publications/legal-commentary/1000000102-the-execution-of-women-in-iranian-criminal-law.html#ftn95>> (site accessed 19 Jul. 2014).

prohibition on such marriages [...]”⁴⁶. These cases highlight Khomeini’s opinion stated in his *fiqh* book *Tahrir-al-Vasileh*:

Anybody who has a wife who is less than nine years of age is not allowed to have sexual intercourse with her whether she is his permanent or temporary wife; however taking other forms of sexual pleasures such as touching with lust, hugging, and tafkhiz (rubbing penis between the buttocks and thighs) are permitted, even if she is a nursing baby (Vol. 2: p. 241, cited in Nayyeri, 2013).

(b) Head of the family

Article 1105: In relations between husband and wife, the position of the head of the family exclusively belongs to the husband. (Kar 1999a: 332, Nayyeri 2013).

In reality, this article means that the orders of the husband must be obeyed by his wife and children, and that it “specifically mandates male authority over women” (Nayyeri).

The concept of the Head of the Family is clearly associated with patriarchy “where men are in charge of social and economic resources and dominate the public sphere”

(Bahramitash & Salehi Esfahan (211).

Article 1108: If the wife refuses to fulfill the duties of a wife without a legitimate excuse, she will not be entitled to *nafaqa* (maintenance).

The above two Articles seem to be based on the following Quranic verse (4:34) as cited by Nayyeri (2013):

Men are qawwamun [protectors/maintainers/in charge, according to different interpretations] of women, for what God has favoured some over others and for what they pay for maintenance from their wealth. Righteous women are obedient guarding in the unseen [in the husband’s absence in some sources] what God would have guarded. Those [women] whose disobedience you fear—admonish them, and refuse to share their beds, and strike them. But if they obey you, seek no means against them. Indeed, God is Exalted, Great (Cited in Nayyeri, 2013).

⁴⁶ Nayyeri has accessed both cases in 19 September 2012.

(c) Custody and guardianship of children

Article 1169: For the custody⁴⁷ of children whose parents are separated, the mother has priority until the age of seven; and then, custody will devolve upon the father. (Nayyeri)⁴⁸

There is a clause that states in the case of dispute, the court will decide.

Article 1170: If the mother becomes insane or marries another man during her period of custody, the custody shall devolve upon the father.” (ibid).

Interestingly, “there is no such restriction on the father” (ibid).

(d) Nationality or Citizenship

Article 976: The following persons are considered to be Iranian subjects:

2- Those whose fathers are Iranians, regardless of whether they have been born in Iran or outside of Iran.

5-Persons born in Iran of a father of foreign nationality and have resided at least one more year in Iran immediately after reaching the full age of 18 [...]⁴⁹.

6- Once a woman of foreign citizenship gets married to an Iranian man, she will automatically be considered an Iranian citizen (Mohammad zadeh, 2002: 9).

Article 20 (Constitution): All citizens of the country, both men and women, equally enjoy the protection of the law and enjoy all human, political, economic, social, and cultural rights, in conformity with Islamic criteria (Kar 1999a: 62)

⁴⁷ Under the laws of the IRI, the custody and guardianship of children are dealt with separately: “While guardianship mainly deals with legal and financial issues and primarily belongs to the natural guardian (vali-ye-qahri), i.e., the father and/or paternal grandfather, the physical custody of children and raising them is the right and duty of both parents (Article 1168 of Civil Code).” (Nayyeri, 2013: IranHRDC). <<http://iranhrdc.org/english/publications/legal-commentary/1000000261-gender-inequality-and-discrimination-the-case-of-iranian-women.html>>. (site consulted 20 Jul. 2014).

⁴⁸ Prior to 2002, “the Civil Code (Article 1928) gave the mother the right to the custody of her daughter until the age of seven and the custody of her son only until the age of two (former Article 1169)” (Nayyeri, 2013: IranHRDC). (ibid).

⁴⁹ Princeton University, Iran Data Portal. “Nationality Law.” <<http://www.princeton.edu/irandataportal/laws/institutionsgovernance/nationality-law/>>. This is also confirmed by Kar (1999a: 190) and a report by UNICEF. *Iran. MENA Gender Equality Profile. Status of Girls and Women in the Middle East and North Africa*. <<http://www.unicef.org/gender/files/Iran-Gender-Eqaulity-Profile-2011.pdf>>. (both sites accessed 20 Jul. 2014).

According to Article 976 of the Civil Law, “it won’t make much difference in Iran whether the mother is an Iranian or a foreigner. In either case the father’s citizenship serves as a decisive factor in the rule of descent blood” (Mohammad zadeh, 2002: 9). In addition, the second part of Article 20, “in conformity with Islamic law” or criteria, cancels out the first part; this is visible in Article 976, among many already-mentioned laws.

(e) Inheritance and ownership Laws

In this category, I present the laws addressing inheritance of a daughter in relation to her brother and a wife relative to her husband. These are borrowed from Nayyeri (2013).

Article 907: If the deceased leaves no parents, but has one or more children, [...] each son takes twice as much as each daughter.

Article 913: The wife shall inherit one-eighth if there are children and grandchildren; and a quarter otherwise. And the remainder of the estate is to be divided among the other inheritors [...].

Article 942: If there is more than one wife, one-fourth or one-eighth part of the assets, which belongs to the wife, will be divided equally among them.

Article 949: If a husband or wife is the sole inheritor, the husband takes the whole of the assets of the deceased wife; but the wife takes only her share [half], [...] and the rest belongs to the State.

In addition, according to articles 946 to 948, while the husband inherits all kinds of properties from his deceased wife, a wife may only inherit chattels, as well as trees and buildings but not the land beneath them⁵⁰. The Islamic Sharia rules for the inheritance of women [are] considered eternal because they are rooted in the “Quranic verses: Sura al-Nisa 4:11-12” (Nayyeri), therefore they are unchangeable.

(f) Employment and right to work Laws

Article 1117: A husband can prevent his wife from an occupation or technical profession which is incompatible with the family’s interests or the dignity of him or his wife (Nayyeri).

This law authorizes the husband to “decide[s] what is “incompatible” with the interest of the family or the wife” (ibid).

To conclude the IRI’s legal system, the above-mentioned articles of the Constitution and the Criminal and Civil Laws clearly subject women to a downright discriminatory treatment. These laws, in addition to the more recently passed legislations⁵¹, could only be explained by the theocratically-driven patriarchy. One must

⁵⁰ Articles 946 to 948 were amended in January 25, 2009, according to which, “the wife may inherit from ‘the value’ of her share from the land” but she still cannot inherit the land (ibid).

⁵¹ Abrahamian reports that “by 2000, [...] women formed 63 percent of university students, 54 percent of college enrolment, and 45 percent of doctors” (2008: 189). This seems to have necessitated the need for more restrictive legislations targeting women. Nayyeri (2013) states that “in August 2012, news spread that 36 Iranian universities banned women from 77 critical fields of study including engineering, education, and counselling.” Later “a report submitted to the UN Working Group on Discrimination against Women in Law and Practice suggested that women are actually banned from studying in 14 fields of higher education and severely restricted from admission in 241 additional fields” (ibid). In 2010 Ahmadinejad proposed a Comprehensive Population and Family Excellence Plan to increase Iran’s population to 150 million people. The new president, Rouhani, pursued the proposal and in 2014 had it passed in the parliament. The legislation “covers 50 legal articles that aim to encourage population growth” as a result of which access to educational and employment opportunities for women, especially single women, has been restricted. <<http://womennewsnetwork.net/2014/02/03/iran-womens-jobs-shrink/>>. Amnesty International opposed the plan on the ground that “it intends to turn [Iranian] women into breeding machines” <<http://www.nazarnews.com/15298>>. (both sites consulted 25 Jul. 2015).

ponder what sort of impact these laws and regulations may have on the representation of women in cultural production; in addition, that is, to the ways women's daily life is impacted. This issue will be explored in the next section.

Some local and international human rights and women activists have documented some of the most destructive impacts of the IRI's patriarchy on the real life of girls and women.

7.3.3. The impact of legislations on girls and women under the IRI

In the wake of the victory of the anti-Shah revolution of 1979 and the establishment of an Islamic theological and patriarchal regime, extreme discriminatory legislations were ratified against women. The regressive gender law reform, far inferior to the Shah's Family Protection Act (1975), has created a reality for women with a limited horizon, restrained movement, and little opportunities for personal and social development (Nayyeri 2013, Afary 2009, Kar 2006 & 1997, Sadr 2009, Shafiq 2000, Moghadam 2003, Moghissi 2002, among others).

Due to strict censorship laws, there are little, if any, reliable official statistics on the impact of the gender law reform on women's situations. There are occasional crackdowns on women activists who attempt to protest against the said legislations. According to Freedom House (2010)⁵²:

⁵² Freedom House US-based non-profit organization whose website states: "It is an independent watchdog organization dedicated to the expansion of freedom and democracy around the world." Many Iranian dissident scholars and professionals write for the Website such as Faryar Shirzad, the Deputy National Security Advisor for International Economic Affairs (USA), Adrian Shahbaz, researcher at the UN and the European Parliament, and Saeed Paivandi, a professor of sociology at the Paris-8 University. It has extensively reported on human rights abuses in Iran. <<https://freedomhouse.org/report/freedom-world/2010/iran>>. (site accessed, 15 Jan. 2014).

in February 2009, Alieh Eghdam Doust became the first women's rights defender in Iran to have her prison sentence implemented. She is now serving a three-year sentence for participating in a peaceful protest in 2006.

Nonetheless, local and international human rights and women activists have managed to document some of the most destructive impacts of the IRI's constitutional laws on girls and women. For example, the mandatory veiling, with a severe punishment for violating it, has been documented by the Iranian-American historian, Janet Afary. Below she describes the state preferred dress code and how women are treated if their appearance does not match the one prescribed by the regime.

The regime's prescribed minimum attire consisted of a long and very loose cloak, or overcoat, known as manto [manteau], loose pants, and a large scarf covering the hair and neck, in black, brown, navy, or gray shades [...]. Female vigilantes, known as Sisters of Zainab, monitored other women, who could be dragged to the offices of the Centre for the Promotion of Virtue and Prevention of Vice and beaten, even for minor violations of the hijab requirements. (Afary, 2009: 270).

There are also attempts to entrench other conventions of sex-segregated order, punishable if defied:

the state also attempted to reverse modern trends in love and marriage. Open dating and expressing public affection, even between married couples, could lead to arrest (12).

Here, I will address the impact of four sets of laws on women as documented and analyzed by lawyers, historians, women's studies scholars and women's rights activists. These are the laws regulating issues such as citizenship, employment, the minimum age for marriage and 'honour' killings discussed in 7.3.3.1 through 7.3.3.4 respectively.

7.3.3.1. Laws pertaining to citizenship of women

While Article 984 of the citizenship law allows an Iranian man to pass on his citizenship to his wife and children, regardless of their country of birth, Article 976 denies a woman who marries a foreign-born man the same right⁵³. Mehrangiz Kar documented and reported many cases in which children born of an Iranian woman and non-Iranian man live in a condition of statelessness, with no right to citizenship and no access to education (Kar 1997: 80-88).

7.3.3.2. Laws pertaining to employment of women

Regarding women judges, in 1979/1980 the “Ministry of Justice declared it would not recognize women judges” (Valentine Moghadam 2003: 196; Kar 1997: 69). Many women judges immediately lost their jobs. In 1982, a law passed which made ‘maleness’ a mandatory precondition for judgeship (Article 163). At the time, there were over 100 women judges working across the country (Sadr 2009)⁵⁴ who immediately became unemployed. As a result of making the veil compulsory (Article 638), women who resisted the veil were also forced into unemployment. Furthermore, according to Hofstra University’s professor of Gender Economy, Fatemeh Etemad Moghadam, “the requirement of veiling [...] has given rise to the ideology of segregation. This ideology can be used to reinforce occupational segregation and other forms of

⁵³ This law is consistent with Article 1059, which states: “Marriage of a female Muslim with a non-Muslim is not allowed”, unless the husband-to-be converts to Islam; such restriction does not exist for men (Nayyeri, 2013). Even in cases where religious coercion takes place, another bizarre rule, Article 1060 sets up yet another barrier to the freedom of marriage of Iranian women: “Marriage of an Iranian woman with a foreign national, even in cases where there is no legal impediment, is dependent upon special permission of the Government.” (ibid).

⁵⁴ Shadi Sadr is an Iran-based practicing lawyer and women’s rights activist who, in October 1, 2006, along with a journalist Asieh Amini, launched the Stop Stoning Forever Campaign in Iran. Subsequently she was arrested and jailed in 2007 and 2009, after the release she left Iran. In the local journal *meydaan-e Zanan* “Women’s Field” she wrote that “women must not allow the public movement to be a gender-blind movement.” <<http://www.tabnak.ir/fa/news/316449/افزایش-دوبرابری-بیکاری-زنان>> The English translation was translated on: <<http://www.meydaan.com>>. (both sites, the Persian and its English translation, accessed 25 Jun. 2014).

discrimination against women in the job market” (1994: 87). The notion of gender segregation, according to Johnna Buisson, “often termed as the prescriptive prohibition of free-mixing in Islam [...]”, stems from an Islamic interpretation based on which the exposure of women to men are prohibited, “except [to] their spouse[s] and respective mahram[s]” [a family member who is not licit for a woman to marry] (Buisson, 2013: 100). Subsequently, “Childcare centres and factories and government agencies began to close down” (ibid).

The IRI ran a national census on population and housing in 1986. The analysis of the result showed “a decline in female labor force participation, particularly in the industrial sector; [...] and a sex ratio that favoured males” (Valentine Moghadam, 2003: 221). Years later, in 2014, the trend of low employment of women kept increasing in the post-revolution years. Citing the Chief of Central Statistics, an Iranian-based journalist Sarah Ghazanfari (09 January 2014) reports that 82% of women as head of families are unemployed; this is due to two interrelated issues: Article 1105 determines that ‘the position of the head of the family exclusively belongs to the husband,’ and perhaps therefore, most jobs are prioritized for men. Hossein Mahjoob (30/April, 2013), the Secretary General of a Labour Organization in Iran, says, “that unemployment among women has doubled in recent years; this forced women to work longer hours... still they are fired more often and easier as more men are hired.” The forced exclusion of women from the job market, regardless of their needs, inevitably results in the poverty of women, as observed by Amnesty International (2012):

The economic arena is another space where women face discrimination and violence. According to a 2003 report by the Centre for Women’s Participation in Iran, women’s portion of the national income was only 11 per cent. As there are no laws to prohibit gender discrimination in employment, women are left with no choice but to accept jobs

with lower pay and poor working conditions. (Amnesty International 29 November 2012)⁵⁵

Both reports cited above, the Labour Organization and Amnesty International confirm that the recruitment of women in the economic sector takes place under conditions of inferiority and subordination. The impoverished condition in which Iranian women are held, due to the IRI's gender policies, is a concrete evidence for Nelly Stromquist's statement: "Poverty is ugly for both men and women, but [that] it is emerging increasingly with a woman's face" ("1998: xxxi).

7.3.3.3. Laws pertaining to the minimum age of marriage

Reducing the age of marriage for girls to include children is another setback for women. This results from a direct order from Ayatollah Khomeini. According to the Union of Iranian Lawyers Association, the post-1979 decision to reduce girls' age for marriage to 9 lunar years (or the age of puberty under Sharia Law which equals 8 years and 9 months) was hurriedly put into Law without consideration for the social reality of Iranian girls.⁵⁷ A note attached to Article 1041 (29/12/1982) of the Civil Code stipulates "Marriage before puberty by the permission of the natural guardian (vali) is valid..." (ibid).

Organizations against child marriage profess that they find it "extremely challenging to combat child marriage when clerics, imams and other key religious figures do not protest the practice."⁵⁸ Compounding the problem is the fact that women's rights activists are routinely arrested and civil society organizations closed "solely for exercising their right to promote

⁵⁵ Amnesty International (29 Nov. 2012). "Iran: Joint statement on the status of violence against women in the Islamic Republic of Iran." <<http://www.amnesty.org/en/documents/MDE13/074/2012/en/>> (site consulted 20 Jul. 2014).

⁵⁷ Iran-based Association of Lawyers: <<http://www.scodea.ir/?p=1470>> (site accessed 8 June. 2013)

⁵⁸ International Centre for Research on Women (2012). "Child Marriage in Southern Asia. Policy Options for Action." <<http://www.icrw.org/publications/child-marriage-southern-asia>>. (site accessed 18 Aug. 2013).

women's status in the country.”⁵⁹ Furthermore, since most child marriages take place among poor families in rural areas, they are not officially recorded. Consequently, although the available statistics as collected by human rights organizations underestimate the reality, the numbers are nonetheless alarming. Using the 2010 report as a reference, the International Centre for Research on Women declares that,

the number of child brides under the age of 10 in Iran had actually doubled over the previous three years. The report also cited 2010 figures, which showed that 42,000 marriages involved girls between the ages of 10 and 14. And the number of marriages for girls aged 10 to 15 could be even higher in reality, as only some 55 percent of child marriages are registered in cities and 45 percent in villages.

Citing an Iran-based women's magazine, *Avay-e zan*, “*The Woman's Voice*”, Moghissi reports that “in 1993, 741 of a total 4792 women reporting marriage (over 15%) were between nine and fourteen years of age” (2002: 109). According to the report by the NGO, Justice for Iran⁶⁰, “the closure of 177 typical primary and secondary (all-girl) schools,” may have resulted from the increase in the marriage of underage girls.

The State sanctioned child marriages (Article 1041) in combination with two other laws, the guardianship law, and the laws pertaining to *dieh* (blood money), have devastating effect on girls' lives. Article 1041 grants the father the exclusive right to marry off his daughter even before she reaches 9 lunar years (see statistics above). According to Amnesty International, this “usually leads to sexual abuse of a female child.”⁶¹ What may happen next to an abused wife

⁵⁹ See fn 54.

⁶⁰ *Justice for Iran* is an NGO, London, UK-Based, founded/run by a group of academics and human rights activists. <<http://justice4iran.org/english/justice-for-iran-about/>>. In October 10, 2013, this NGO published *Stolen Lives, Empty Classrooms. An Overview on Girl Marriages in the Islamic Republic of Iran*. <<http://justice4iran.org/english/issues/stolen-lives/>>. (both sites accessed 18 Jan. 2014).

⁶¹ This is based on research conducted by a group of women's rights activists in the IRI about the status of violence against women. Violence against women in the IRI does not only take place at home or through imposing proper veiling. It also happens in the field of education and employment. According to

who rebels against her state could be death by stoning prescribed and legitimized as “honour killing”.

7.3.3.4. Laws pertaining to “honour killings”

While almost every conduct of women is codified and a severe punishment is prescribed, domestic violence is lawless. UNICEF reports the following grim situation in which Iranian women are trapped:

The concept of marital rape is not recognized by the law and it is not seen as a crime. ‘Honour killings’ do occur in Iran and the penal code allows a man to murder his wife on the basis of adultery. The penalty for adultery is ‘death by stoning’. According to the 2010 Freedom House report, this penalty is used occasionally in Iran (2010: 2).

After marriage, if an adult or child wife runs away from her husband due to violence, Article 220 gives the father an open hand to kill her-to protect the family honour- without fear of serious punishment. Alternatively, the husband can kill her on account of committing adultery (Article 630) and be minimally punished. Or if the wife’s family pursues the matter and proves her innocence, then the wife’s family would be required to pay half of the husband/murderer blood money before he could be tried (Articles 297-300). The State could also, under Article 167, condemn her to death by stoning for adultery. In this regard, Moghissi cites Chief Justice Ayatollah Yazdi (1993) who admitted that “some men murder their wives or daughter on slight suspicion and then are easily set free by paying a very low sum of compensation [blood] money [dieh]” (Moghissi, 2002: 110).

this report, the number of women admitted to universities decreased from more than 60% to 48.7% in 2011 [...]. In 2012, 36 universities across the country banned women from enrolling in 77 academic subjects.”<<http://www.amnesty.org/en/library/info/MDE13/074/2012/en>>. (site accessed 21 May 2014).

Execution by stoning has been practiced in Iran since the 1980s as an authentic Islamic penal measure⁶². The IRI does not consider stoning inhumane. As Amnesty International (AI) reports, “In Iran, stoning a person to death is not against the law. Using the wrong stone is” (2008: ii). The intention to inflict suffering is apparent in Article 104 of Iran’s Islamic Penal code, which defines what should be qualified as a stone:

The size of the stone used in stoning shall not be too large to kill the convict by one or two throws and at the same time shall not be too small to be called a stone. (ibid)

Amnesty International rightly concludes, “Execution by stoning, a punishment prescribed in Iran’s Penal Code, is a particularly grotesque and horrific practice [...] that is specifically designed to increase the suffering of victims.”

Similar to many Islamic laws, stoning has impacted women disproportionately and on multiple levels since the laws do not treat women equally. As the previously discussed legislations illustrate, in every aspect of their lives, systemic, unequal treatment of women (particularly those from rural and poor families and ethnic minority groups) renders them illiterate, poor and vulnerable to abuse by husbands and other male family members, and unable to defend themselves properly. As a result, women offenders are often at risk of being executed by stoning. Asieh Amini, an Iranian-based woman journalist and one of the founders of the ‘Stop Stoning Forever Campaign’ confirms that “convicts are typically some of the neediest, most destitute people in society” (cited in AI 2008: 17).

⁶² In Iran’s Constitution, 22 crimes are punishable by execution. Each crime has a different type of execution, ranging from *qesas* “an eye for an eye” for deliberate murder, hanging for incest, or when a non-Muslim has an extramarital affair with a Muslim (the non-Muslim will be hanged), drinking wine, theft, etc. Article 195, though it has not been practiced yet, details execution on the cross. Stoning is prescribed only for sex outside marriage (Sadr 2006, “About death punishment.” <<http://news.gooya.com/politics/archives/2006/11/054693print.php>>. (Persian). (accessed 22 June 2014).

Amnesty International reports (2008) the many levels by which women are discriminated against and the many ways an accused woman could end up being stoned to death. Here is a summary of how the laws of the Islamic Republic of Iran, by sanctioning discrimination against women, produces a ripple effect that increasingly place women in disadvantageous position:

1. Marriage at the age of 9 or younger results in women's illiteracy and increased vulnerability;
2. A man has the exclusive right to decide whether his wife can take on work outside the home; this leads to higher levels of female unemployment and helplessness. Hence women are poorer than men and "unable to procure good legal advice" (AI: 7);
3. A man is entitled to 4 permanent wives and as many temporary marriages simultaneously as he wishes.⁶³ A woman can have only one partner, chosen by the parents; men also have "an incontestable right to divorce" (ibid);
4. "Women are often forced into prostitution by their husbands to feed their drug habits [...] If arrested the woman risks being charged with adultery, and if convicted, execution by stoning." (ibid);
5. Even the procedure of stoning is disadvantageous to women as defined by Article 102, which states "during stoning, the man shall be buried in a ditch up to near his waist and the woman up to near her chest. Article 103 affirms that if the condemned person manages to escape from the pit, they will not be stoned again if they have been sentenced after confession; but clearly it would be harder for a woman to escape than a man, since she would have been buried more deeply". (ibid)
6. In the case of adultery punishable by stoning, the testimony of a woman or even a woman in conjunction with a man is not accepted as evidence; only men can testify against adultery. All the judges are men. Such male dominated space denies women's experiences, silencing women's voices and rendering women unable to defend themselves.

Any of the above conditions could lead accused women to give in to pressure from male prosecutors and confess to crimes they have not committed. Amnesty International reports that in each of these years 1980, 1986, 1995, 2001 and 2002, 2006 and 2007 at least two women were

⁶³ The topic of temporary marriage is subject to many studies by Iranian and European scholars, alike. Shahla Haeri (1989) *Law of Desire*; Arthur Gribetz (1994), *Strange Bedfellows...*; Abul-Qasim Gourji (1991) *Temporary marriage*, among others.

stoned to death⁶⁴. These are not the actual numbers as Justice For Iran reports several other cases of executing women by stoning, particularly emphasizing the importance of factors such as poverty and illiteracy on the stoning of women⁶⁵. Shadi Sadr, an Iranian woman lawyer and a co-founder of Campaign Against Stoning, reports that in 2009, “there were 9 convicts (8 women and 1 man) awaiting death by stoning.”⁶⁶ The Iranian-based journalist, Amini believes that the fight against stoning is also a fight against gender discrimination:

Despite popular belief, even though the number of stoning in Iran is small, and even though among them there are men to be found, the path to their end almost always involves gender discrimination against women. (AI 2008: 17)

At the time of the Amnesty International 2008 report, eleven women were awaiting execution by stoning in Iran.

In addition to the above-mentioned laws, conveniently grouped in four, there are many other gender laws that directly and detrimentally affect women, for instance in regard to singing. There is an explicit law that forbids women to sing solo in front of men who are unrelated to them. Male singers, however, are not affected by this law. As an example, Iranian pop singers, such as Googoosh from 1970s, were suddenly banned from singing, rendering them instantly unemployed. Sima Bina was a well-known Iranian folklore singer who was devastated after she

⁶⁴ Additionally, according to Nayyeri, “in 1998 (a year with high recorded rates of punishment by stoning) five of the seven people reportedly sentenced to death by stoning were women.” (Nayyeri, 2013: IranHRDC).

⁶⁵ *Justice for Iran* citing an Iranian-based daily that Shamameh Ghorbani, a 35-year old woman, after confessing to her relationship with a murdered man, was in jail and at risk of being stoned to death. Her lawyer insisted that she was “uneducated and simple woman...” In a letter to the court submitted by her lawyer during the first trial, Shamameh is quoted as saying: “Since I am a rural, illiterate woman and I didn’t know the law, I thought if I confessed to a relationship with the dead man, I could clear my brothers and husband of intentional murder. I said these untrue words in court and then understood I had done myself an injury.” <<http://justiceforiran.org/wp-content/uploads/2012/03/Mapping-Stoning-in-Muslim-Contexts.pdf>>

⁶⁶ Cited in the Committee of Human Rights Reporters. <<http://chrr.biz/spip.php?article2059>>. (both sites accessed 29 June 2014).

was banned from the only occupation she loved and knew since childhood. After she immigrated to Germany, she reminisced about the time when she was given an edict banning her from ever singing; she says “I felt like I had lost a limb.”⁶⁷

To sum up, in every aspect of life, Valentine Moghadam believes that women have been “the major losers of the Revolution” (2004):

as they saw their legal status and social positions dramatically decline in the name of religious revival. Compulsory veiling, the ban on women singers, exclusion from political power, economic marginalization, and—adding insult to injury—the return of unilateral divorce, polygamy, and temporary marriage were some of the egregious gender outcomes [of the revolution] (Moghadam, 2004).

It is a fact, as confirmed by the national and international human rights organizations, that the violation of women’s rights by the IRI is a logical conclusion of the regressive gender laws legislated by the regime. This leads one to conclude that the treatment of women in the laws is discriminatory as they propagate gender inequity and undermine women’s autonomy.

The immediate question at this point is, given the institutionalized sexism sanctioned by the patriarchal/theocratic governing system of the IRI, what censorial apparati are used in order safeguard against “subversive texts”, such as imported women-centred texts. The censorship system, its mechanism, procedure and effect on literature, especially on translation, will be tackled in the next Chapter.

⁶⁷ In her interview on YouTube, Sima Bina talks about her hurtful experience after she was given a written order in 1979 forbidding her to sing in public.
<https://www.youtube.com/watch?v=LDO8_ob6_70>. (site accessed 10 Jul. 2014).

Part Three. Censorship and Resistance

Chapter 8. Censorship system and its impact on women

Time and again governing systems which practice literary censorship claim that censorship is for the welfare and protection of others, certain ideological values, and the like. The observation that the censor is in fact the cultural gate keeper is confirmed by scholars such as Gary D. Stark and Herman Ermolaev, authors of *Banned in Berlin: Literary Censorship in Imperial Germany (1871-1918)*, and *Censorship in Soviet Literature: 1917-1991* respectively. Stark finds that the censor is the holder of “a coercive political weapon used to preserve the established socio-political order and the dominant elite’s primacy.” (Stark, 2009: xxiv). Furthermore, Ermolaev contends that the main functional features of literary censorship in authoritarian regimes attempt to create a “crippled version” (1997: 259) of the original in which “the undesirable truth” is removed and characters are manufactured in the image of the dominant ideology. As for censorship and translation, the translation study theorist Gideon Toury refers to censorship as an inevitable process encountered in translation. In the “law of interference,” he explains that when ST enters the Target culture and its set of norms, it is faced with a variety of resisting challenges. To resolve such a friction, the translator must resort to “purification or other censorial mechanisms” (Toury, 1995: 223).

The question of censorship is relevant to my project because of the fact that even under the harsh and demeaning gendered laws which loom on the horizon of the IRI, dwarfing women’s aspirations for mobility and autonomy, women-centred texts continue to be translated. The question of what happens to the feminist content of this material in

its transition to Persian is the concern of my main research question. To pursue a convincing resolution one must explore the IRI's system of censorship, its peculiarities and its punitive measures targeting the translator and the publisher alike. Furthermore, the impact of censorship on Persian literature may also cast light on translational behaviour. While censorship and other gender laws are forms of top-down imposition, resistance is a bottom-up movement which may provide some explanation for the translation of feminist novels in post-1979 Iran. Below, I will first describe the IRI's censorship apparatus, its mechanisms and its concerns, as well as its implication for Persian literature and translation as stated by Iranian writers, poets and translators. Then I will focus on resistance of women and men against the general laws, mandatory veiling, custody laws, control of books and the like. As it will be shown, resistance takes a variety of forms.

8.1. Censorship apparatus

I adopt Baker's definition for censorship in translation, that is simply a strategy that "blocks, manipulates and controls cross-cultural interaction [...] (Baker, 2009: 28). Agnes Callamard, the Executive Director of the on-line journal, *Global Campaign for Free Expression* known as *Article 19*, succinctly describes the authoritative power bestowed upon the censorship arm of the IRI as a force that allows it to operate as continuously and permanently as possible:

The direct censorship instruments at the State's disposal are blunt and wide-ranging: these include highly repressive law, supported by an array of regulations and guidelines that delineate and restrict what can be expressed, and how it should be done, assisted by a multitude of censors—diverse institutions that will intervene at different stages of the artistic process by assenting to or denying the much needed authorization (September 2006: 4; bold and italic in origin)⁶⁸.

⁶⁸ *Unveiled: Art and Censorship in Iran*. <<https://www.article19.org/data/files/pdfs/publications/iran-art-censorship.pdf>>

Callamard is concerned with the censorship of art, in general. She found that the censorship system in Iran is buttressed with laws, regulations and granted endless power via the institutions authorizing the act of censorship. As for the censorship of books, I make use of Arash Hejazi's research findings on the procedure of book publication in Iran⁶⁹ as it intersects with censorship.

The origin of the current censorship system goes back to the early 1970s when Khomeini gave a series of lectures, while in exile in Najaf, Iraq, and honed his argument that the clerical authorities have the responsibility to form an Islamic government and to wield absolute control over it; his reasoning and justification run as follows:

Men would not be able to keep their ordained path and to enact God's laws unless a trustworthy and protective individual (or power) were appointed over them with responsibility for this matter, to prevent them from stepping outside the sphere of the licit and transgressing against the rights of others. (Qtd in Lloyd Ridgeon, ed. 2005: 211).

From this teaching, an Islamist censorship-based government was indeed formed in 1979.

Hence the reason that a major part of a ministry is devoted to the imposition of censorship. The Ministry of Culture and Islamic Guidance (MCIG) is a "sprawling ministry that contains many subdivisions dealing with visual arts, crafts, cinema, performing arts, book publishing, music, culture, research, press relations, censorship, and tourism" (Naficy, 2012a: 127). It works within, and is controlled by, the larger institution called the Supreme Council of Cultural Revolution (Supreme Council,

⁶⁹ Arash Hejazi is an Iranian medical doctor. In June, 25, 2009, in an interview with BBC, he said, "I ran to Neda Agha-Soltan's aid after seeing she had been shot in the chest and tried to save her, but she died." <<http://news.bbc.co.uk/2/hi/8119713.stm>>. (site accessed 5 Jan. 2013). He refers to the demonstration which took place June 20, 2009, in Tehran, to protest the contested reelection of Ahmadinejad (president 2005-2013). Hejazi completed his Masters at Oxford Brookes University, England. His thesis is titled "You Don't Deserve to Be Published: The Iranian government's multi-layered censorship system for books, and its implications on the publishing industry in Iran."

henceforth), an all-powerful apparatus established by Khomeini himself, but it is not enshrined within the constitution and its members are appointed by the supreme leader. The Supreme Council is considered “to be the highest body for producing guidelines and making decisions in relation to all cultural, educational and research activities” (Article 19: 7); therefore, every book must be submitted for inspection to the MCIG. In 1988, the Supreme Council issued a resolution called *the Objectives and Policies and Conditions of Publishing Books*, a list of vague terms and adjectives formed the wording of the conditions⁷⁰ (Hejazi: 30).

8.2. Multi-level censorship procedure

The Iranian-American Washington-based blogger and journalist, Golnaz Esfandiari states that, for a book to be published in Iran, “writers, translators, and publishers have to navigate a bureaucratic labyrinth in order to see their writings published” (Radio Free Europe, October 12, 2013). The publisher must first submit the book to the MCIG to ensure the book’s conformity with a myriad of written and unwritten rules and the censor’s own interpretation of those rules. Weeks, months and sometimes years later, the MCIG may issue a pre-publication permission, provided the content of the book is deemed conforming to the resolution of the Supreme Council. Hejazi details the process as follows:

⁷⁰ According to the Supreme Council Resolution (1989), the conditions for publishing a book dictate that the content must not ‘promote profanity and renounce the fundamentals of religion’, ‘propagate prostitution and moral corruption’, ‘incite the public to uprising against the IRI’, ‘propagate and promote the ideas of destructive and illegal groups and strayed sects; also advocating the monarchy, dictatorship and imperialism’, ‘create tumults and conflicts between the tribes or religious groups or inflict damage to the unity of society and the territorial integrity’, ‘mock and weaken the national pride and patriotic spirit [...]’ (Hejazi, 2009: 30). As it can be seen, the resolution is replete with vague terms such as, “promote”, “renounce”, “propagate”, “profanity”, and the like; hence the likelihood for multiple interpretations.

When the publishers decide to publish a book, they have to commission the translation (if necessary), copy-editing, typesetting, layout, cover design and proof-reading and then submit it in the final press-quality PDF format to the Book Department of the MCIG [...]. The publishers are responsible for paying all these origination costs even before they know whether they will receive a PPP [Pre-Publication Permission] for the book (41).

The censor will then scrutinize the book (the IRI refers to the pre-publication censorship as scrutiny). At this point, three things may happen: (1) the book is banned outright for being anti-Islamic, immoral, or against Iran's national security, (2) it receives a pre-publication permit (Figure 4); or (3), the MCIG sends the publisher a letter, containing prescribed modifications, "on a piece of paper with neither a letterhead, nor a signature or an official stamp [...]" (Figures 5-6). The publisher has to make the changes and resubmit the book" (41-42). Figures 4 to 6 (below) are reproduced with Hejazi's written permission.

Figure 4. Pre-publication permit issued by MCIG

وزارت فرهنگ و ارشاد اسلامی
اداره کل امور کتاب
کارت مجوز چاپ کتاب

شماره پرونده: ۲۴۰۸	شماره ثبت: ۱۰۰۷۹۹۴
مدت اعتبار پرونده:	تاریخ: ۱۳۸۷/۰۷/۰۲
عنوان کتاب: مردی که ساکسوفون شد	

Ministry of Culture and Islamic Guidance
Department of Book

Permission Permission Card for Book Printing

Publishing Licence No: 2208	Register No: 1007994	Date:
Complete Title of the Book: The Man Who Became a Saxophone		
Author(s): Sara Ahoori	Translator(s):	Others: Extent: 104 pages
Size: Royal Octavo	Publisher: Caravan	ISBN: 978-964-175-043-7
Date of Issuing the Permission: 17/02/2009		
Signed: General Department for Book Affairs		

مؤلف یا مؤلفان: سارا آهوری
مترجم یا مترجمان:
سایر موارد:

تعداد صفحات: ۱۰۴
نوع: رقی
ناشر: کاروان
شماره شابک: ۹۷۸-۹۶۴-۱۷۵-۰۴۳-۷
تاریخ صدور مجوز: ۱۳۸۷/۱۱/۲۹

اداره کل امور کتاب

به نام خداوند جان و خرد

تاریخ: ۱۳۸۷/۰۷/۰۱

وقت: ظهر

موضوع: ...

مجموعه مجلات انتشارات گنجینه

با سلام و احترام و ضمن تشکر از فعالیت های فرهنگی ارزشمند آن
 ناشر محترم نظر به اینکه بخشی از مطالب برج شده در کتاب " علمی نظریاتی
 برای آن ها که ... " با عنوان وادداشت نشر مشکلات دارند مستثنی است از
 زمره آثار که باید در مجله نشر گنجینه و مجله های دیگر نشر شوند و این
 نشر مجله ها با فرمت pdf با به همراه پرونده مستندات ارسال شد. درجود
 فرمایید.

ردیف	موضوع	نظر	توضیحات
۱	۱۷۷	۵	موضوع " فقه و حقوق " حذف شود
۲	۱۷۷	۵	موضوع " فقه و حقوق " حذف شود
۳	۱۷۷	۵	موضوع " فقه و حقوق " حذف شود
۴	۱۷۷	۵	موضوع " فقه و حقوق " حذف شود
۵	۱۷۷	۵	موضوع " فقه و حقوق " حذف شود
۶	۱۷۷	۵	موضوع " فقه و حقوق " حذف شود
۷	۱۷۷	۵	موضوع " فقه و حقوق " حذف شود
۸	۱۷۷	۵	موضوع " فقه و حقوق " حذف شود

لذا خواهشمند است اصلاحات این برگه را به مجله

Date: 10/03/2009

In the Name of the God of soul and wisdom

Dear MD of Corvus Publishing House

With greetings and respects and thanks for your valuable cultural activities, as some of the content presented in the book Science Fiction for those who believe in it is incompatible with the law and regulations for publishing, we would appreciate if you review and implement the following modifications in the above mentioned book and then, deliver the book as a PDF file in a CD, accompanied by the printed version of the modified pages.

Number	Page Numbers (of the translated edition)	Lines (of the translated edition)	Explanation
1	27	8	Delete the phrase "digital branch"
2	53-60	All pages	Delete the story "Logic"
3	119-126	All pages	Delete the story "9 million names of God"
4	129-137	All pages	Delete the story "Seven the star"
5	185	1-11	Delete lines
6			Provide a summary (including page number and the title of the story) that these pages will be deleted and nothing will replace them

Please deliver this letter when submitting modifications.

Figure 6. Content to be rewritten/deleted from the book, *Gift of Therapy*

ردیف	صفحه	توضیح
۱۹	۱۶	دوست دختر به دوست شو
۹۰	۱۴	به به
۱۳۰	۱۲	حذف شود
۱۵۴	۱۲	پاراگراف ۳
۱۹۰ (۱۲۰)	۱۰	فصل ۴
۲۳۰	۲۳	حذف شود
۲۸۲	۴	حذف
۲۸۳	۱۷	از صفحه ۱۷۳ تا پایان پاراگراف
		صفحه ۲۸۲
		حذف شود

Page Numbers (of the translated edition)	Lines (of the translated edition)	Explanation
89	16	Change 'girlfriend' to 'bance'
90	14	Change 'girlfriend' to 'bance'
130	12-14	Delete
154	Paragraph 3, lines 8-14	Delete
177-180	Chapter 47	Delete the whole chapter
220-223	Chapter 63	Delete the whole chapter
282	4-17	Delete
283	From line 6 to the end of line 3 of page 284	Delete

Title of the Book: *Gift of Therapy* Publisher: Caravan
Date: 17/09/2006

In confirmation with the Supreme Council resolution, after acquiring the permit, the publisher can proceed to print the book, bind it and send 2-10 copies to the MCIG in return for a Book Receipt “(*E’lam-e vosool-e ketab*) as an official declaration of the publication of a book” (46). The Receipt, however, is not always issued; this is often used as yet another censorship level since without the Book Receipt the publisher is not allowed to distribute the book even after printing thousands of copies.

Neither a Pre-Publication Permission nor Book Receipt guarantee the distribution of already produced books. During the presidency of Ahmadinejad (2005-2013), numerous books received a permit which was subsequently revoked (41). There have been also cases where a book received the final permission to be distributed, soon to be withdrawn from the bookstores and libraries, and all the agents involved in the production of that book were persecuted. Here is one example provided by Hejazi (48-9):

The Veil and the Male Elite: A Feminist Interpretation of Islam, by Fatema Mernissi, [...] translated by Maryam Maghazei and published by Nashr-e Ney; A book that had already received the PPP [Pre-Publication Permit] and BR [Book Receipt] [...]. The publisher, translator and the MCIG director were summoned to court by the complaint of the Attorney General, accused of ‘insulting sacred beliefs’, ‘publishing lies’ and ‘distortion of history’.

In other words, censorship can strike at any moment in the production and distribution of books.

8.3. Censored elements

Textual context notwithstanding, some words alarm the censor more than others. According to Hejazi any of the following concepts or terms will be subject to censorship:

any reference to sex, heresy, feminism, supporting religions other than Shiite Islam, [...] Buddhism, criticizing the government of the IRI, [...] relationships

outside wed-lock, nudity (even books on history of art), pigs, dogs in-doors, alcoholic drinks, defending western democracies [...] (Qtd, in Hejazi: 44, fig. 4).

The Iranian writer, Ahmad Rajab-Zadeh, provided further examples in his non-fiction books titled *Ketab-e Momayyez* [*Scrutinized Book*]. He studied 1400 cases of censored books during a single year, 1996. The Iranian-Swedish Azar Mahloujian (2010) reviewed Rajab-Zadeh's book,⁷¹ which identifies more than 75% of the forbidden words as concerning love, female beauty, female body description, gambling, and the like. These are the words that the censor wanted to have changed with suggested alternatives, according to Rajab-Zadeh:

comrade ("must be changed to 'friend' because Marxists use 'comrade'," wrote the censor), "tavern" to "café", "in love" to "delighted", "lover" to friend, "love-making" to "friendship", "dance partner" to "conversation partner", "pork" to "beef", "wine" to "soft drink".

Mahloujian writes "sometimes it is enough just to hint at wine. For example Fereydoon Moshiri's poem had the words, 'fill the glass with glowing water' censored!" (ibid).

Rajab-Zadeh found other words, phrases and sentences, mostly pertaining to women, ordered to be deleted:

"That night my daughter had her first period" were crossed out of one manuscript by the censor. Another censor found the phrase "wedding night" to be offensive to society. The sentence "She in her dress of red velvet and a white scarf was more beautiful than a red rose" was censored. A photograph of Gandhi was objected to. The censor wrote: "take away the photo, he is half naked." In one novel the following sentence was crossed out: "He kissed his money!"

In 2013, an Iranian translator, Abbas Ezati described the arbitrariness of the nature of censorship in Iran:

⁷¹ Mahloujian fled to Sweden in 1982; she is the spokeswoman of the Writers in Prison Committee and a Member of the Board Directors of Swedish PEN. She is the author of two books: *Back to Iran* (2004) and *The Torn Pictures* (2005).

after 20 years of translating experience and contact with the censorship system, I thought I could, in my work, reliably avoid all the words or phrases that would provoke the censor's sensibility. But I was wrong because it is impossible to find any pattern in the kind of text the censor censors (Ezati, 2013; My translation from Persian).

The vague and ambiguous resolution, passed by the Supreme Council of Cultural Revolution in 1988, is expected to be followed by writers, translators and publishers in every written text; "even a printed invitation card to a wedding, is inspected before publication," Mahloujian wrote.

8.4. Impact of censorship on Persian literature and translation

In general under the IRI, all "the arts are forced into an ideological straitjacket, codified by the Islamic principles of halal (allowed in Islam) and haram"(forbidden in Islam) (Callamard, 2006: 6). In regard to censorship of literature, the intended consequence of a "constant, omnipresent scrutiny and surveillance" is to create "scissors in the head" (Qtd. In Stark, 2009: xxi) of the writer and the translator. Mona Baker refers to the objective of the censor as to create the "illusion that the original shares the values of the thought police (Baker, 2009: 28). Aside from its impact on the psyche of writers and readers, censorship in Iran is said to affect fiction more than other genres, and Persian literature more than translation. According to Hejazi:

The most important centre of focus for the censors has been literature in general, and specifically, fiction. The censorship involves both literature in translation and Iranian fiction. However, the impact seems to be different in these two categories (65).

Hejazi has offered no explanation as to the reason for the censor to be more stringent in his/her attention to Persian literature, while at the same time letting translation enjoy

more flexibility. This sentiment has been echoed by other native Iranian writers and translators as well. The Iranian well-known fiction writer who was imprisoned in both regimes, before and after 1979, Ali-Ashraf Darvishian, gives an explanation for the relative immunity of translation from censorship:

translation is less censored compared to local literature because the censor distinguishes between the non-Iranian and Iranian character in the book, hence the popularity of translation in Iran. (My translation)⁷²

In related vein, Abdol-Jabbar-e Kakaii, another Iran-based author, linguist, and poet wrote in ILNA (Iranian Labour News Agency):

The content of censored books is predictable; nothing new, provoking, or unusual can be seen in the text. The predictability causes the people to avoid reading these books” (2012) (my translation)⁷³.

This implies that readers who seek more excitement turn to translated literature. The publication industry in Iran is well aware of the vacuum caused by readers’ distrust of the allegedly heavily censored local writings. According to Hejazi (2009), the International Publishers Association stated: “censorship has created less and less trust through the country” (24). Furthermore, in an article titled “مساله عشق در كتاب نوجوانان سانسور شده است” “The Topic of Love Is Censored In Youth Books”, Sepideh Khalili, child psychologist, writer and translator of books for children and youth, claims that the censoring of love and any other excitement-inducing literary elements in locally produced books adds to

⁷² This is part of an interview with the author, Darvishian, in Iran. The undated text was mailed to me from Tehran Library.

⁷³ کاکایی از سانسور و ممیزی به عنوان عاملی بازدارنده یاد کرد و توضیح داد: در کتاب‌هایی که از فضای فیلترینگ سلیقه‌ای نظام فرهنگی ما می‌گذرند و چاپ می‌شوند، کسی منتظر حرف و نظریه‌ی غیر متعارف و جدیدی نیست. بیشتر افراد از جمله خود من، ترجیح می‌دهند کتاب و متنی را که در پی آن هستند، به صورت اصلی و بدون سانسور از طریق فضاهای مجازی به دست بیاورند و کمتر به سمت آثاری می‌روند که از مجاری رسمی خارج می‌شوند و مهر معتبر ناشرانی که فضای یک سویی را دارند، بر خود دارند (<http://www.ilna.ir/بخش-اخبار-61/19206-ادبیات-اجتماعی-ما-فرمایش> 9 Sep. 2013) Accessed).

the attractiveness of translated literature for youth; hence the reason they seek and embrace translated books.⁷⁴

Foreignness may have some relevance to this phenomenon as the censors realize that the plot takes place elsewhere, actions are committed by foreign characters and the original words are expressed beyond Iran's borders. Thus the foreign novel, the censor seems to reason, is less threatening to the foundation of the IRI than the story produced by natives who use local events as fodder for their creativity.

In any case, it is conceivable that the arbitrary procedure of issuing and revoking publication permits and the draconian censorship measures that the MCIG imposes on writers, translators and publishers might lead to some form of resistance; perhaps as a means of undermining the stringent system. Resistance will be the topic of the next section, Chapter 9:

Resistance

⁷⁴ Here is the Persian passage of the above English translation:

دکتر سپیده خلیلی، روانشناس، نویسنده و مترجم کودک و نوجوان در باره وضعیت کتاب این عرصه به خبرنگار نامه گفت: نویسنده کتاب «قصه‌های شب» اعلام کرد: بخش نوجوانان بیشتر شامل سانسور می‌شود به نحوی که در هیچ کدام از کتاب‌های این دوره به مسئله عشق دوران نوجوانی که قطعاً هر انسان سالمی با آن مواجه بوده است، پرداخته نمی‌شود لذا آگاهی دادن به نوجوان متوقف می‌شود. خلیلی ادامه داد: اغلب کتاب‌های منتشر شده در حوزه نوجوانان به دغدغه‌های مالی و فلسفی می‌پردازند که خارج از حوزه درک این گروه است به همین خاطر بیشتر گروه نوجوانان به سمت کتاب‌های ترجمه‌ای روی آورده‌اند.

In 2012, Sepideh Khalili's above commentary appeared on the online journal Ghatreh:

<<http://www.ghatreh.com/news/nn11416332>> وزارت ارشاد اهمیت کتاب کودک را نمی‌داند which was shut down soon after. I am not aware of the official justification for this. Then the same article, "The question of love in youth books is censored", reappears on another online journal, نامه (Letter). <<http://khabarfarsi.com/ext/3603689>>. (site accessed 10 Aug. 2013).

Chapter 9. Resistance

9.1. Theoretical justification

Resistance takes a variety of forms and is enacted by a wide and diverse swath of the population in socio-cultural, political and linguistic contexts. The concept of resistance needs to be clarified here. In the words of Mona Baker (2010):

[...] tension between dominance and resistance characterizes every aspect of our daily life, is often played out discursively, and [that] the interplay between the two can produce a range of choices that are difficult to streamline into types of strategy [...] (Baker, 2010: 113-114).

According to Baker, resistance “can produce a range of choices” for resistant forces, ranging from conformity to degrees of outright hostility against the dominant power. Baker’s definition of resistance is in relation to translation, but it could be applied to other forms of political resistance that may play out in different socio-cultural and linguistic fields. In fact, Alexandra Jaffe (1999) describes the concept of resistance in the discursive relation between the dominant French and the dominated Corsica as follows: “political resistance to French domination in Corsica has been played out on linguistic and cultural terrain” (40). The two scholars, Baker and Jaffe, provide me with definitions for resistance; namely the opposing, antagonizing force to dominance which could play out in the field of cultural and social discourse but also at the “macro-level of language politics” (ibid). In this sense, the resistance stems from people having knowledge of a political context and acting upon this knowledge by making certain choices.

I will explore the sorts of choices some Iranians are making to demonstrate their resistance to dominance; this could be acts of protest in a variety of forms, ranging from their attitudes toward discriminatory laws expressed in their response to surveys, to initiating ways of resisting the veil, taboos via blogging, and defying the censorship of books, and the like.

Moghadam cites Mansoor Moaddel's 1999 survey of value orientation in Egypt, Iran, and Jordan; I will quote only a few of his findings to understand the general mood in Iran:

[...] Forty percent of Iranians—compared with 23 percent of Jordanians and just 19 percent of Egyptians—agreed that a working mother could develop intimate relationships with her children [as] much as a nonworking mother could. The overwhelming majority of Iranians disagreed with the institution of polygamy. And only 24 percent of Iranians strongly agreed with the statement that a wife must always obey her husband—compared to 42 percent of Jordanians and 47 percent of Egyptians. Moaddel concludes that these responses are the result of ‘the experience of having lived for more than two decades under an Islamic fundamentalist regime’” (Moghadam, 2003: 222).

It seems that extended periods under an oppressively gender-focused regime do not promote attitudes that support this oppression.

9.2. Resistance against mandatory veiling: A personal account

In 1978, I was a student at the university of Isfahan when the anti-Shah demonstrations spread from the capital, Tehran, to other urban centres and especially universities. I immediately embraced the protest, participated in it on a daily basis, and as a result stopped going to school. The first thing that struck me as odd was that many women covered up their hair before joining the demonstration. I asked a friend, why do we need to be veiled in order to fight against the Shah? She said: “in solidarity with other veiled women but also to send a message to the Shah whose Western/American policies we oppose. We want to be independent from all super powers.” I half-heartedly accepted her answer but I could not get rid of the inexplicable anxiety that overtook me. After all, for years, since childhood, I had had to fight against the veil: I was often physically beaten up by my father or other male relatives for insisting that I wanted to go to school unveiled, and to be in public unveiled. I witnessed how at school (and later at work) some of my female classmates and friends would wear the veil as far as the vicinity of the school or

work-place and then change it for either an unveiled appearance or for a large scarf. They could not be veiled at work—because the official policy did not allow it—nor could they leave home unveiled—because their traditional religious family expected them to be veiled in public. I do not recall ever seeing a veiled female classmate either at school or university, let alone a teacher, a doctor or even a nurse, neither in Abadan where I was raised nor in Isfahan where I went to university. The female population of students and employees, at least in urban centres that I know of, were definitely all unveiled in the 1960s and 1970s in Iran.

For me the 1979 revolution meant the ultimate freedom from the veil and numerous other limitations. In less than a month after the revolution, however, my happy illusions were shattered by bitter realities.

One day before the International Women's Day, on March 7, 1979, the radio broadcast Khomeini's sermon from Qom: "In Islamic ministries women should not arrive nude [unveiled] ... It is permissible for them to go to work, but they must wear a *hijab* according [to] the *shari'a*" (Qtd. In Afary, 2009: 273, italic in origin). An instant disillusion, hopelessness, and a deep-seated fear washed over me. No doubt, thousands of other Iranian women felt the same. We, the unveiled, suddenly became a minority among the veiled majority who called us prostitutes, counter-revolutionaries, taghuti [rebellious against Islam], supporters of the Shah, corrupt and pro-Western.

Nevertheless, we took to the street in protest, all feeling deeply betrayed. We received support from leading European and American feminists such as Simone de Beauvoir and Kate Millett (Millett 1982: 152). We remained on the street for six consecutive days, shouting slogans

for freedom against forced veiling: ‘Freedom is not Eastern, nor Western, it is universal’, ‘Down with the dictatorship’, ‘Long live freedom, mandatory veiling is the death shroud of freedom’⁷⁵.

In an interview, Naser Mohajer, writer and researcher of contemporary Iranian history, lucidly explains what motivated women’s protesting rallies:

the six days of demonstration decisively and resolutely highlighted the imperative of freedom. We may even say that no other movement in the first years of the revolution so decisively pursued the demand for freedom or gave it the centrality bestowed upon it by the women’s movement. It seems women felt instinctively that the most important issue of our society was freedom and the most important challenge for all social forces was the struggle for connecting individual, political and social freedoms to legal equality for women and men (Naser Mohajer, interviewed by Eskandar Sadeghi-Boroujerdi, June 12, 2013)⁷⁶.

The protest provoked the pro-veil crowd who resorted to violence against women. Talattof succinctly describes the protest scene:

[Women] braved a heavy snow, mace, stones, bricks, broken bottles, chains, and knives on the eighth and ninth of March to express their opposition to the hijab code (2000: 137).

The counter slogans, in favour of the dress code, from the Hizbollah (Party of God) attackers included “Unveiling propagates prostitution,” “Women’s unveiling means men’s dishonour,” and “Wear a scarf on your head or get a cuff on the head” (ya ru sari, ya tu sari) (ibid).

⁷⁵ Here are two video clips illustrating the Iranian women protest against Khomeini’s obligatory veil: one is made by Iranian women and members of the French Women’s Liberation (MLF) who participated in Iranian women’s protest in March 8, 1979, in Tehran:

<<https://www.youtube.com/watch?v=NHrTGeGAajc>>; the other is made by a British journalist: <<https://www.youtube.com/watch?v=35O9ZP6awGg>> (both sites accessed 10 Aug. 2013).

⁷⁶ From an interview with Naser Mohajer and Mahnaz Matin (2013) about their latest two-volume book, titled: *The Uprising of Iranian Women, March 1979*. Mohajer is a writer and researcher of contemporary Iranian history. Matin, is a medical doctor and activist, both live in Paris, France since the 1980s.

<[https://www.academia.edu/3692734/The_Post-Revolutionary Women s Uprising of March 1979 An Interview with Nasser Mohajer and Mahnaz Matin](https://www.academia.edu/3692734/The_Post-Revolutionary_Women_s_Uprising_of_March_1979_An_Interview_with_Nasser_Mohajer_and_Mahnaz_Matin)> . (site accessed 25 Oct. 2015).

To our relief, the protest paid off because after a few days of rallying, the authorities recanted their stance on the veil: “Khomeini’s directive had been misunderstood” (Afary, 2009: 273), the government announced. However, in June 1980, Khomeini commanded an administrative revolution which made veiling compulsory in all governmental offices. By the time the “compulsory veiling” Act 638 was legislated in 1983, women’s protest was squashed, protestors were imprisoned, some fled or were executed, and the veiling practice was reimposed and violently enforced⁷⁷.

However, the resistance continued through the decades and it turned into the phenomenon known today in Iran as bad-hejabi (inappropriately/badly veiled). The resisting tactic, bad-hejabi effectively undermines Khomeini’s belief in the veil: “Unveiled women, Khomeini, implies, are immoral, ‘loose’ women who invite [sexual and imperial] penetration and epitomize the depraved and degenerate nature of the ‘Westoxified’ soul” (Qtd. In Naghibi, 2007: 56).

In addition to bad-hejabi inside Iran, women are taking advantage of the anonymity of cyberspace to protest against forced veiling. In 2013, an initiative by women created a Facebook website called My Stealthy Freedom⁷⁸. In this website, Iranian women of all ages post photos of themselves posing without veil in public spaces. This is done with the explicit goal to protest the compulsory veiling and increase their public visibility. The resisting phenomenon of bad-hejabi and the women’s protest against the veil on cyberspace may be mutually inspiring and encouraging each other.

⁷⁷ Iran’s prison under the IRI from 1983-1988 was a horrendous place where, as Chahla Chafiq put it, a “sacred sado-fascism” was practiced on the women prisoners, locked up in solitary confinement and exposed to regular torture and rape (2002). I have personal experience on this matter.

⁷⁸ This is an online movement, first initiated on a Facebook page by an Iranian-British woman, Masih Alinejad: <<https://www.facebook.com/StealthyFreedom>> and <<http://mystealthyfreedom.net/en/>>. (both sites accessed 17 Sep. 2013).

9.3. Resistance against discriminatory custody laws

The custody legislation, Article 1169, seems to have unified both religious and secular women in their resistance. According to Bahramitash & Salehi Esfahani, the legislation “sent shockwaves throughout Iranian society and outraged women, especially those who had fought hard to bring the Islamic Republic into power.” As a result, “the unjust changes in women’s rights fuelled a movement of gender advocacy among both religious and secular women” (2011: 85). In fact, the path from activism to legal revision was not as smooth as it may seem; there was a widespread pressure from grassroots who bore the brunt of the reversal of family laws. Haideh Moghissi (2002) provides a realistic portrait of the effect of post-1979 abrogation of family laws on women:

Suspension of the Family Protection Acts after 1979 negatively affected women of all classes, particularly the poor women, as was first picked up by secular feminist and left[ist] and liberal women’s organizations active immediately after the revolution. In a couple of years, however, when the devastating consequences of the Ayatollah’s decision could no longer be ignored, the Muslim female elites became more vocal on the subject. Particularly after the Ayatollah’s death, they and the state-sponsored women’s journals started a campaign for fairer family legislation. They focused on the destructive results of men’s unrestricted and unconditional legal rights over women and reported on specific cases. The activities of Muslim female elite were animated by the influx of individual complaints; by sit-ins in the houses of grand ayatollahs by women widowed in the war with Iraq, who under Shari’a were denied custody of their children; and by reports on the skyrocketing rate of divorce (up to 200% in Tehran in only one decade) [...]. Alarming as well was the steep increase in this period in the number of violent crimes committed against women by their husbands, [...] Suicides also increased, and news media reported the self-burning young mothers in Tehran, as well as in remote villages and provincial towns (Moghissi, 2002: 105).

Under these circumstances, some female legislators, identified as Islamic feminists, helped in passing certain legislations:

[...] to allow unmarried women to study abroad, and to permit war widows to retain custody of their children and to receive financial compensation. The 1992 amendments to the divorce law enabled the court to place a monetary value on women’s housework and entitle her to *ujrat al-mithl* (wages in kind) for the work she did during marriage—

provided however, that divorce is not initiated by her or is not caused by any fault of hers. A law passed in 1997 requiring that payment of the mahr (dower) be indexed to inflation, thus creating a disincentive for unilateral divorce by men (Moghadam, 2003: 217).

The law on the payment of dower implies that, in case of divorce after several years of marriage, the amount of the dower shall be compounded as the original is indexed to inflation. The man who initiates unilateral divorce must fully pay the inflated dowry before his wish can be satisfied. The high amount of the dowry may discourage the husband from initiating divorce.

9.4. Resistance against censorship of books

Some Iranian writers have come to resist the censor's dictate to the detriment of their financial well-being. In 2012, one male writer critically wrote, in Iran's media, about the state of his books vis-à-vis the Ministry of censorship. The author, Monirolidin Beiruti, refuses any censorial interference in his text. He says, "I refuse to change even a comma in my text."⁷⁹ (my translation). According to the Iran-based on-line journal *Kalameh*, publishers and writers resist the censorship of books in a variety of ways: while some writers publish their books abroad using foreign publishers, some others distribute their uncensored books on the black market (which has been subjected to a Police crackdown) as a way of getting rid of the censor (ibid). The black market has become an important outlet for such uncensored books. A well-known Iranian writer, Ali-Ashraf Darvishian, once informed his interviewer that the black market has

«تشدید سختگیری ها در حوزه ممیزی کتاب و الگوهای مقاومت در برابر سانسور دولتی»⁷⁹
گروه دیگری نیز به انتشار کتاب های بدون اخذ مجوز در بازار غیر رسمی از طریق چاپ افست و کپی روی آورده اند که اخیرا با برخورد های پلیسی و امنیتی رو به رو شده و با حمله مکرر ماموران به دستفروشان کتاب در هفته های اخیر همراه بوده است . دسته دیگری از نویسندگان به انتشار کتاب های خود در خارج از کشور روی می آورند که نیازی به اجازه انتشار نداشته باشند، و دسته دیگر استفاده از فضای مجازی و اینترنت را برای انتشار آثار خود برگزیده اند که اگرچه انتفاع مالی برای ایشان در پی ندارد، اما لاقابل آنها را از شر سانسور خلاص می کند.

The Persian text is drawn from an article titled "Intensified crack down on book censorship and resistance patterns vis-à-vis state censorship." Published in an Iran-based on-line journal, 13 Jul. 2012.

<<http://www.kalame.com/1391/04/23/klm-106069/?theme=fast>> (site accessed 13 Feb. 2014).

become so lucrative that even some restaurant owners have turned their eateries into second-hand bookstores to sell uncensored Persian classic fiction banned by the IRI (Darvishian, 2004)⁸⁰.

9.5. Blogging about taboos

In the early 2000s, the number of bloggers in Iran increased so rapidly that it alarmed the IRI which reacted by blocking the blogs (online journal or diary). According to *Article 19*, Ayatollah Ahmad Jannati, the leader of the Guardian Council once called blogging by Iranians as a “Trojan horse carrying enemy soldiers in its belly”⁸¹. Feminist bloggers protested the shutting down of the women’s magazine *Zanan* in 2008. In her *On Shifting Ground: Muslim Women in the Global Era*, Fereshteh Nouraie-Simone writes “In Iran women are producing blogs, voicing opinions, and exchanging ideas in an Islamic republic that still limits freedom of expression” (2014: 14). This includes the voicing of taboo subjects as expressed by Parastoo Dokouhaki, a twenty-six-year old freelance journalist who wrote for the reformist and feminist weekly magazine *Zanan* and who “used her blog to describe a documentary film that she had seen at a conference that featured interviews with Iranian prostitutes—a subject that could not be mentioned even in a feminist magazine like *Zanan*” (Farivar, 2011: 41).

9.6. A translator’s experience

While writers reflect upon women’s experiences in their fiction as a way of recording women’s resistance, translators who are also struggling with the censorship system and whose works are scrutinized and often denied publication permits, take to the State-run

⁸⁰ «سانسور در «ولایت فقیه» از زبان علی اشرف درویشیان» “Censorship under the guardianship of the Islamic Jurisconsult [IRI] by Ali-Ashraf Darvishian.” *پیام زن Women’s Message* (May 2004). <<http://pz.rawa.org/60/60censor.htm>> (site accessed 19 Jun. 2013).

⁸¹ See footnote 68.

media to talk about their experiences and frustrations in the most non-partisan way possible to avoid offending the regime's sensibility. For example, the prolific Iranian translator, Leila Golestan, translated Romain Gary's *La vie devant soi* into Persian; it was given a publication permit in 1987. In 1988, however, the permit was revoked and the book was pulled out of the bookstores. In her interview with ISNA (Iranian Student News Agency) she says: "numerous copies have been printed and sold on the black market [at her financial cost], while the book is legally unavailable to readers." (ISNA, 2014) Golestan describes the book's story as "tender, humane and valuable". The following is my English translation of the Persian narrative⁸²:

The story takes place in a multi-floor residential building, in a notorious neighbourhood in Paris. On one floor a group of black people live, on the other a man posing as a woman resides; on yet another floor lives an old Jewish woman who is caring for a Muslim boy. It is a community in which conflicts and differences become unimportant; a place described by the protagonist boy as neither Jewish nor anything else. A place where people are only humans who share their sadness and major pains; and who want to be each other's shelter.

Golestan adds that the censor has informed her that the language the boy uses is crude; it must be cleansed, and his mannerism disciplined and refined. She refuses to do so; hence the ban on her book.

To conclude, resistance and its different manifestations and degrees is indicative of the fact that power and dominance cannot be absolute. Despite, or perhaps because of, the

قصه، قصه‌ای لطیف، انسانی و باارزش است. خانه‌ای چندطبقه در محله بدنام پاریس. در یک طبقه یک دسته سیاهپوست، در طبقه 82 دیگر یک مرد زن‌نما، در طبقه دیگر یک پیرزن جهود که از یک پسر مسلمان نگهداری می‌کند و... همه انسان. همان‌طور که گلستان می‌گوید «زندگی در پیش رو «قصه‌ای انسانی را روایت می‌کند. روایتی از دردهای بشری در جایی که غم به نهایی‌ترین حد خود می‌رسد؛ آن‌جا که همه تفاوت‌ها و تعارض‌ها رنگ می‌بازند و انسان‌ها دردهایشان را با هم شریک می‌شوند؛ جایی که آدم، به قول پسر بچه روایت‌گر داستان، «دیگر نه یهودی است و نه چیز دیگر». جایی که شاید آدم‌ها فقط انسان‌اند؛ انسان‌هایی با غم‌ها و دردهای بزرگ که در نهایت بی‌پناهی، می‌خواهند پناه بکند دیگر باشند.

The crude child that Leila Golestan did not discipline" from ISNA
<http://www.isna.ir/news/93032512994/> بچه بی تربیتی که لیلی گلستان ادبش نکرد

discriminatory constitution, legislations and the censorship apparatus excluding women from participating in society as full citizens, resistance and defiance exist in diverse manifestations. Resistance often functions symbolically or below the horizon. The question remains, however, about how the regime's patriarchal legislation and censoring mechanisms, in combination with resistance, play out in the creation of cultural products such as school textbooks, films, and Persian literature. The findings may illuminate the manner in which literary translation is influenced. The next three chapters will delve into this topic.

Part Four. Effects of the Legal System on the Local Cultural Production

Chapter 10. Girls and women in school textbooks

In the previous chapters, it was argued that the theocratic patriarchy of the Islamic Republic of Iran has passed laws intent upon propagating discriminatory social-political-cultural discourse to the disadvantage of Iranian women, leaving them with an undermined sense of personhood. The discriminatory legislations have a concrete impact on women's reality, although there is evidence of some resistance to combat the regime's repressive forces. The interplay between legislations, censoring regulations, and resistance inform my hypothesis for Part Four. That is, the relegated representation of women in the legal system, women's resistance notwithstanding, propagates the stereotypical portrayal of women in textbooks, cinema and Persian literature. I first explore the representation of women in school textbooks, followed by the portrayal of women and their roles in indigenous cinema, and the literary representation of women in nationally produced fiction.

In Chapter Ten, I provide a feminist analysis of research findings on the representation of women in the education policy of the IRI as it is reflected in school textbooks. The fact that the IRI's gender-relevant legislations heavily disfavour equal rights for women, makes it safe to assume that textbooks may also be gender-biased. In Chapter Eleven, I discuss the movies, which like any other cultural product may simultaneously reflect and conform to the hegemonic patriarchy, thereby describing but also influencing the lives of Iranian women at any given period. Similar to the Chapter on

textbooks, cinema examines the research findings on the representation of women in cinema and the uncovering of discursive mechanisms through which the inferiority of women has been institutionalized since 1979 in Iran. Finally, Chapter Twelve explores the representation of women in indigenous Persian literature. With this, I finalize the discussion on the socio-cultural context of the IRI, the representation of women therein and the interaction and the interconnection between the political, the legal, and the cultural forces in the target society, Iran.

10.1. Structure, organization and goals of formal schooling in the IRI

The Ministry of Education and Training of the IRI imposes a national curriculum on Iranian schools that promulgates and justifies state-sanctioned values and norms, which include gender inequality. Various Iranian and non-Iranian researchers have studied and analyzed the representation of gender in school textbooks used in post-revolutionary Iran (e.g., Saeed Paivandi 2012b, 2012a, 2008, 2006, 1998, 1995; Anahita Abbas-Nejad-Konjin 2012; Abdullah Gharbavi 2012; Mohadeseh Amini 2012; Hamid Ebadollahi Chanzanagh 2011; Freedom House 2007; Charles Kruzman's 2008; Mehran 1987, 1992, 2003a, 2003b, 2005, 2006; Mehrangiz Kar 1999a; and Mahnaz Hall 2014, among many others).

Below, I briefly describe the IRI's education system according to the studies advanced by Mehran and Paivandi, as these authors seem to have written the most scholarly works addressing this topic. Then I present the research findings on gender representation in Iranian school textbooks. To that end, I put forward the resulting work conducted by five scholars, mentioned above: Mehran, Kar, Amini, Abbas-Nejad-Konjin, and Paivandi.

10.2. The education system (Mehran & Paivandi)

Education professor Golnar Mehran observes that the highly centralized Ministry of Education controls all aspects of Iranian K-12 schooling (1992: 10). She claims that from 1979 to 1988, the IRI was particularly focused on the indoctrination of stereotypical gender roles that undermine women's visibility and legitimate discrimination against them. The school curriculum advanced an Islamized, politicized agenda that idealized women as "mothers who raised pious Muslims and revolutionary soldiers seeking martyrdom" (2003: 7). New legislation for education, drafted in 1987, supported an ideological education system in which "purification takes precedence over training," which reflects Shia rules and values (Paivandi, 12 Nov. 2012: 3) and emphasizes "the Quran, Islamic doctrines, and the [Quran-based] Constitution" (Mehran, 1989: 36). For example, only the prophet, his descendants and Muslim leaders (all men) are considered legitimate role models in social studies textbooks (Mehran, 1989: 49).

10.3. The representation of girls and boys in textbooks (Kar)

Lawyer, Mehrangiz Kar finds that the representation of Iranian women in primary and middle school textbooks is systematically discriminatory (1999a: 126-130). In general, girls' texts focus on clothing, nutrition, cooking, and childrearing, while boys' texts foreground subjects such as machinery, mechanics, construction and electronics. Men are depicted as organizers, regulators, and guides, while women are portrayed as subservient and compliant companions. Kar argues that such representations construct women as innately incompetent, un-employable, and socially and politically insignificant, which is engraved in the minds of Iranian children. The government thus positions "women's subservience as a linchpin of Iranian and Islamic identity" (Charles Kruzman, 2008: 298).

10.4. Gender in English as a Foreign Language (Amini)

Instructors of English as a Foreign Language (EFL), Mohadeseh Amini and Parviz Birjandi (2012: 134) investigate gender bias in high school EFL textbooks (used in 2010-11). They find that women are less visible in the textbooks than men, even though they actually constitute a larger population than men in Iran. For example, “[...] out of 229 mentions [of gender], only 38 (16.6%) concerned females” (Amini/Birjandi, 2012:137). The researchers also find that the high school texts use male referents instead of gender-neutral pronouns such as everyone or the person (138). Examples such as “education should prepare the person for the job he can do best” [...] and “A pilot must do his work” are rampant in the textbooks studied (24, 93). Occupationally, men are textually and visually depicted as “engineers, bus drivers, police officers, doctors, bosses [...] inventors, wrestlers, pilots, and hunters (138), while women are depicted as “teachers, dressmakers, nurses and only once as a doctor” (137). Women are shown doing household tasks, whereas men are displayed working, playing sports and fixing cars, and the verb ‘buy’ is always collocated with a male agent (139). This corresponds to and reflects gendered legislation that refers to men as the breadwinners/heads of household and women as mothers/homemakers, which is predicated on the ideological belief that women’s roles are biologically determined.

10.5. Visual and literary representation of women (ANK)

In her doctoral dissertation, Abbas-Nejad-Konjin (henceforth ANK) uses content analysis to identify “gender discrimination against women and girls” (85) in three middle school textbooks (2011-2012 academic year) (27): grade 6 Farsi Language Arts, grade 7 EFL, grade 8 Natural Science textbooks (ii). Her analysis focuses on the “Frequency and nature

of appearance of females,” work, employment and socio-political roles, and gendered psychological traits (ANK, 2012: 32-33). She uses Michael Apple’s (2004) theory of state-education interconnectedness to demonstrate that education reproduces “class, race, and gender structures” and maintains the political and economic status quo (17).

The Grade 6 Farsi Language Arts textbooks that ANK analyzes only provide images of women in the home, never in any other workplace. Passivity and subservience essentially reign over women’s existence to the point of unemployability. Women are mentioned 8 times, compared to 85 mentions for men and are often “referred to as mothers and grandmothers [who] have peripheral roles” (36-37). Only men occupy socio-political roles and hold positions of leadership. Men are framed as warriors in “various poems, stories and memoirs” (46). In contrast, female protagonists depend on rescue by men who are “strong, gallant...[and have] superman-like characteristics” (43). The well-known and accomplished Persian poetess Parvin E’tesami (1907-1941) is said to have been “inspired and guided by her father” (39).

Grade 7 EFL texts reflect IRI policies that discourage women from participating in sports or the workplace. Boys talk about their fathers’ jobs and one says “my mother cleans the room” (52). Pictures imply that girls must exhibit “docility and obedience” in public (53) and be non-athletic. Furthermore, ANK’s analyses of the grade 8 Natural Science textbook focuses on the “sex of people conducting scientific experiments in the pictures and sex of scientists introduced in the books” (59). Women are absent from these texts which “portray natural sciences as a male subject” (63). ANK also cites Higgins and Shoar-Ghaffari who find that elementary school language textbooks published between 1969 and 1987 portray women as “emotional, irrational, empathetic, and

impulsive, and males as rational, objective, independent and assertive” (1991: 223, cited in ANK: 23).

10.6. The veil in textbooks (Paivandi)

Lastly, Saeed Paivandi (2008) conducts a comprehensive content analysis of Iranian textbooks for grades 1 to 11 (academic years 2007-08). He finds that the textbooks portray women as “consistently shown wearing hejab (headscarves) even when they are free—by Islam’s standards—to appear without [...]” (2008), that is at home, when they are in the presence of their husbands, fathers, brothers or other family members who according to Islam can see them unveiled. In general, Paivandi’s findings are congruent with those of previously mentioned researchers. Paivandi also believes that veiling (in textbooks and in practice) discriminates against women by imposing limitations and deprivations on them, constructing women’s sexuality as sinful, and entrenching gender segregation (Paivandi, 2012: 5).

In sum, the research referenced in this chapter demonstrates that the texts used by the IRI’s education system visually and literarily replicate a religious, political and legislative ideology that diminishes and marginalizes women. To that end, “historical [and other] facts are [often] reinterpreted to accommodate the official ideology, and inevitable inconsistencies between reality and political slogans are ignored” (Mehran, 1988: 40). Therein, the potentialities and roles of girls/women are defined, limited, and skewed, while discrimination against women continues to be normalized.

At this point, the question arises as to the IRI’s reaction to these research findings. To my current knowledge, there is no critique on these findings either in official nor non-official discourses. Perhaps the answer lies in the political stance of the literature and its publishing circumstances. To that end, I should pose the questions, are the research

findings published inside or outside Iran? Are they critical of the IRI's cultural policies?

As for the first question, even though some of the researchers (e.g. Golnar Mehran, Mohadeseh Amini) are Iran-based, their work is published in English and on International media on-line or in the form of chapters in books edited by foreign scholars; Golnar Mehran is a point in case. I have not been able to verify if those same findings are also published in Persian inside Iran. Having said that, the research findings mentioned in this chapter do not in any way criticize the regime for its education policy; the Iranian authors simply point to the consequences of that policy. Therefore, it is conceivable that even if the findings are published inside Iran, the IRI would not react in any critical or punitive manner. The studies only affirm the fact that the IRI made a frantic effort during the Cultural Islamic Revolution (1980-1983) to promulgate education policies that reflect (conservative) Islamic values and inculcate gender-based discrimination or sexism.

Piercey (2000) defines sexism as "a social relationship in which males have authority and power over females" (Piercey, 2000: 112). The IRI is a regime that deliberately, through legal codes, mandates this same definition of sexism across social, legal, cultural and political discourses. The above-mentioned research findings ultimately confirm the presence of authority of males over females in textbooks. Therefore it seems commonsensical that such research findings should not be considered contradictory, nor necessarily challenging, to the IRI's ideological doctrines. In Saeed Paivandi's words under the IRI, "women and men are not equal. Not only is this inequality clearly expressed, but the curriculum also seeks to justify this within an Islamic framework" (Paivandi, 2012: 2).

In the next chapter, I will present research findings that investigate how the Iranian State has used cinema as an effective tool for re-education and socialization. Therein, I will consider what types of movies are produced, and how women are represented in these movies, in a country with a highly patriarchal regime and stringent censorship laws.

Chapter 11. Portrayal of women in cinema

In this chapter, I make use of the scholarly works, in the field of Iranian cinema by Hamid Naficy (2012 volume 3 & 4, henceforth 2012a and 2012b, 2010 and 1995), Shahla Lahiji (2002), Richard Tapper (2002), Sue Harper (2000), and Laura Mulvey (1988), among others.

To better understand the implications of how women are represented in Iranian cinema, I first describe the pre-and post-revolution discourses regarding the triangle of cinema, women's veil, and their representation within the Pahlavi and Islamic patriarchies in the context of Naficy's theories.

11.1. Pre-1979: Women and their representation under the monarchy

The fact that from its inception, the cinema represented women within a moralistic patriarchal framework, which could never transcend its outworn and oppressive forms, speaks of an already existing patriarchal pattern in Iranian society. This pattern also applies to other societies. Having studied the representation of women in Hollywood, Laura Mulvey, the renowned British feminist film theorist concludes that,

Women then stand in patriarchal culture as signifier for the male other, bound by a symbolic order in which man can live out his fantasies and obsessions through linguistic command by imposing them on the silent image of woman still tied to her place as bearer of meaning, not maker of meaning (1988: 58).

Similarly, Pahlavi's cinema imposed on women one of two meanings: she was domesticated, subdued and obedient, therefore virtuous, or she was wild and out of control, therefore corrupt. Minoo Derayeh, professor at York University and a specialist on Islam, World Religions, and Gender Studies, views women's representation in Iranian cinema as oscillating in a "paradoxical paradigm of a *masum* (naïve/innocent) protégé (mother, sister and wife) vis-à-vis the *fasid* (corrupt/misguided hence promiscuous) protégée" (2010: 151). Shahla Lahiji, Iran's first female

publisher, who is also a writer and translator, examines Pahlavi's narrow dichotomy of good versus evil. In the representation of women within a binary framework, women "had only one way to salvation: to behave as second-class citizens [...]" or "if they ventured outside, they were doomed to bring misery to society and to fall into an unchaste life" (2002: 216).

Popular films such as *Doshman-e Zan* (*Woman's Enemy*, 1958), *Qaysar* (1969), and *Khaterkhah* (*Fallen In Love*, 1972) typically feature a protagonist male as a dagger-wielding nightclub-going villain/good guy whose main task is to defend the poor and women (Derayeh, 2010: 152). According to Lahiji, women in these movies are either voiceless, chaste mothers, sisters and wives, always confined within "the four walls of their homes" or working outside their home, hence perverts who must "fall into an unchaste life" (2002: 216).

The Shia clergy and the conservative section of society considered cinema as *haram* "forbidden" and warned their pious followers that participating in the film industry, in any capacity, be it as producer, director, actor or spectator, was tantamount to committing *gonah-e kabireh* "the great destructive sin." In the 1960s, Khomeini "linked cinema directly to the onset of corruption, licentiousness, prostitution, moral cowardice and political dependence" (Naficy, 2012a: 5). Ayatollah Khomeini and other Shia clergy by no means opposed the cinema because of the negative representation of women; but rather they focused their antagonism on the mere presence of women in that medium—veiled or unveiled.

As will be illustrated below, the clergy's negative attitude toward cinema was instantly and conveniently reversed in the post-1979 era.

11.2. Post-1979: Women and their representation under the IRI

Since 1979, the IRI's national cinema has been managed by the Ministry of Culture and Islamic Guidance (MCIG) which runs the movie industry with a three-pronged policy: "To support

(*hemayat*), to supervise (*nezarat*), and to guide (*hedayat*) [...]. In essence “supporting” and “guiding” means bolstering the production of Islamicate⁸³ films, while “supervising” entails discouraging and censoring of other types of productions” (Naficy 2012a: 128) which do not conform to the IRI’s gender policy. Baizai’s movies: *Ballad of Tara* (*Cherikeh-ye Tara*, 1978) and *Death of Yazdegerd* (*Marg-e Yazdegerd*, 1980) were both permanently banned. Gholamali Erfan’s two movies: *All Three Said So* (*Goft Har Se Nafareshan*, 1980) and *Mr. Hieroglyphic* (*aqa-ye hiroglif*, 1981) were never shown to the post-revolutionary Iranians due to the prominent presence of females in these movies. (Naficy 2012a: 29).

During the Iran-Iraq war (1980-1988), woman-less war movies formed the majority of IRI’s film production. These movies focused on violence and “[...] resorted to clichéd plots, sloganeering, moralizing narratives, and stereotypical and binarist characters” (Naficy, 2012b: 24). The protagonists in these narratives were only men and only male directors produced them. Non-secular Islamist filmmakers, Mohsen Makhmalbaf, Majid Majidi, and Aman Mantequi, not only conformed to the doctrines regarding the pale representation of women, but they also layered the veiling with ideological justification to further obscure women’s roles on the screen. Naficy states that Makhmalbaf advocated the idea that “women in the Islamic performing arts should be shown seated at all times to avoid their ‘provocative walk’, thereby allowing spectators to concentrate on the film’s inherent ‘ideologies’” (Keyhan, London, 26 Sep. 1985/4 Mehr 1364: II, quoted in Naficy 2012b: 115).

⁸³ The term “Islamicate” was coined by Marshall Goodwin Simms Hodgson (1922-1968), the Islamic studies academic at the University of Chicago. In papers published posthumously, Hodgson (1977) defines the terms as follows: “I have been driven to invent a term, ‘Islamicate’ [It] would refer not directly to the religion, Islam itself, but to the social and cultural complex historically associated with Islam and the Muslims, both among Muslims themselves and even when found among non-Muslims.” <<http://www.bahaistudies.net/asma/islamicate.html>>. (site accessed 10 Nov. 2014).

As a result of the 1982 legislation, highly restrictive codes involving dress, appearance, and behaviour targeted women as a collective, at all levels of mass media. It was assumed that women, if unveiled, triggered almost every amoral behaviour. Veiling in this belief system refers to the covering of hair and body, averting the look/gaze and suppressing emotional expression and avoiding body movement on the cinematic screen. Consequently, women can only play roles in which they neither move physically nor express their emotions with their bodies. The effect of this on the representation of women was their complete disappearance from cinema. This is illustrated by Lahiji's observation of the underlying purging process of women by the IRI:

In the film sector, as in many other areas, all the sins committed by the fallen regime, as well as the output of vulgar filmmakers, were put on women's shoulders... Women were now to pay the penalty by being banished altogether to the kitchen (2002: 222).

In the mid 1980s, women were gradually given temporary agency but only in the absence of men, otherwise they are shunned on the screen. In Baizai's *Bashu* (1985), the protagonist Na'i, the female character powerfully and competently acts as the head of the family, caring for three children, the animals and the rice field, while her husband is at the war front. Once he returns, "that power must again shift back from Na'i to her husband [...] she has compromised her own authority" by submitting to the husband who is "represented [as] the highest source of authority" (Tapper, 2002: 246).

In this manner, cinema as a means of cultural production is exploited to inject Islamic ideology into society by constructing and reproducing the ideal Islamicized woman; i.e., veiled, on and off screen.

Not only were a variety of mechanisms devised to limit women's public space, there was simultaneously a concerted effort to redefine and manufacture the history of the struggle leading up to the revolution of 1979. The purification process required that unveiled women be exorcized

from documentary footage preceding 1979. Barbod Taheri, along with his cameraman Mahmud Oskui, had captured the pre-1979 events from across the country (from September 1978 to February 1979) in 40 hours of film and thousands of stills. Then he edited this work into a feature-length film *The Crash of '78* that ran until 1984 when it was suddenly banned because “the new government wanted to erase evidence that [...] modern women had contributed to the revolution” (Naficy, 2012a: 79). Thus a cinematic history was created in which unveiled women were largely absent; a strategy which paved the road to compulsory veiling legislated in 1983.

An odd result of the insistent separation of men and women in film is seen in the following example from Naficy. The process of movie making may involve intimate proximity, talks or a gaze in which case the said relationship ought to be framed in an Islamic relation to make the filming possible. There are cases in which the censor imposed “temporary marriage” (*sigheh*) on the male and female actors who played the part of husband and wife (Naficy, 2012b: 113). If the makeup artist is a male and the actress is a six-year old girl, then he must marry her mother temporarily “so he and her mother could become related only during the film shoot” (ibid).

Another consequence of veiling was the fragmentation of women’s bodies and voices. In Makhmalbaf’s *The Cyclist*, a woman is hospitalized, hence rarely visible, and the protagonist is her husband who tries to raise funds for her treatment, hence dominating the foreground. In another Makhmalbaf movie, *The Peddler (Dastforush, 1986)* “the central figure is an old woman who never speaks a word, though she is present like a corpse throughout” (Naficy 2012b: 117). Naficy describes the special cinematic mechanisms used to represent women as inert objects:

Filming women in long shots, without a gaze, sometimes without a voice, and in static positions not only desubjectivized but also decorporealized them, as though they had no minds and no bodies—no weight, no agency (Naficy, 2012b: 118).

From the 1990s onward, women were increasingly present as directors and actresses who specifically tried to address women's experiences. The main critique of these movies, however, points to the impoverished perspective of female moviemakers; that they are unable to present the female persona with favourable possibilities as a way out of her dilemma. Naficy found that "women directors did not present a more radically feminist perspective in their films than did male directors" (2012b: 138).

To conclude, through the analysis of movies produced since 1979, scholars find that women are first entirely removed from cinema; later, in the 1990s they emerge veiled but remain in the background. Purging independent women, desexualizing, silencing, and denying them a primary role in cinema are some of the discursive mechanisms employed by the IRI to sustain and justify gender inequity. Hence, the subsequent trivialized cinematic use of women to signify them "as bearers of meaning rather than makers of meaning" (Mulvey, 1988: 58). Despite the evidence of resistance in a variety of social and political discourses, the representation of women in Iranian movies, similar to what I found in the representation in school books, seems to fully conform to the legal codes and their repressive male-centred constraints. This concluding remark brings me to the next chapter where I explore the commentaries of Iranian writers regarding the representation of women and gender roles in Persian literature as created and published in Iran. I also look at writers' commentaries on the inflexible and at times suffocating political context, orchestrated by the IRI, and the effect thereof on the author's creativity.

Chapter 12. Representation of women in Iranian Persian literature

Here, I turn to Iranian Persian literature in order to investigate whether the creative activities of Iranian writers and poets are the site of conformity to, or resistance against, the IRI's gendered legislation and censoring regulations. Below, I delve into the work of four Iranian writers—Franklin Lewis & Farzin Yazdanfar (1996), Farzaneh Milani (1992, 1990), and Fereshteh Nouraie-Simone (2014). These authors examine the representation of women and women-centred texts and issues in the work of other writers and poets. I also explore a novel by Shahriar Mandanipour, an immigrant and a professor of literary arts at Brown University, in the USA. Mandanipour takes advantage of his privileged position in a non-Iranian society to express his frustration with and defiance of censorship.

12.1. Lewis and Yazdanfar (1996)

In general, studying the literature of any given era can cast light on women-related issues and the literary resistance and defiance they may express and generate. *In A Voice of Their Own*, Lewis and Yazdanfar, working in Chicago, assemble a collection of eighteen short stories written since 1979, and mostly unpublished in Iran. This anthology is edited and translated into English, with an introduction and annotated bibliography, by Lewis and Yazdanfar. In the anthology, the editors assert that “[...] in twentieth century Iran, literature has played an especially important role in shaping and giving expression to the volatile political issues of the day” (xix-xx).

Through the stories of the anthology the editors/translators attempt to discover how post-1979 women writers have chosen to resist by “giv[ing] voice to their life experiences” (1996: ix). The Persian writers of these short stories speak about their personal experiences concerning issues such as marriage, sex, and politics. To emphasize the importance of their voice, Lewis and Yazdanfar point to the socio-cultural tradition in Iran in which “women even heroines with

strong personalities of their own, rarely play a leading role or stand on their own; rather they are almost always defined in relationship to a male character” (1996: xv). With regard to these women’s stories, Lewis and Yazdanfar find that “fiction can often illuminate the realities of daily life and lived experience better than a narrative of historical facts and salient events” (1996: xxiv). The prolific and well-known Iranian novelist Shahrnouch Parsipur is one of the writers included in this anthology.

Shahrnouch Parsipur (b.1946), a fiction writer from the pre-1979 era became famous in 1989 when she wrote the highly controversial novella, *Zanan Bedun-e mardan* (*Women Without Men*), which focused on the topic of prostitution—an extremely taboo topic in Iran. Parsipur challenged the negative perception of prostitution in the character of Zarrinkolah, a twenty-six year old “vivacious prostitute who has been working in a brothel since childhood” (Talattof, 2000: 145) and envisions her customers as “headless” (Trl: Talattof and Sharlet, 1998). The book was immediately banned and Parsipur was arrested and imprisoned.

Despite all the odds against Iranian female writers, they have used literature to express their voices and tell their stories. Lewis and Yazdanfar note that while Iranian female singers have been prohibited from performing publicly before men since the 1979 Iranian revolution, “the female voice is ‘heard’ more and more in stories and novels” in later years (xxiii).

12.2. Farzaneh Milani (1992, 1990)

Through a feminist analysis of Persian classic poetry and contemporary writing, Milani explores the question of how women could have been so effectively silenced in literature (1992: 1). Milani (1990) asks why “no [Iranian] woman literary figure has ever published

an autobiography” (10). The answer may lie in the “closed-in society where highly censored communication is the order of the day” (ibid). As the Iranian novelist Simin Daneshvar (b. 1921) said in 1982 “[...] autobiographical writing cannot flourish in a conservative and possibly hypocritical society [...]” (ibid) such as that of the IRI.

In *Veils and Words* (1992), Milani writes about the patriarchal culture rooted in the legal and cultural history of Iran since ancient times. Certain concepts such as *Hojb-o-Hoaya* [modesty, shyness] or *Sharm* [shame] (the origin of both terms is unknown) were used to frame women in an aura of invisibility. These cultural-linguistic elements permeated Iranian literature for centuries, indicating that women were to be silent and absent from public life. Their voices were not to be heard, their images were not to be painted, and their stories were not to be told. Revealing such elements of women’s lives was seen to be “an abuse of privacy and a violation of societal taboos” (Milani, 1992: 46).

The silencing of women has a long history in Persian literary texts. *Leyli-o-Majnun* is a love story written by the twelfth-century Iranian poet, Nezami Ganjavi. Ganjavi writes of a female figure, Leyli, who protests the silence imposed upon her because of her sex. Leyli committed the serenades of her lover, Majnoon, “to memory and then composed her answers on scraps of paper which she entrusted to the wind” (Milani: 51). In her lamentation, she claims she is “a prisoner” because she would be shamed and dishonoured if she shared her thoughts and feelings with her lover (ibid).

Although *Leyli va Majnoon* seems to have challenged the gendered culture of twelfth-century Iran by recording Leyli’s frustration, it may be an exception to the historical norm, that literary gurus tend to uphold and that enforce the gender-based

discriminatory norms which are firmly entrenched in Iranian social, cultural and religious discourses.⁸⁴ As demonstrated below, from the thirteenth-century to contemporary times, male writers have conformed to written and unwritten gender laws by assigning stereotypical features to female characters, thereby contributing to the limited realities of women.

Milani (50) quotes the much praised thirteenth century Iranian poet, Sa'di, who wrote "Bid farewell to happiness in a house / From which a woman's voice can be heard out loud" (Golestan, Chapter 8, "Manners of Speaking"). Five centuries later, Tahereh Qorratol'Ayn (1814/17-1852), known as the early founding mother of women's literature in Iran, and an outspoken critic of veiling, "was strangled to death" after she appeared unveiled in public in protest. "The Persian term for strangulation, Khafeh Kardan, also means, or more commonly conveys, 'suppressing, stifling, silencing'" (Milani: 49). In Sadeq Hedayat (1903-1951)'s *Bouf-e Kur* [*The Blind Owl*] (1941), a modern writer of the mid-twentieth century, "equates woman's beauty with silence" (50). Further, in Iranian literature in general, the recurrence of the well-known taboo of a "long-tongued woman [Zan-e Zaban Deraz]" refers to "the ultimate inverse of the ideal woman" (51).

12.3. Fereshteh Nouraie-Simone (2014)

Nouraie-Simone looks at how contemporary fiction writers explore "gender and socio-political issues in contemporary Iran" (2014: vii). In the introduction to the anthology of short stories, *The Shipwrecked*, translated from Persian by Faridoun Farrokh and Sara

⁸⁴ Religion and more specifically Shia Islam was the only legal system practiced in Iran up until the Constitutional Revolution in 1906-1911 when a relatively secular legal institution was installed. Iranian women's legal and social status after the Constitutional Revolution slightly but not fundamentally changed to the better.

Khalili, the editor Fereshteh Nouraie-Simone explores how women writers contemplate their social conditions. She writes that “The centrality of politics in everyday life, and changes wrought by revolution, war, and religiously imposed segregation are reflected in these stories” (vii). Women’s everyday realities and their fight to reclaim their basic rights are also echoed in Iranian contemporary literature: “The unifying thread linking the stories is the struggle for freedom, [and] self-assertion, and [the experience of] subjectivity in a confined social environment” (vii). Nouraie-Simone asserts that “the protagonists in the stories [...] address the realities of their society with their voice to deconstruct the dominant power and to challenge notions about gender politics” (vii).

Two of the stories collected by Nouraie-Simone in the above-mentioned anthology are “The Burnt Sound,” by Behnaz Alipour Gaskari and “The Wandering Cumulus Cloud” by Zohreh Hakimi. Gaskari explores the life of a young schoolgirl as she “is imprisoned in solitary confinement for spray-painting political graffiti” (xii). Despite being physically confined, “she clings to every sound that comes through her prison wall” (ibid), thereby defeating her jailer’s purpose. Hakimi focuses on marriage and divorce laws and their connection to the legal/religious edicts that are immersed in Iranian culture. Nouraie-Simone summarizes the story as follows: a married woman who is victim to domestic abuse fights the dominance of paternalistic laws by seeking a divorce and striving to uncover the oppression of women. The woman’s father is concerned that her divorce will cause a scandal, dishonour the family, and upset the social order. As she would be seen as a prostitute, she would no longer be welcome in the family home. The father instructs his daughter to be dutiful, stay with her husband, and “just be patient for a while” (xiv). These two stories depict Iranian women’s engagement

with gendered laws and increased consciousness of those laws. The resistance that women express in such indigenous literature creates a discourse that competes with the prevailing apparatus of power, albeit cautiously.

12.4. Shahriar Mandanipour (2010)

In this section, I explore the resistant strategies used by the expatriate, the Iranian-American writer, Shahriar Mandanipour (2010), who employs a unique mode of defiance against censorship in his novel, *Censoring an Iranian Love Story*. Mandanipour takes advantage of his safe living conditions in a Western democracy to create potent resistance literature that highlights censorship in Iran and its effect on an author's creativity. In his novel, *Censoring an Iranian Love Story*, which is written in Persian and translated into English by Sara Khalili, Mandanipour, critically but light-heartedly, illustrates his frustration with censorship. This is a fictional love story about a young couple, Dara and Sara, who have just met at a student demonstration outside Tehran University. The author's mindfulness of censorship is the book's leitmotif, as he examines the couple's options for having a relationship (not to consummate it). He encounters words and phrases that he is not permitted to write because the IRI considers them offensive on political or erotic grounds. As a result, words and sentences are "wounded, lose certain limbs, or are with finality put to death" (Mandanipour, 2010: 10). He strikes through the objectionable texts, allowing the reader to see what constitutes a literary offence in Iran. This illustrates the IRI's dogmatic manner of censorship and complete disregard for context. Here are a few examples from the text:

In the air of Tehran, the scent of spring blossoms, carbon monoxide, and the perfume and poisons of the tales of *One Thousand and One Nights* ~~sway on top of each other, they~~ whisper together. (3)

Sara is studying Iranian literature at Tehran University. ~~However, in compliance with an unwritten law, teaching contemporary Iranian literature is forbidden in Iranian schools and universities.~~ Like all other students, Sara has to memorize hundreds of verses [...] of poets who died a thousand, [...] years ago. (14)

~~and by the way, you're the idiot, not me. I know there is no way they would give you a project on *The Blind Owl* at the university.~~ (16)

She closed the door to her room, ~~lay down on her bed,~~ and [...] (17)

~~I used to be in prison. I was released on the condition that I would not leave the city.~~ (31)
~~And for the first time in this universe, their eyes meet.~~ (43)

Like a good girl, Sara starts to drink her hot chocolate. Like a good boy, Dara sips his tea. Sara says. "It's very hot."

Dara says, "Mine too." (60)

~~With every step that she takes, she first sees the determined three-dimensional darts of her breasts, then the beautiful oval of her knees and her shapely calves.~~ (67)

Suddenly she feels the water directly touching the nakedness of her body. (67)

The poet bitterly says: "This country no longer needs poets and books. Just tell me do you want it, pretty girl?" (105)

While both the censored and uncensored texts are visible to the non-Iranian reader, the struck texts would be deleted by a censor should they be awaiting publication in Farsi in Iran.

The above overview suggests that novels, short stories, and poetry, are social documents in which writers focus on ideals that they consider desirable. Their ideas more often than not reflect emotions and thoughts that have been invoked by socio-political-cultural temperament of the time. Through their female protagonists, Iranian women writers negotiate censorship channels in voicing their post-1979 experiences of issues related to gender oppression, such as family law. While this literary practice is not wide-

spread in post-revolutionary Iranian literature, it has become more common in recent decades.

Research findings indicate that Iranian cultural products (i.e., the content of school textbooks, cinema, and Persian literature) are not immune to the repressive effect of the IRI's gendered laws, which has crippled the representation of women. However, while textbooks, film, and classic Persian literature and poetry entirely conform to a patriarchal state doctrines, contemporary literature on occasion depicts a slightly more realistic picture of Iranian women by cautiously attempting to reflect upon their experiences vis-à-vis the status quo.

It must be noted that my conclusion is based on the study of cultural products that have been officially approved by the IRI. Underground cultural products, including music, movies, and even uncensored literary translations, abound on the black market of Iranian society. Examining the revealing subculture of a patriarchal theocracy is unfortunately beyond the scope of my project.

Part Five. Theoretical and Methodological Framework

Chapter 13. An integrative model: feminist linguistic DTS

In the discipline of translation studies, it is a truism that translation as a social and cultural activity is norm-governed and ideologically driven. In the previous chapters, the contextual circumstances of the target system were analyzed from the perspective of the socio-political, legal and socio-cultural dimensions, each of which is laden with theocratic patriarchal norms and to which imported feminist texts pose a challenge. This chapter shows that the study of the translation of fiction emphasizing women's voices, experiences and demands is best conducted within a target-oriented approach such as Descriptive Translation Studies (henceforth DTS) employing relevant concepts and categories in correspondence with feminist perspective and linguistic tools. In my integrative usage of DTS, the socio-cultural and socio-political factors which operate at every stage in the translation event (Toury 1995: 58) are accounted for by making use of the concept norms and feminist linguistic devices. In this chapter, I first provide a brief history of DTS, introduce the conceptual notions developed in DTS such as optional versus obligatory linguistic shifts, and translational norms, their types, and functions. Then I describe DTS methodology and its shortcomings as levelled by the critic who labelled it an a-cultural approach. Integrating feminist linguistic theory and method into DTS repairs DTS lack of concern, and shortage of tools, for the analysis of feminist texts in translations, thus rendering it suitable for the explanatory-descriptive analysis of modified target texts due to gendered norms.

13.1. Descriptive Translation Studies

Descriptive Translation Studies (DTS) was developed during the 1970s and 1980s when translation scholars needed a model fundamentally different from the earlier predominantly prescriptive approaches. Inspired by Holmes' systematic division, Gideon Toury deemed the descriptive branch vital to translation studies, and placed translations firmly into the receiving society; hence the target-orientedness of DTS:

[since] translations are indeed intended to cater for the needs of a target culture, [...] (28), [they] have been regarded as facts of the culture which hosts them (24).

Toury explains the link between the textual and extra-textual factors in the production of translations, thus suggesting that the researcher's point of entry must be:

the conviction that the position and function of translations (as entities) and of translating (as a kind of activity) in a prospective target culture, the form a translation would have (and hence the relationship which would tie it to its original), and the strategies resorted to during its generation do not constitute a series of unconnected facts. (1995: 24)

In short, working within DTS requires the scholar to regard the position, function, strategies and the final linguistic form of translations as interconnected facts, which are closely associated with the cultural-political contexts in which translations are produced. Translations then have socio-cultural dimensions that need to be included in the study of translations. Hermans affirms this point:

[DTS] delve into translation as cultural and historical phenomena, to explore its context and its conditioning factors, to search for grounds that can explain why there is what there is." (Hermans, 1999: 5)

Taking into account the social aspect of translations helps us understand how the extra-textual factors condition the act of translations and create one kind of product, with a particular ideological orientation, rather than another.

Before applying the theory and methodology of DTS to the study of the Persian translations of the two Canadian novels, *The Handmaid's Tale* and *Unless*, I will elaborate on some of the conceptual tools afforded by this descriptive framework. Particularly useful to my case study are the concepts of the three translational norms whose definitions, construction, and functions will be spelled out. Then, I tackle the questions why it is necessary to add a feminist perspective to DTS, and the implications this has. More specifically, the role of feminist linguistics, its relevance and usefulness to my project will be presented and substantiated by statements from prominent scholars of language and feminism. The following four questions will handle the said issues:

1. What are translational norms (i.e., definitions, functions, types)?
2. What are obligatory and optional shifts? Links between shifts, norms and socio-cultural conditions?
3. Why the addition of a feminist perspective to DTS?
4. What are the implications for DTS methodology after incorporating feminist linguistics?

13.1.1. Translational norms: definitions, functions and types

DTS introduces two important concepts—norms and shifts—used as descriptive-explanatory categories for the analysis of translations. Translational norms form the core of DTS, as they account for the constraints governing translations; shifts are the observable manifestations of norms. This section will deal with the definition, functions and types of norms, and will be followed by the treatment of shifts.

Toury defines the norms concept in its relation to the value system of society as shared by its members. In general, norms are:

The translation of general values or ideas shared by a community—as to what is right and wrong, [...] Norms are the key concept and focal point in any attempt to account for the social relevance of activities,” [such as translation] (Toury, 1995: 55).

In the study of translations, the researcher must include the norms as “the key concept” of DTS, if they are to reveal and account for the social aspect of translations.

As for the function of norms, they “facilitate and guide the process of decision-making” (Hermans, 1999: 80). Schäffner views the primary function of norms as managing translations (Schäffner, 1998: 6). Chesterman attributes two functions to norms, one of which is particularly important in relieving theoretical approaches to translation studies of the pre-DTS prescriptive approaches:

First, they offered a way of escape from the tradition of prescriptive studies [...]. We can describe the norms which appear to exist in a given culture at a given time, but it is the norms that do the prescribing, not the scholars. That is, the norms are experienced by those who translate as being prescriptive. Second, norms offered a way of explaining why translations have the form they do (Chesterman, 1998: 91; italic in the original).

In short, the first theoretical solution facilitated by norms makes prescriptive approaches irrelevant. The second function, however, points to the prescriptive power of norms themselves which lead to the variability of the observed results of translational behaviours. Hermans also looks at the prescriptive character of norms which involves the notion of sanctions:

The content of a norm is a notion of what a particular community regards as correct or proper. The directive force of a norm is there to secure and maintain these values. [...] The dominant values, and hence the dominant norms, of communities tend to reflect the hierarchies of power in those communities.” (Hermans 1998: 8)

That is, norms consist of two components: the content or instruction as to what that norm is about and the power to enforce the content. Norms serve a purpose, i.e., they hold together and maintain the dominant social values and hierarchies of a given society. The dictating force of norms stems from “the real or assumed presence of [sanctions]” [...] “which lends those norms that apply to translating their influence on a translator’s behaviour” (Toury, 1995: 249). In this regard, Toury declares that,

Under normal conditions, one would wish to avoid negative sanctions on ‘improper’ behaviour as much as obtain the rewards which go with a ‘proper’ one. (1995: 249)

Norms then are associated with negative or positive sanctions. If the translation is in line with the content of the norms, the translator will be rewarded; otherwise she/he will be subject to negative sanctions. The notion of sanctions provides a clue into the translation decisions undertaken, especially in socio-political environments where there is a high price to pay for deviation from prescribed translational norms. All the more reason for “establishing them [norms]”, because they are “not merely *justified* by a target-oriented approach but should be seen as its very *epitome*” (53, *Italics in original*). Therefore, identifying the norms—their functions and impact—prevalent in the IRI are the means which will help to formulate the explanatory hypothesis when attempting to account for the differences between the TT and ST. This will be fully explained in methodology.

Translational norms consist of three types: preliminary, initial and operational.

1. Preliminary norms are concerned with two issues: translation policy regarding the choice of works, authors, genres, languages, to be translated, and directness of translation referring to “the tolerance or intolerance towards a translation based on a text in an intermediate language rather than on the source language text” (Robinson 1998: 164).

2. Initial norms determine a global approach to translation: whether the translator adheres to the norms of the source (adequacy) or target language and culture (acceptability) (Toury, 1995: 56).
3. Operational norms control the actual translational decisions; these norms are realized through two sub-norms:
 - (a) matricial norms determine the way the text is distributed, deleted or segmented. (Toury, 1995: 58-9)
 - (b) textual-linguistic norms “which concern the selection of specific textual material to formulate the target text or replace particular segments of the source text.” (Robinson 1998: 164; Toury, 1995: 59).

As can be seen, the decisions at every level of translations are directed or managed by these three types of norms. That is, the prevalent functions of norms in the target system include the selection of material to be translated, the selection of primary or intermediate source texts, the source- or target-orientedness of translations, and the translational strategies undertaken by translators. The matricial and textual-linguistic norms trigger a variety of diverse translational strategies which in turn bring about the difference between the ST and TT as realized in shifts. This brings me to the question of how exactly norms are related to shifts?

13.1.2. Obligatory and optional shifts: the link to norms

Shifts are categorized as obligatory, imposed by linguistic differences between ST and TT, or as optional, “opted for by the translator for stylistic, ideological or cultural reasons” (Delabastita, 2009: 271). The notion of shifts is not new to translation studies, as Toury affirms “the occurrence of shifts has long been acknowledged as a true universal of translation” (57). Popović presents a succinct definition for optional shifts:

all that appears as new with respect to the original, or fails to appear where it might have been expected, may be interpreted as a shift” (1970: 79, cited in Delabastita, 2009: 271).

Here, Popović refers to translational strategies which result in modifications such as, among others, omission and addition; these strategies lead to visible shifts between the ST and TT. Although shifts are observable in translations, norms are not, because “[t]here is no necessary identity between the norms themselves and any formulation of them in language” (Toury, 1995: 55). However, if we assume that socio-cultural norms set into motion a certain kind of translation, then the shifts that are visible between the source text and the target text are the consequence (Toury, 1995: 56-57). Hence, the link between norms and shifts.

In short, the discovery of shifts, through contrastive text analysis, will point to the norms that trigger particular translational decisions. Similar to the identification of norms, the discovery of optional shifts is not an end in itself, but rather “is part of the discovery procedure only, i.e., a step towards the formulation of explanatory hypotheses” (Toury, 1995: 85; *italic in original*). As for the relevance of shifts to my project, I endeavour to identify any optional shifts that may expose the patriarchal socio-politico-cultural conditions in which the two Persian translations of Canadian feminist fiction are produced, and by which they are influenced. Such a project necessitates the addition of a feminist dimension to DTS, which will be discussed next.

13.1.3. Adding a feminist-linguistic perspective to DTS

In general, studying translation from a feminist perspective has “the objective of ‘making women visible and resident in language and society’” (quoted in von Flotow, 1997: 28). A feminist perspective undergirded by a feminist theory of language views “language as a social and cultural institution, questioning for instance, that the two sexes share a common language [...]” (Cameron, 1998: 2). A feminist outlook helps the analyst understand that “[s]ocial entry into patriarchal culture is made in language, through speech” (Kaplan, 1998: 56). Cameron states that “[m]any strands in the feminist critique of language have concerned themselves with what

language tell their users and their learners about gender and about women” (1998: 9). A feminist perspective necessarily “adopt[s] a critical feminist view of gender relations, motivated by the need to change the existing conditions of these relations” (Lazar, 2005: 3). In dealing with language, one must “theorize and analyse the particularly insidious and oppressive nature of gender as an omni-relevant category in most social practices” (ibid). Therefore, the inclusion of a feminist dimension in the study of translations forms the heart of my research project as I am aware of the link between language use, “the way that others represent women and men in language”, [and] the impact this has “on the way that women and men are treated” (Cameron, 1985: 3). The link between the representation of women in language and the treatment of women in society is indisputable.

There are a number of theorists who, to a greater or lesser extent, have played an important role in establishing language and gender as an object of study in linguistics, and who have studied the impact of context, politics, and gender on the structure of language (e.g. Luce Irigaray 1974, Robin Lakoff 1975, Ann Bodine 1975, Dale Spender 1980, Julia Kristeva 1980, Deborah Cameron 1985, 1996, Ruth Wodak 1997, Toril Moi 2002, Mary Talbot (2010), and Mills & Mullany 2011). These scholars are feminists and linguists; or as Cameron puts it: “I am a feminist activist who also happens to be linguist” (1985: 2).

I make use of the conceptual tools, such as gendered norms, the interconnection of language and patriarchy and the like, as elaborated in the theory of feminist linguistics and developed by the leading feminist linguists mentioned above.

According to Mills & Mullany, language may be used oppressively:

Language is used as a tool to constrain, coerce and represent women and men in oppressive ways, and producing linguistic analysis within socio-cultural contexts can reveal some of the mechanisms of how this takes place. (2011: 25)

Therefore, the study of language can potentially cast light on the working of its oppressive function. More specifically, Cameron declares that language is a social and cultural institution with the power to silence and exclude and to construct “the cultural meaning of gender” (Cameron, 1998: 2):

If it [language] plays a crucial part in social organization, it is instrumental in maintaining male power, and feminists must study its workings carefully.” (1985: 3)

In line with Cameron, if one of the functions of language is to organize and maintain gender hierarchies, it is mandatory for feminists to study the linguistic mechanisms that explain how this works. Feminist linguists are concerned with the “theme of how and to what end we become gendered through our linguistic behaviour” (Cameron 1998: 3). Ann Bodine rightly says that, “historically, the norm-makers have been men (conservative ones at that), and this affected what the norms are” (Ann Bodine, 1996, cited in Cameron’s “Introduction”). This is indeed my main reason for introducing gendered norms to DTS, because as a feminist and a linguist, and having lived under the theocratic patriarchy of the IRI, I am aware of how language can be used to advance a patriarchal agenda.

In other words, analyzing language from a feminist perspective implies that we focus on the linguistic devices involved in the textual organization, while taking into account the socio-cultural context in which the texts are produced. Hence, the question becomes to what socio-cultural ends such linguistic operations lead? This may reveal the patriarchal mechanisms constraining language, hence the link between feminism and linguistics. Feminist linguistics, then, refers to the notion of searching for gendered texts as formulated by linguistic devices such as adverbialization; this is a case in which the question about the status of marriage turns into a question of the appropriateness of marriage. The whole question is turned into an adverbial

phrase. For example, the ST “why aren’t you married?” becomes “why aren’t you married properly?” as a way of obscuring a common-law relationship. As a result, “a feminist linguistic analysis can highlight how language is normalizing [...] unequal gender roles” (Mills & Mullany, 2011: 27), through linguistic operations. Consequently, the feminist analysis of language revolves around the question of how women’s experiences and thoughts are silenced by an androcentric appropriation of language.

In agreement with Bodine that norms are made by patriarchal institutions, I set out to identify gendered norms by applying feminist linguistics to the study of Persian translations of English Canadian feminist texts, within the general DTS framework. Additionally, I will make use of gendered norms as a socio-political category to explain the differences between the ST and TT.

Next, I will discuss the implication of the theory of feminist linguistics for DTS methodology as suggested by Toury.

13.2. Methodology

The methodology for this project is two dimensional—DTS and feminist linguistics—and consists of three steps:

Step one: situate the text within the target system looking for its significance and acceptability (Toury, 1995: 70-72).

Step two: select and map “coupled pairs” between corresponding segments of ST and TT for identifying “obligatory” and “non-obligatory”/optional translation shifts (77).

Step three: make generalizations about the patterns as a way of reconstructing the decisions made in the process of translating this pair or uncovering “the conditioning factors” (16), i.e., social, political and cultural contexts.

In practical terms, the above three methodological steps will be carried out as follows:

1. I assume that the Persian translations are situated within the target culture, for two major reasons:

(a) The two feminist English Canadian novels, i.e., *The Handmaid's Tale* and *Unless*, were selected in Iran and translated by Iranian-based translators. I draw my conclusion regarding their acceptability from paratextual evidence. Paratext is defined by Genette as “a zone between text and off-text” (1997: 2), which includes title, preface and a cover. As for the translation of the two novels under study, neither of them have any prefaces but both have titles and covers, adorned by the names of both the authors and the translators, which are displayed as follows but in Persian:

Margaret Atwood; Translator: Soheil Sommy

Carol Shields; Translator: Mehri Sharafi.

(b) Furthermore, these two translations are held in the state funded public library, a strong sign of their prior approval by the cultural gate keepers of the IRI. My hypothesis is that by using certain translational strategies, the translation agents helped the two translations pass the test for acceptability. In this regard, Toury affirms that,

If they [translators] choose to subject themselves wittingly or unwittingly to factors which enhance acceptability, and resort to strategies which promote it, the entire act of translation would be executed under the initial norm of acceptability (Toury, 1995: 172)

Under the IRI, it is necessary that translators pick translation strategies in order to have the product accepted, especially when they are dealing with sensitive source texts, such as the two Canadian feminist novels under study.

2. Language is used as a tool to represent women in an oppressive way, maintaining gender hierarchies. In selecting and mapping coupled pairs, I am guided with feminist perspective informed by feminist theory of language. Within such a framework, I select a source text-

segment that is women-centred and map it onto its target-language counterpart; Toury affirms that there is “no need for the members of a pair to be of the same rank or scope” (Toury, 1995: 89). Therefore, if necessary, I compare ST words with TT phrases, clauses or idioms, as the case may be. The matching coupled pairs reveal the working of the matricial and textual-linguistic norms, which may be gendered and whose goal may be to shape the TT at the micro level, resulting in texts with,

[...] patterns of omission and addition designed to suppress, accentuate or elaborate particular aspects of a narrative encoded in the source text [...]" (Baker, 1994: 114).

By capturing the optional shifts, created by omissions and additions, among other translation strategies, the analysis of the coupled pair helps the researcher to reach a discovery phase, that is to “reconstruct both translation decisions and the constraints under which they were made” (Toury, 1995: 88). The second step of Toury’s methodology, i.e., the coupled pairing, uncovers the gendered translation strategies whose external manifestations are the shifts, and whose underlying constraining or prescribing forces are the gendered norms.

After closely reading the two source and target texts, I have made a cursory contrastive analysis of two coupled pairs. By pairing only two textual segments, I discovered the working of some of the gender biased mechanisms at the micro-textual level: in one coupled pair, the ST term “gang rape” is omitted in the TT (matricial norms). In another pair, the ST term “homosexual” for a man or a woman is replaced by a pejorative term in TT, roughly meaning pedophile (textual-linguistic norms). In other words, this shows that these are culturally, or perhaps politically, sensitive areas that will be revelatory.

The pairing and the discovery phase lead to the third, or the explanatory step:

3. After analyzing each coupled pair, I explicitly formulate an explanatory hypothesis based on the kind of shifts uncovered regarding particular gendered norms and their underlying socio-political-cultural conditions.

To sum up, by integrating feminist-linguistic theory onto DTS, I use a two-layered methodology—DTS and feminism. I first pair women-centred texts as required by feminist theory and methodology. Then, I use linguistic devices (hence, feminist linguistics) to search for and identify the optional shifts between the ST and TT as instructed by DTS. The shifts may be caused by omissions, additions, or other modifications, in the target texts. The discovery phase of the shifts leads the way to the gendered norms and their underlying patriarchal socio-political gendered constraints. A DTS methodology anchored in feminist linguistics will enable me to answer the main research question: how does the cultural and legal status of women in the IRI influence the translation of Canadian feminist novels into Persian?

In the next section, I will present the criticism levelled at DTS, since as Bassnett points out, although Toury's views are "widely respected", they "are not universally accepted" (Bassnett, 2005: 7). The critiquing views presented below will further validate my inclusion of a feminist perspective into DTS.

13.3. Critiquing DTS and addressing some of the criticism

While some scholars embrace the idea of norms, others find it lacking sufficient explanatory power regarding the object of study, translations. Lambert (1995) finds the concept of norms necessary to DTS, because "the only way to deal with heterogeneity is to look for regularities, hence for norms, [...]" (114). Likewise, Theo Hermans considers the norms "useful" and an "insight into the conditioning of translation in different social, cultural, and ideological contexts"

(Hermans, 2013: 3). Yet, DTS was attacked, as Hermans informs us, by the deconstructionists for a number of weaknesses :

[including] the descriptivists' initial blindness to questions of power, the restriction to Western canonical literature, the unthinking application of Western theoretical models to other cultures, and the failure to recognize that the study of translation, like translation itself, was an ideologically conditioned cultural practice (4).

There has been a great deal of evidence that “translation, enmeshed as it is in social and ideological structures, cannot be thought of as a transparent, neutral or innocent philological activity” (Hermans, 2009: 95). Ideologically inspired manipulation of translation is indeed unavoidable, as Reimóndez testifies:

[...] translation can never happen ‘outside’ ideology. [...] All translations are marked by the ideology of whoever produces them: manipulation is no longer a curse, but the very nature of the activity, [...]. (Reimóndez 2009: 72).

Therefore, Venuti is suspicious of so-called “value-free” norms, which he ascribes to “Toury’s methodology.” Venuti declares that “Toury’s method [...] must still turn to cultural theory in order to assess the significance of the data [...]” (Venuti, 1998a: 29); by cultural theory he could mean feminism in cases where gendered translation norms are the focus of study. To that end, Douglas Robinson says that in the late 1980s and 1990s, “new trends in culturally oriented translation theory”, such as “feminist and postcolonial” approaches, “expanded upon and to some extent displaced descriptive translation studies” (1997a: 233). For Tejaswini Niranjana translation “comes into being overdetermined by religious, racial, sexual and economic discourses” (1992: 21). She rightly believes that DTS does not pay enough attention to those diverse settings. His support of the norms notwithstanding, Hermans acknowledges that, “It remains true that the broader theoretical and methodological implications of the norms approach need developing” (Hermans, 1996: 14).

As a response to these criticisms, I incorporate the feminist perspective to DTS, to complement it with a cultural theory in an attempt to repair one of the main deficiencies listed above: the failure to consider feminism in language. The other problem is the alleged focus of DTS on Western translations. I study Persian translations, a language that is largely understudied in the translation studies discipline; this will strengthen the scholarly work of the non-Eurocentric studies within DTS. Feminist linguistics equips DTS with descriptive-explanatory categories devoted to digging out and explaining gendered norms. The concept of gendered norms allows me to tackle questions “about what is there on the page, but also about what might have been there but, for one reason or another, is not” (1998, Hermans). As a result, a DTS propped up by feminism is no longer value free nor could it afford to neglect the “sexual” discourse.

Enhanced by feminist linguistics, it becomes clear why I choose DTS as my theoretical and methodological framework. The descriptive translation studies approach is perhaps the best suited to my research project as I study the translations of feminist texts where the discrepancies found in the target texts need to be not only described but also explained. Furthermore, DTS provides me with the mechanism to offer socially, politically and culturally motivated explanations for “why there is what there is” (Hermans, 1995: 5).

In the next chapter, I will conduct a close contrastive analysis between the English ST and the Persian TT of the two Canadian feminist novels. The aim is to uncover the optional shifts which, according to my model of feminist DTS, should point to gendered norms, ultimately exposing the patriarchal relations prevalent in the socio-political, legal, and cultural conditions of the target system, the IRI.

Part 6. Comparative Text Analysis: *The Handmaid's Tale* and *Unless*

Chapter 14. Purging feminism from feminist texts

The two novels, Atwood's *The Handmaid's Tale* (HMT, henceforth) and Shields's *Unless*, are widely known and categorized as women-centred literature, since the authors tend to focus their writing around women, and issues important to them. The novels are concerned with gender equality and gender equity, both of which are necessary for women's autonomy. Gender equality can be defined as a socio-politico-cultural situation in which "the behaviours, aspirations and needs of women and men are considered, valued and favoured equally" (Pahlaj Moolio, 2014). Gender equity "means fairness of treatment for women and men, according to their needs" (ibid). The two novels under study strongly critique gender inequality and gender inequity characteristic of male-centred societies in which stereotypical and rigid gender roles are assigned to women, limiting their choices and undermining their basic human rights. Focusing on, and putting into words women's thoughts, experiences, feelings and world-views are central aspects of these novels. It would seem of paramount importance to transfer these topics into the target language and culture. However, if the translator employs filtering mechanisms, such as selective deletion, addition, or other manipulative modifications whose aim it is to purge these particular women-focused aspects from the translation, I consider the translation decisions to be motivated by gendered norms, favouring notions of inequity and inequality, in an attempt to sustain unequal gender relations.

Following the DTS methodology, I purposefully select women-centred excerpts from the source texts in order to analyze them comparatively with corresponding texts in the TT. With the help of the feminist analytic tools, I ask the question, who benefits from the linguistic shift, or in

general who is doing what to whom? This is to seek out, identify and account for translation strategies that cause differences between the ST and TT. By making use of concepts from feminist linguistics, I seek coupled pairs with gender-based shifts enabling me to identify gendered norms—manifested as optional shifts. These shifts may reveal translation decisions driven by gender norms, and which consequently affect the overall textual formulation and makeup of the TT.

The contrastive analysis of the ST and TT is designed to capture and expose any deleted, attenuated, undermined, or (mis)interpreted experiences of two main female fictional characters—Offred in *The Handmaid's Tale* and Reta in *Unless*—thereby exploring the extent to which these translations conform to the intended gendered values and beliefs of the target system sustaining a patriarchal social order. Any optional textual changes in the TT will be examined in the context of the representation of women in the IRI's legislations and cultural products, as discussed in earlier chapters of this thesis.

Each example consists of one coupled pair beginning with the English source texts, with examples taken from *HMT* and *Unless*. I designate Margaret Atwood as MA and Carol Shields as CS. The source text excerpts are followed by the Persian target texts, and their back translation of the TT into English. The coupled pairs are organized under a number of categories: Inequality and Denigrating Women, Women's Bodies, Heterosexism, Sexual Assault, and Women's Movements. In identifying these categories, I was inspired by the textual features of the novels that attracted censorial changes. It seems that source texts that deal with women's bodies, sexuality, and activism are more consistently subject to manipulative modifications than those unrelated to women's issues; hence, the five above-mentioned categories that will be explicated in detail below.

I will first present a brief overview of *HMT* and *Unless*, in Persian translation, by pinpointing the consistent and less consistent patterns observed in the two novels before subjecting them to detailed comparative analysis.

14.1. Brief overview

In the Persian translations of the two novels, some persistent patterns emerge which seem to bend the texts to a dominant ideological agenda in the target society. There are also a few cases of inconsistency which seem to oppose that same ideological program. Upon reading the translations, I have noted four sets of different patterns in each target text: (1) the epigraphs and the dedicatees in both novels are absent in the translations; (2) some STs are naturalized with creative idiomatic equivalents; (3) some STs are consistently erased or manipulated; (4) while the majority of the clearly feminist content, especially in Atwood's *HMT*, are continually subjected to patriarchal adaptation in the TT, although some potentially censorable passages are translated quite faithfully.

14.1.1. Epigraphs and Dedicatees

In the Persian translations of both, *The Handmaid's Tale* (*HMT*) and *Unless*, chapter one begins immediately after the title page. That is, unlike the source texts, the target texts have neither dedicatees nor epigraphs. Here, I will discuss Atwood's dedicatees and Shields's epigraph as both are closely linked to the thematic threads of the stories. Atwood's dedicatees supply important historical explanation regarding the vulnerability of women in the hands of religious fundamentalism.

Both dedicatees, Mary Webster and Perry Miller, are related to puritanism, a major theme in the novel. Atwood's ancestor, Mary Webster, became a victim of Puritan hostility as she was

hanged for witchcraft in 1680 in the Puritan town of Hadley, Massachusetts. Atwood's former professor Perry Miller, is the director of American Studies at Harvard, and an influential authority on Puritanism, its mentality and ideology. As Arnold Davidson, a professor of European philosophy notes, the dedicatees provide a clue to the puritan theocracy of American history, as well as, to "the present propensities that make a Gilead possible"; such clues confirm "Atwood's insistence that [in *The Handmaid's Tale*] everything is 'true', has in some form in some society, already been done" (Davidson, 1988: 115). Nonetheless, these clues are concealed from Persian readers.

The epigraph in Shields's *Unless* is from George Eliot's *Middlemarch* which provides the reader with a glimpse of what is to come and the way to read the story:

If we had a keen vision and feeling of all ordinary human life, it would be like hearing the grass grow and the squirrel's heartbeat, and we should die of that roar which lies on the other side of silence. (George Eliot, as cited in Shields, 2003)

This epigraph is significant to the story as it "provides a clue to the mystery of *Unless*" (Foster Stovel, 2008: 71); it creates a dialogue between the text and readers' expectations. It is about what "lies on the other side of silence [...] the struggle between good and evil, hope and despair" (ibid) and how a modern woman might deal with it by actively subverting the patriarchal reality or by falling into silence. The epigraph, however, remains imprisoned in the ST as it is not transferred to the TT in any form. The erasure of the dedicatees and the epigraph disconnects the two novels from the historical context that inspired them.

14.1.2. Creative translations

There are creative renderings in both *HMT* and *Unless*, where instances of non-idiomatic STs are eased into idiomatic Persian. Here is one example from each novel: the statement from *HMT* “you must go slow with them” (referring to the young Guardians whom Offred thinks are the jumpiest with guns (ST: 20), is rendered: باید با آنها دست به عصا رفت (TT: 34) literally “with them one must walk on cane”, implying one must be cautious with the young Guardians. Reta in *Unless* tells the reader about a man who disdainfully describes his sister as being “a lachrymose woman” (ST: 46). The translator naturalizes the ST “She is such a lachrymose woman” into an expressive and rich idiom as اشکش دم مشکشه (TT: 41); this literally means her اشک “ashk/tear” are as close to her as her مشک “mashk”. In the ancient Iran (and still in some rural villages), the mashk—a cylindrical leather container—was used to hold water or goat milk; the water- or milk-containing mashk then was kept nearby members of the household at all times. Hence, the idiom implies that someone’s tears resemble her “mashk” in spatial proximity. That is, the tears are as near to her, therefore they readily pour out, as her water- or milk-container “mashk.” In a non-idiomatic way, the expression means “she readily cries” or “she is weepy”. These idiomatic renderings lend a fluent and familiar texture to both TTs.

14.1.3. Taboo terms

The translation of the two terms “holocaust” and “homosexuality” provide a consistent pattern. Irrespective of context, they are either completely erased or pejoratively represented. For instance, whenever Reta, the protagonist of *Unless*, talks about her moral mentor, Danielle Westerman, as a “holocaust survivor” (97), the latter is reproduced as بازمانده دوران جنگ جهانی دوم

(85) “survivor of World War II”⁸⁵. The other consistent pattern is formed by the translation of the terms “gay” and “lesbian” (*HMT*: 161/*Unless*: 171) as همجنس باز (TT:259/144), a pejorative rendering equivalent to “same-sex pedophile”⁸⁶. There seem to be explicit edicts or strict norms barring the two terms from entering the target language and culture.

14.1.4. Unexpected translations

My reading of both novels uncovered a few items I would expect to see censored but which were translated quite directly. I found two cases in each novel. The first example is from the *The Handmaid’s Tale* (*HMT*), dealing with the translation of the explicit expression of sexual activity in the ST and alcohol consumption. After passing through the check-point, where two young male Guardians check her ID, Offred performs a little act of defiance by flaunting her hip in an attempt to deliberately arouse their sexual desire:

⁸⁵ I made an inquiry in Proz.com, a membership-based website for freelance translators, about Persian terms that correspond to the term ‘holocaust’. A Muslim woman residing in Iran answered my inquiry. Her helpful reply indicates that modern Persian has several terms that articulate the meaning of holocaust and other similar words: هولوکاست “holocaust”, همه سوزی “conflagration” or قتل عام “genocide” or “massacre”. (Consulted April 2016):

<http://www.proz.com/kudoz/persian_farsi_to_english/poetry_literature/6112211-holocaust.html#13267895>.

⁸⁶ I also asked the representative of an Iranian website for people with same-sex orientation, <hamjensgara.com>, whether the Persian “hamjens-baz” was the correct term for the English “homosexual”. Amir from <hamjensgara.com> explained that the more suitable Persian equivalent for the English term “homosexual” is همجنس گرا “ham-jens-gara/same-sex oriented [gara, translates to oriented] (personal email). Another Persian website for same-sex oriented people, هومان “hooman”, published an article titled: گروه هومان، چرا همجنسگرا و نه همجنس باز و تفاوت این دو اصطلاح “Hooman's group: why same-sex oriented rather than same-sex pedophile and what is the difference between the two expressions?” It explains how “hamjens-gara” implies a mutually consensual sexual relationship between adults, while “hamjens-baz” refers to an imbalanced relationship characterized by an abuse of power—the latter is more akin to the marriage of a 9-year old girl to an older man (referring to IRI’s marriage law) than to a homosexual relationship between adults. (sites accessed 7 Apr. 2016.).

<http://hamjensgara.com/wiki/گروه_هومان_چرا_همجنسگرا_و_نه_همجنسباز_و_تفاوت_این دو_اصطلاح>.

ST (*HMT*):

I know they are watching us, these two men who aren't yet permitted to touch women. They touch with their eyes instead and I move my hips a little, feeling the full red skirt sway around me. [...] Then I find that I'm not ashamed after all. I enjoy the power, power of a dog bone, passive but there. I hope they get hard at the sight of us and have to rub themselves against the painted barriers, surreptitiously" (ST:22.)

TT:

می دانم که مارا نگاه می کنند، این دو مرد که هنوز اجازه ندارند زن ها را لمس کنند. در عوض با چشم هایشان لمس می کنند و من کمی باسنم را تکان می دهم و حس میکنم که دامن بلند قرمز دور پاهایم حرکت می کند [...] بعد متوجه می شوم که ایدا احساس شرمندگی نمی کنم. از قدرتم لذت می برم، قدرت استخوان به یک سگ نشان دادن، قدرتی که به رغم منفعلانه بودنش، وجود دارد. امیدوارم با دیدن ما حالی به حالی شوند و خودشان را مخفیانه به حصارهای رنگ شده بمانند ۳۷

The TT renders the whole account of this sexually loaded event, relatively word-for-word. The phrase "to get hard" is translated idiomatically as *حالی به حالی شدن* which, in this context, carries similar meaning to "getting hard". This TT may have simply passed by the censor by accident, because there are no similar texts, in the *HMT*, that have survived censorship.

In another scene, Offred recalls drinking alcohol with her best friend Moira in the time before. She explicitly mentions that Moira "poured us a couple of scotches" (ST: 167); despite IRI's strict anti-alcohol laws, this ST is also carefully transferred as *برای هر دویمان اسکاچ ریخت* (268, "she poured scotch for both us". The reason for the translation of this text may have to do with the association of alcohol with the time before the theocracy of Gilead, and by extension the theocracy of the IRI. It provides evidence for the decadence of non-theocratic regimes.

The next two cases are from *Unless* dealing with sexual behaviour and reproduction. The protagonist Reta describes Danielle Westerman as having "[...] numerous love affairs with both men and women" (14). This is faithfully translated as *روابط عاشقانه ی متعدد و سترمن با مردان و نیز* (15), precisely as stated in the ST. One wonders about the censor's leniency, because having "numerous love affairs" for women is outlawed in Iran with threats of gruesome punishment of stoning to death for violators. It is conceivable that Westerman's "numerous love

affairs” are allowed to be translated in an attempt to blemish her as a feminist; by juxtaposing feminism with an outlawed act, the IRI might wish to create a causal association. After all, Reta repeatedly describes Danielle Westerman as an ardent feminist.

The second case reflects Reta’s angry protests over the way “women are dismissed and excluded from the most primary of entitlements” (99); Reta points to the historical role of women in procreation and the way this has hampered women’s literary creativity.

ST (U):

Women have been impeded by their generative responsibility [...] Women were busy bearing children [...] Women have been hampered by their biology. (100).

TT:

مسئولیت زایش مانع پیشرفت زن ها بوده است. زن ها سرگرم زاییدن بچه [...] بوده اند [...] بیولوژی زن ها مانع آنها بوده است و درها را به روی آنها بسته است. ۸۶-۸۷

[Child bearing has blocked women’s progress. Women were busy [...] giving birth to babies [...] women’s biology has blocked them and closed the doors to them] (TT:86-7).

Aside from the almost word-for-word translation, the TT makes an addition. The sentence “closed the doors to them” (matricial norms) is added in the TT, intensifying the causative relationship between women’s biology and their work in procreation and its detrimental effect on women’s progress and emancipation; this sense is not present in the ST. The translation strategies applied to this example emphasize the link between women’s reproduction and their socio-political predicament in *Unless*. Through highlighting the relation between reproduction and women’s rights, the translator may have imposed her own political interest on the ST in order to create a more forceful women-centred commentary in the TT.

The above four examples are potentially censorable, hence untranslatable, yet they are carefully and at times provocatively translated into Persian. In general, the above four

translations, two examples from each novel, reveal inconsistencies in how potentially censorable texts are rendered. The inconsistent patterns, observable in the two translations under study, could be accidental or ideological. Some potentially censorable texts may be deliberately allowed to pass for ideological ends. Another reason for these few examples of inconsistent translation patterns could be the translator's own views. Unlike Atwood's translator, Soheil Sommy, a man who has published numerous popular translations, Shields's translator, Mehri Sharafi, is a woman, not well-known in the IRI's media. I am unaware of the exact reason for her rare appearances on the state-controlled media. Given that Sharafi is not under the celebrity spotlight, she may feel compelled to adhere to the censorship regulations only as much as needed, while asserting her own women-centred views wherever possible. Sharafi's bias is illustrated in the above example about the intensified translation of Reta's rage against women's reproductive work and their lack of recognition as artists. Finally, the translation of otherwise barred texts could be the product of texts accidentally slipping through the censorship apparatus, which results in inconsistent target texts.

14.2. Comparative Text Analysis

14.2.1. Inequality and denigration

This section examines the translational treatment of the legitimacy of women's testimony before and during the Gilead era on the one hand, and to the way women's accomplishments and self-expressions are reflected in both translations on the other.

Offred, the protagonist of *The Handmaid's Tale*, narrates the story of her life, through an internal monologue, shifting our perspective between past and present. Monologue is defined by the lesbian feminist writer and linguist theorist, Anna Livia, as having "the property of breaking

down the boundaries between character and narrator” (Livia, 2003: 143); that is, the one who sees the action (character) and the one who talks about it (narrator) become a single person. One of the places the Handmaids, such as Offred, can go on their daily grocery shopping is The Wall, where the Eyes (Gilead’s police force) hang the bodies of political offenders whom they have executed, as reminders or as a controlling propaganda for the regime. From the appearance of the executed, Offred deduces their profession and the reason why they were executed: “The men wear white coats, like those worn by doctors or scientists [...] Each has a placard hung around his neck to show why he has been executed: a drawing of a human foetus.” (31). Offred explains that they must have been doctors and scientists who performed, now illegal, abortion in the past. These doctors and scientists “have been turned up now by the searches through hospital records, or [...] by informants” (31). From what Offred adds next, “ex-nurses perhaps, or a pair of them, since evidence from a single woman is no longer admissible” (31-32), the reader gains access to two clues: (a) that those who denounced the scientists or doctors are female ex-nurses assumed to be women, and (b) that perhaps unlike pre-Gilead time, Gilead’s laws require the evidence of two women, instead of one, to prove the crime of an accused. That is, the new regime considers women’s testimony as worth half the value it used to have in the laws of the former system. The textual make-up of the ST invokes the Islamic Sharia Law with respect to reducing the value of women’s evidence to half that of a man. The following example refers to Offred’s monologue about the possible informants, and how women’s testimony is downgraded in the new regime due to their sex:

ST (*HMT*):

ex-nurses perhaps, or a pair of them, since evidence from a single woman is no longer admissible (31-32).

TT:

احتمالا از طریق پرستارهای سابق، لااقل دو نفر از آن ها، چون شهادت یک زن قابل قبول نیست. ۵۳

[Probably via former nurses, at least two of them, because testimony of one woman is not accepted.] (53)

Under the influence of matricial norms (i.e., omission, addition), the Persian translation makes two modifications, with the effect of creating a reading in which unequal gender relations are normalized in the Gilead, and by extension for the target system. The lingual changes relate to the omission of the adverb “no longer” and the addition of the quantifier “at least.” The omission of the adverbial phrase “no longer” from the TT has the effect of blurring the distinction between the liberal pre-Gilead and the dictatorial post-Gilead eras. The problematic difference appears when the TT is set against the original English text in its acknowledgement of the pre-Gilead liberal socio-political institutions, where unlike the present time, a single woman’s testimony was admissible. It implies that the situation is “no longer” as it was before. In fact, during the Gilead regime, the condition of women became worse than before.

From the point of view of women’s rights, the before and during Gilead eras represent dramatic opposites. This point is anchored in the English adverbial expression “no longer” which is deleted in the TT. Furthermore, the Persian quantifier “at least” is added to the TT, suggesting a minimum number or amount, which in this case means that the evidence for the guilty partner must come from two women or more in order to be admissible by the Gileadean legal code. This sense is absent in the ST. The TT creates a matter-of-fact statement suggesting that it has always been the case that evidence from two or more women is needed, in both pre- and current Gilead times. The two modifications, the omission and the addition together, create a gendered configuration in which a normalized sub-standard status is assigned to women as a group.

Looking at the linguistic differences from a feminist perspective, the analyst may ask, what kind of social order is sustained by this shift? By naturalizing the inferiority of women's evidence, the translation conforms to the legal code of the IRI. As a result, readers are denied access to the information that highlights the difference between a liberal and a dictatorial governing system, as regards women's rights. Furthermore, the translation conveys the message, and by extension confirms the IRI's laws, that it has always been the case that evidence from one man is worth that of two women.

Normalizing women's social inferiority is not the only way of denigrating them to a second-class status. The following example from *Unless* indicates that the literary work of female characters could also be readily dismissed or undermined in the target texts. This excerpt is taken from a conversation Reta has with herself regarding her anxiety relating to her age, her literary production, and the fear of her partner's (Tom) threatened ego. In this example, the ST conveys the sense that Reta is relieved when she realizes, that Tom, after all, is not challenged by her scant literary product:

ST (U):

Tom's ego was unchallenged by my slender publications. (7)

TT:

شخصیت بی رقیب تام با آثار ناقابل من به خطر نمی افتاد.

[Tom's unmatched/unrivalled personality was not endangered with my trivial oeuvre.] (9).

The English text is different from the translation on lexical, textual, and ideological levels due to the addition and the selection of a particular textual component. The TT renders the term "ego" as "personality" rather than "male pride", or "a sense of self". The term "unrivalled" is added in the TT where it is non-existent in the ST (textual-linguistic norms). The adjective "slender" is translated as "trivial, insignificant" rather than "few, little". On a sentence level, the ST verb "unchallenged" is translated "not endangered". With the addition of

the two terms “unrivalled” describing Tom’s personality and “trivial” describing Reta’s literary works, one is led to believe that Tom is far greater than Reta. This is definitely not what is meant by the ST, which reflects a different reality about Reta’s world view. By qualifying her literary works with the adjective “slender”, Reta suggests that the reason why Tom’s ego is not challenged may be due to her self-deprecating attitude, rather than his grandeur. The TT, while further putting down Reta’s literary worth, elevates Tom’s status to an unparalleled personal greatness. In short, the translation is glorifying Tom’s personality at the expense of trivializing the literary works of the female protagonist, Reta Winters.

As the above example shows, the self-deprecating voice of Reta exhibits an acute lack of confidence and self-doubt, despite her achievement as a published author and translator of feminist writer Danielle Westerman’s works. Self-deprecation is not limited to Carol Shields’s characters. Self-deprecation has been expressed by many prolific Canadian writers and poets; from the early Canadian women writers such as Sarah Sherwood Faulkner (1845-1929) who “claimed that in publishing her ‘stray bits of verse’ she was not presuming to ‘aspire to the rank and title of poet’”, to recent writers such as Ethel Ursula Foran (1900-1988) who “declared ‘[i]t is not my intention to take even the most humble place among authors (Qtd. In Gerson, 2010: 51). As has been common among female authors, Reta also behaves in a self-deprecating manner. Furthermore, Reta realizes that lack of self-assertiveness is not a mere attribute of her own personality, but it is symptomatic of almost every woman she knows: “like Norah, like Danielle Westerman, like my mother, like my mother-in-law, like me, like all of us” (270).

In her reflection on *Unless*, Anne Giardini, Shields’s daughter, refers to the feminist quality of the novel which protests “the fact that the world reserves greatness for men. In life and in literature, women are allowed to be good but not great” (Giardini, 2011). Consequently,

Shields gives her main character, Reta, the following words to illustrate the notion that women are made to descend into silence:

ST (U):

like all of us who fall into the uncoded otherness in which the power to assert ourselves and claim our lives has been displaced by a compulsion to shut down our bodies and seal our mouths. (pp. 269-70).

TT:

مثل همه ما که در دسته دیگر قرار می گیریم و قدرت ما برای اثبات وجود خودمان و برای طلب کردن زندگی مان از ما گرفته می شود و مجبور می شویم جسم خود را محبوس کنیم و بردهاں خود قفل بز نیم.

[like all of us who are in the other group, and our power, necessary to prove our existence and claim our lives, is taken away from us and we are forced to imprison our bodies and lock our mouths.]

In this passage, the translation has an air of unconnectedness and generality. The poignant sense of falling into “uncoded otherness” and the displacement of assertiveness with silence could not be felt nor understood in the TT. A whole host of deletions create the wide gap between the ST and the TT with important consequences for the understanding of the ST.

The phrase “fall into the uncoded otherness” is replaced with “being placed in another group”; this rendering instantly loses the negative connotation of “falling” or descending into the Other, which is “uncoded”. The relative pronoun “in which” is deleted, as well as, the verb “displaced”. In the ST the clause that follows “in which” is subordinate to the one preceding it, i.e., “uncoded otherness”. However, once the relative pronoun is not translated, there is no distinction between the dominant and the subordinate clauses, which results in two shifts: the dependence of the lack of assertiveness on being “uncoded other” is lost, hence creating a list of clauses in the TT which are made to look barely related. In the ST the displacement of assertiveness by silence or sealing of our mouths is the inevitable consequence of being situated in the “uncoded otherness”, which is absent in the TT. By deleting “to assert ourselves” the hint to the non-existing freedom of expression in the IRI is also lost. The phrase “the power to assert”

oneself is translated as the power to prove one's existence. The overall effect of the strategies border on hedging, where the hint of placing women in "uncoded otherness" and the loss of the freedom to assert oneself, a pervasive condition of life in the IRI, is removed.

As Reta becomes aware of the links between powerlessness and silence, she decides to reclaim her voice and refashion herself into an assertive person. In this example, Reta is recounting to her friends the "surprisingly assertive" way she left a message for her editor, Mr. Springer:

ST (U):
I left a surprisingly assertive message (252).

TT:
پیغام حیرت انگیزی برای او گذاشتم. ۲۰۱
[I left him a perplexing message] (201)

Looking at this excerpt within the context of the previous example, the phrase "surprisingly assertive message" gains remarkable significance. After contrasting the ST and TT statement, a shift emerges with regard to the ST "assertive" and the TT "perplexing". The shifts stem from the omission of "assertive" in the TT and the addition of "perplexing" as a compensating strategy. In English, the adjective "assertive" is qualified by the adverb "surprisingly" which explains Reta's state of mind and the core of her message; the fact that she believes that women are invisible partly because of their lack of assertiveness. In the novel, Reta talks of her mother-in-law Lois who is almost invisible and seldom noticed. Danielle however is outspoken and assertive. One reason why Reta loves Danielle so much is because she is feisty, self-assertive, strong and independent. Reta wavers between models of womanhood in her life: Lois, her own mother and Danielle. She finally musters enough courage to claim her strength, when she leaves her editor a message with a newly achieved high degree of assertiveness. By deleting the term

“assertive” and qualifying the message as being “perplexing” rather than “assertive”, the target text reduces Reta’s achievement. The end-result of such a translation strategy casts upon Reta the non-assertive invisible condition which she so vehemently criticizes and from which her daughter, Nora, is trying to escape. Yet, almost the opposite reading of the ST reaches the target audience. Indeed, as US academic feminist theorist Marleen Barr rightly asserts “Patriarchy does not react well to powerful, mobile women” (Barr, 1993: 25). This translation is a case in point.

Another female, Reta’s friend, Gwen, also has a self-deprecating habit. In the following excerpt, Reta is talking about Gwen who is an accomplished writer, and who refers to her own literary work in an overly modest way, as “stuff”. Given the main focus of the story, as elaborated in previous examples, the focal point of the main character, Reta, is on women’s lack of assertiveness and their self-effacing attitudes. Thus, the following example is meant to be critical of women’s self-disparaging attitude. Yet, a strategy of paraphrasing is employed in the Persian translation that downgrades Gwen’s overly modest reference to her literary work:

ST (U):

She talked about her “stuff”, by which she meant her writing. (95)

TT:

در مورد «چرندیات» خودش که منظورش نوشته هایش بود حرف زد. ۸۲

[She spoke of her “crap” by which she meant her writings.]

The TT selects the lexical item “crap” to replace the ST “stuff”, a strategy that further denigrates Gwen’s work. This is a good example of the intervention of textual-linguistic norms as expressed with gendered intent and rendered visible only through a critical feminist perspective. These norms “govern the selection of material to formulate the target text in, or replace the original textual and linguistic material with.” (Toury, 1995: 59). The textual-linguistic norms bring about

a TT containing a semantic shift with disparaging effect on the female character, Gwen. There is no need for the TT to intensify Gwen's self-deprecation, as she is already doing it herself by calling her writing "stuff". However, the term "stuff" means some unspecified material, nowhere near the pejorative word "crap, bollocks, bullshit" that the TT selects as its replacement, undermining Gwen in the process.

14.2.2. Women's bodies, stereotypical roles

This section examines issues of women's bodies, and women's relation to stereotypical domestic roles. The first example explores how Offred's detailed description of her body is translated. In the second excerpt, I will examine the translation strategies used to render Offred's comment about her mother's attitude toward baking.

Due to the strict behavioural code in Gilead, Offred often takes comfort and strength from the monologues that reveal aspects of her life in the regime. In the following excerpt, Offred describes the way her body looks, implicitly comparing the present state of "uncouthness" with the past condition of neatness. She describes her body nostalgically as something that used to belong to her and that she could groom as she wished:

ST (*HMT*):

My legs are hairy, in the straggly way of legs that have once been shaved but have grown back; I was conscious of my armpits too, although of course he couldn't see them (150). I felt uncouth (151).

TT:

احساس می کردم زمخت و نخراشیده ام. ۲۴۲
[I felt uncouth.] 242

There is an overall pattern of relational dynamic among the texts in the ST; when the translation cuts out a piece, this renders the text ambivalent. The last phrase, "I felt uncouth", makes sense

only in connection to the others. The fact that she's talking about her body, as if alienated from it, pinpoints her lack of control. The translation however deletes most of the text, thereby taking the reader to an entirely different realm: from the physical as emphasized in the ST to the mental and obscure, as reflected in the TT. This is not brought about by any obligatory shifts as there exist a full range of possibilities in the Persian language to express this source statement in its entirety.

Instead, the difference between the ST and TT is the result of the two matricial and textual-linguistic norms which on the one hand omit most of this text example, and on the other, select an ambiguous short phrase to replace the detailed description of Offred's physicality. The ambiguity of the Persian phrase stems from the fact that the state of feeling "uncouth" could refer to Offred's physical, emotional or mental condition. In the ST, however, the description relates unambiguously to her physical condition.

From a feminist perspective, the implication of such a complete omission of Offred's description of her body is enormous. The ownership of women's bodies, especially that of the Handmaids, underlies Gileadean society. Howells affirms that, "Through a mechanism of omnipresent surveillance, handmaids become a collectively owned property whose ultimate goal is to produce collectively owned babies" (Howells, 2006: 137).

According to Montelaro, the social control of women is the main goal of Gilead's elite male rulers who are determined to achieve it by controlling women's bodies through "suppressing women's identities:"

As part of Gilead's agenda to suppress women's identities, the ideology of sexual difference that is enforced at the Rachel and Leah training centre discourages women's identification with and acceptance of their bodies. This indoctrination forces Offred to admit feeling "shameful, immodest" during her bath, and she avoids looking at her body because it "determines her so much" (Atwood: 63) (Janet J. Montelaro, 1995: 234).

Handmaids' bodies have value to the extent that they produce babies for couples of privileged status such as the Commanders' households. Howells, quoting Cixous, states that women in Gilead are able to use their bodies as a source of resistance, at least in their imagination:

According to Cixous' prescription, 'By writing herself (or in Offred's case "speaking herself") woman will return to the body which has been more than confiscated from her, which has been turned into the uncanny stranger on display.' (Howells, 2006:137)

In short, by describing her body, Offred is doing two things: (1) she is reminding the reader of a more favourable pre-Gilead time when she had the choice to shave her legs if she so desired; and (2) she is reclaiming her body, freeing it from the status of alienation imposed by the Gilead, and bringing it into her realm of ownership, even if only in her own mind. The omission through translation cancels out both the ownership of her memory, and of her body, thereby depriving Offred of her past. The shift between the ST and TT creates a reading which is in line with Gilead's indoctrination policy in which citizens are encouraged to delete their memory of the pre-Gilead era. Incidentally, the omission also serves the IRI's policy of delegitimizing the pre-IRI regime in which Iranian women enjoyed relatively more freedom, and where their socio-legal status was higher than in the IRI. In short, by deleting the texts, the translation veils both Offred's body and her mind which is a graphic enactment of Gilead's paternalistic agenda.

The next excerpt is a commentary on Offred's mother who was a radical feminist in her day. In the ST, Offred talks about the day when she returns from her daily grocery shopping, enters the kitchen in the Commander's house, where she smells the yeast in the freshly baked bread. This catapults her imagination to former times. An imagery of food arouses memories of a better time when she was a mother, and had a kitchen at her disposal. She also recalls her own childhood when her mother did not bake.

ST (HMT):

It reminds me of other kitchens, kitchens that were mine. It smells of mothers; although my own mother did not make bread. It smells of me, in former times, when I was a mother. (45)

TT:

بوی مادرها را می دهد، مادر من، بوی مرا. مرا به یاد آشپزخانه های دیگر می اندازد، آشپزخانه هایی که مال من بودند
می دهد، در گذشته ها وقتی خودم مادر بودم. ۷۱

[It reminds me of other kitchens, the kitchens that belonged to me. It smells of mothers, my mother, it smells of me, in the past, when I was a mother myself.] (71)

In the source text, we learn that unlike Offred, her mother, as a radical feminist activist, did not bake. The TT reader is deprived of this clue and must reach a different conclusion. The matricial translation norms omit most of an important part of the sentence: “although my own mother did not make bread”, leaving only “my mother”. As a result of the missing texts, the statements, “It smells of mothers”, “my mother”, and “It smells of me”, are seamlessly connected to one another and to the kitchen. The cumulative effect of the TT implies that Offred’s mother, like all other mothers, is nostalgic about the smell of kitchen. Thus, Offred’s commentary on her mother, that clearly says she defied the stereotypical association of baking with mothers, is immediately silenced.

The new formulation creates a text in which an imbalance in the “ratio of semantic load vs. linguistic carriers” (Toury, 1995: 107) creates a vacuum in meaning. The omitted lingual material is compensated for by the translation strategy of “informational intensification” (ibid) in the TT. That is, the strategy of placing a lone phrase “مادر من” “my mother” in association with the kitchen serves an important patriarchal function: situating Offred’s mother squarely in the kitchen.

14.2.3. Heterosexism

In this section, I use seven examples to illustrate the way in which different forms of heterosexism are normalized in the Persian target texts. Bill Ryan, a consultant to the Québec Ministry of Health and Social Services and an adjunct professor at McGill University, adopts the following definition of heterosexism put forth by Morin⁸⁷: it is a “heterosexual bias that values heterosexuality as superior to, and/or more natural than, homosexuality” (Ryan, 2003: 8, citing Morin, 1977) which amounts to “invalidation of [some people’s] sexuality, and alienation of gays, lesbians and bisexuals as fellow human beings” (11). In other words, heterosexism is a form of stereotype in which sexuality is equated with heterosexual marriage and reproduction, a sense imposed on the TT as will be seen in the comparative analysis of the following excerpts from the ST and TT.

The first five examples are from Atwood’s *HMT* which explore the following topics: the link between the class status of males and the privilege of having a wife (1), Moira’s comment on how she feels about being in Jezebel’s (2), a heated discussion between Nick and Offred about how to expedite the process of insemination (3), and the coined words Unwomen and Econowives referring to undesirable women in Gilead (4-5). Examples six and seven are from Shields’s *Unless* and deal with marriage, happiness, and common-law relations. Although these excerpts seemingly reflect diverse themes and contexts, heterosexism is the one single common thread that runs through them in Persian translation.

⁸⁷ Stephen Morin, a gay psychologist, was one of the first to conduct a survey on homophobia among psychologists in 1970s USA. (site consulted 28 April 2015).
(2015).<<https://books.google.ca/books?id=IsbouZ8uSE0C&pg=PA239&lpg=PA239&dq=Who+is+Stephen+Morin,+psychology&source=bl&ots=xNyllM3-Q-&sig=qZy1CSqqenr8mWbnsAQgCJgIILQ&hl=en&sa=X&ved=0ahUKEwi79faVjdrMAhVU82MKHbOYCgwQ6AEIJDAC#v=onepage&q=Who%20is%20Stephen%20Morin%2C%20psychology&f=false>>.

The following excerpt is about Offred's opinion of Nick, the Guardian and a low level officer, who functions as the male chauffeur of the household in which Offred has been placed. In one of her outings for grocery shopping, Offred passes by Nick who is washing the commander's car; she sees him as a questionable character, in a lowly job, perhaps with some shortcomings, which she concludes might account for Nick's not being issued a woman. This excerpt demonstrates how the rigid, class-based system affects both women and men.

ST (*HMT*):

He lives here, in the household, over the garage. Low status; he hasn't been issued a woman, not even one. He doesn't rate [...] (17)

TT:

همین جا زندگی می کند، در میان اعضای خانواده، آن سوی پارکینگ. از خدمتگذاران درجه دو است. زن رسمی نداشته، حتی یکی. آدم مهمی به حساب نمی آید. ۳۰

[He lives here, in the midst of the members of the family, on the other side of the parking, he is one of the second grade servants, he has had no official wife, not even one. He doesn't seem to be an important person [...] (30)

Let us make a few observations with regard to this text. Ownership and incorporation are the fundamental essence of the term “issued” in the ST. The verb “issued” implies that women's bodies are possessed, codified and granted to men by the theocratic patriarchy of Gilead. Specifically, the ST phrase “he hasn't been issued a woman, not even one” reveals the status of women as a commodity to be passed on to men of relative power.

When comparing the coupled pairs ST and TT, one can see the distance in meaning between the two versions. Although, the TT could have an alternative feminist rendering: برای او which conveys the meaning of the English verb “issue” much more convincingly than the verb “to have”, I argue that a different text is deliberately produced in the translation. The TT phrase, “he [Nick] doesn't have an official wife, not even one” (and not ‘a woman’ as in the ST) implies a socio-cultural context in which a marital

arrangement allows a man to have several official or unofficial wives; such is the case afforded by the IRI's family laws. To all appearances, the TT produces a reading with the effect of shielding the Gilead from blame; as if by granting women official or non-official status of wife, their treatment is improved. By doing so, however, the TT exposes a different kind of objectification of women, which takes place in Iran. Categorizing them as official vs non-official or temporary wives still has a whiff of commodification about it. In essence, the linguistic make-up of the TT seems to conform to the gendered norms in the target texts; norms sanctioned in the laws allowing polygyny in which men can marry up to four wives and simultaneously have an indefinite number of temporary *صیغه* "sigheh" wives. The reverse, in which women take multiple partners, is a crime punished by stoning to death. The remarkable similarity between marriage laws in the fictional theocratic society of Gilead and the modern theocracy of Iran is uncanny. Taking multiple wives is a Muslim man's right, based on the IRI's Sharia laws, as it is a Christian man's right to be issued a woman, according to Gileadean laws.

The next example is about Moira, Offred's best friend and a lesbian feminist activist. After her many failed attempts to escape from Gilead, Moira has been forced to work as a prostitute in a whorehouse called Jezebel, run by the "Aunts". In this excerpt, she is talking to Offred in the washroom the night the Commander smuggles Offred, as his mistress, into "The Club". Moira informs Offred that women in Jezebel are left alone, during the day, but that they are completely isolated. The confining condition notwithstanding, Moira assures Offred she is enjoying herself in that place, also known as "the Club". Jezebel has an abundance of women, so it is like paradise for Moira as a lesbian. The translation however turns it into a paradise for men.

ST (*HMT*):

“Look at it this way: it’s not so bad, there’s lots of women around. Butch paradise, you might call it [...] Commanders don’t give a piss what we do in our off time. Anyway, women on women sort of turns them on.” (234)

TT:

به هرحال می تونی قضیه رو از این طرفم نگاه کنی، زیاد بد نیست. زنای زیادی این کاره ان. می تونی اسمش رو بذاری بهشت مردان. ۳۷۸

[Anyway, you can look at the issue from this side also, things are not that bad. There are many women who do the same. You can call it men’s paradise. (378)

Both source text expressions “Butch paradise” and “women on women sort of turns them on” are deleted, and “butch paradise” is replaced with a paradise for men. An impression is created by juxtaposing “There are many women who do the same” and “You can call it men’s paradise”, according to which whatever women do in Jezebel is in the service of men. Subsequently, the TT shifts the perspective of the reading audience; while females are the focus of the ST, the TT is clearly androcentric, as it is directed towards a male audience with male fantasy in mind—using women as sexual objects for men. Deleting the phrases “butch paradise” and “women on women” obliterates the existence and experiences of lesbianism. Furthermore, Moira’s point of view that Gileadean men enjoy watching lesbian sexual activities, is also omitted. By giving the text a fixed meaning according to men’s desires, the translation turns the sexual activities by-women-for-women into a paradise for men, a place to be enjoyed solely by men; this sense is absent from the ST. By placing the TT in a male point of reference, the target texts falsify Moira’s perception and experiences. As a result, the expression of empathy with women is turned into a focus on men.

One cannot help but see how the TT aligns with the laws of the target system. According to this system's legislation, women's sexuality must serve men's needs⁸⁸. This is a typical patriarchal outlook which is shared by the Gileadean system. However, the IRI seems to be less tolerant towards women enjoying each other sexually. Consequently, gendered-biased norms seem to cause the subversion of the ST so that the acceptance of the texts in the target society is not jeopardized. This recalls Shirley Ardener's assertion about men's monopoly of women's language:

Unless their [women's] views are presented in a form acceptable to men ...they will not be given a proper hearing." (Shirley Ardener, 1982: viii-ix, Qtd. In Cameron, 1992: 144).

Distorted interpretation such as that noted here, "[...] encodes a male point of view which is at odds with female experience" (Cameron, 1985: 111) in this case in regard to women like Moira. To consider this point of view from a different feminist angle, I invoke Butler's notion of "heterosexism":

a hegemonic discursive/epistemic model of gender intelligibility that assumes that for bodies to cohere and make sense, there must be a stable sex expressed through a stable gender (masculine expresses male, feminine expresses female) that is oppositional and hierarchically defined through the compulsory practice of heterosexuality (Butler, 1990: 151fn 6).

Specifically, the American poet and feminist, Adrienne Rich observes, that through the lens of "the bias of compulsory heterosexuality [...] lesbian experience is perceived on a scale ranging from deviant to abhorrent, or simply rendered invisible [...]" (Adrienne, 1980: 632). This translation is a case in point. The ST produces a statement that is derived from and describes Moira's experience as a non-heterosexual woman. In translation, her experiential observation is

⁸⁸ This is apparent in the legislations regarding women's duty of being sexually obedient to men, or else undergo punitive consequences; this point is elaborated in detail in Part One.

rejected, hence not transferred to the TT. Moira's women-centred comment is replaced by a heterosexist text, rendering Moira's experience invisible.

The next excerpt demonstrates how patriarchy affects not only women but also men of the lower classes. In Gilead society women are not the only sex who have been reduced to their reproductive organs; men such as Nick are also exploited to function as mere semen-providers. Offred realizes that he "possibly [...] feels used" and that he "possibly wants something from [Offred], some emotion, some acknowledgment that he too is human, is more than just a seedpod" (Atwood : 245).

The following is a conversation between Nick and Offred in his room. After Serena, the Commander's Wife, forces Offred to copulate with Nick in an effort to have her impregnated, Offred keeps seeing Nick behind Serena's back. In one of her illegal visits, Offred is hasty in performing the sexual act. Nick expresses his frustration with his stud service and the baby-farming regime. He says, "I could squirt it into a bottle and you could pour it in." (By this he means, he could squirt his semen into a bottle whose content then Offred could then pour into her vagina.)

ST (*HMT*):

I could squirt it into a bottle and you could pour it in, [...] (245)

TT:

می تونی مال خودت رو بریزی تو یه بطری، منم مال خودم رو بریزم روش
[You could pour yours in a bottle, I pour mine on top of it.] (393)

The translation manages to reverse the perspective from Offred to Nick, even though in Persian it ends up making little sense. I focus on the segments where agency is involved. In the ST, the "it" of "you pour it in" refers to Nick's semen. In the TT, "I pour it on top of yours", the "yours" refers to Offred, or something belonging to her: possibly her egg as opposed to his semen. In the

ST, Offred is the active character, whereas in the TT it is Nick. The ST has Offred perform the final act of insemination. The TT, however, replaces the final act of “you pour it in” with “I pour it on top of yours”.

In any case, the TT has a certain textual formulation and distribution which foregrounds male agency. In the course of such subversion, Offred’s sexual agency is deleted. That is, the male becomes the authority who administers the sexual act of insemination. There is no rational explanation for this choice, other than to say “It would appear that their choice [is] dictated by an androcentric worldview.” (Ann Bodine, 1998: 128), in which male agency is central to sexual activity.

The following two examples touch on the translation of coined words: Unwomen and Econowives. Writers of fiction often use neologism as a form of linguistic inventiveness to mark dystopian language and “to strengthen the illocutionary power of their texts” (Lefevere, 1992: 41). Semantically coined words are not empty, but rather often “loaded” as Manini (1996: 164) put it, with significance for the story. In *The Handmaid’s Tale*, neologism such as “Unwomen”⁸⁹ or “Econowives” relate to classes of women in the strictly hierarchical and sexist Gileadean society, in which the names provide information on the stereotypical function of women: they are either useless to Gilead’s theocratic-patriarchy, hence categorized as “Unwomen”; or they are subservient wives of poor, low-ranking men, thus lumped as “Econowives”. I will first exemplify the translation of Unwomen followed by that of the Econowives.

In Gilead, the lower-class, infertile Marthas, serve higher ranking households. In this excerpt Cora, one of the Marthas at the Commander’s house, talks about the women who end up

⁸⁹ The term “Unwomen” invokes the word “ungood” to mean bad, coined by George Orwell in 1984, a dystopian story illustrating how language could be used as a mind-control tool.

in the Colonies cleaning up the radioactive waste and who eventually die from hunger, disease or both:

ST (*HMT*):

With the Unwomen, and starve to death and Lord knows what all? Said Cora. (10)

TT:

کورا گفت، با اون همه زن اجاق کور و قحطی و هزار درد و بلا. ۱۷

[Cora said: With all those barren women and famine and thousands of other problems.] (17)

The word barren in the TT is derogatory and points a finger of blame at women: literally it says “a woman of blind stove”. Traditionally, the noun اجاق کور “infertile” refers to women who are unable to give birth to sons. In modern Persian, the word has become more general, referring to women who are unable to bear children, as if the Persian language does not recognize sterility in men.

The Persian translation carries only a fraction of the meaning of the source text, in addition to being more pejorative and stereotypical than their English counterparts. The narrow scope of the translation is due to the partial transfer of the semantic features of the coined words. For instance, “Unwomen” is translated into Persian with a fixed meaning of “women of blind stove”, implying infertile women. Yet, the story testifies to the heterogeneity embedded in the term. Here are two examples: In one scene, Offred talks about the old porn film they are shown during their indoctrination in the Red Centre. Aunt Lydia called it “Unwoman documentary” (Page 112). The porn actresses may or may not be infertile but they are called “Unwoman” because they are porn actresses, whose existence is outlawed in Gilead, as it is in Iran.

The second example, comes from a scene where Offred is pondering the possible reasons for the Commander wanting to see her at night, alone. She thinks, “if I’m caught, to Serena’s

[Commander's wife] tender mercies I'll be delivered [...] After that, reclassification. I could become an Unwoman" (ST: 128). In this example, Unwomanness does not refer to Offred's infertility; she is rather quite fertile, hence her assignment to the category of Handmaid. However, if she violates the rules governing that category, which require her not to have any romantic relationship outside her monthly copulation with the Commander, she will be reclassified as "Unwoman"; in this case due to undermining the establishment.

That said, the neologism "Unwomen" does not exclude barren women, with the exception of the Wives who are barren but their status of being Wives exclude them from the category Unwomen. Barrenness is not the main definition of the category, however. Other women who are placed in this class include lesbians, resistant fighters, nuns, porn actresses from the pre-Gilead time, and any other woman who, in whatever way, breaks the Gileadean rules. In short, the category "Unwomen" includes all women who are useless to Gilead and/or dangerously undermine the legitimacy of the establishment, hence not fitting any other Gileadean categories such as the Wives, the Handmaids, the Marthas, the Aunts, and the "Econowives." The "Unwomen" either are hanged or sent to the colonies to clean nuclear waste and gradually perish from disease or hunger.

The translation could have followed the English source text and introduced a more neutral neologism into the target language, for example, نازن (na-zan, literally Un-Woman). Or it could have translated into Persian as زنان نامطلوب، عناصر نامطلوب literally "undesirable women" involving all the women who fit into this category according to the Gilead's policy.

One reason for narrowing down the range of meaning of "Unwomen" could be that the IRI wishes to deny the existence of the other undesirable women in this category. This rendition of "Unwomen" into "infertile women" is a case where gendered norms trigger the kind of shifts

which result in selecting certain terms rather than others, with injurious effect on women. In this regard, Cameron asserts that,

Language is not a limpid pool through which the truth may be glimpsed, but a way of representing, a vehicle for ‘discourse’ and ‘ideology’ (Cameron, 1985: 87).

In this example, the contrast between the ST “Unwomen” and the TT “barren women” indicates how language is used as a vehicle of gendered ideology; a case in point that illustrates Cameron’s claim.

The other coined word is Econowives which invokes the notion of consumerism in the 1950s when ads talked about Econo Lodge or cheap accommodation, etc. The name “Econowives” refers to wives in the Gilead who are poor, as they are married to poor and/or low ranking men and are expected to take on a variety of roles. This is apparent from Offred’s observation.

ST (*HMT*):

Some in the striped dresses, red and blue and green and cheap and skimpy, that mark the women of the poorer men. Econowives, they’re called. These women are not divided into functions. They have to do everything,” (*The Handmaid’s Tale*: 23).

TT:

بعضی قرمز پوش، بعضی با لباس هایی به رنگ سبز چرک ویژه مارتاها و بعضی با لباس های راه راه، قرمز و آبی و ارزان و چسبان که شاخص همسران مرد های فقیرتر است. اسمشان تدبیرگران منزل است. ۴۰

[some in the striped clothes, red and blue and green and cheap and snug/close-fitting that mark the wives of poorer men. Their name is “managers of the home, they are not divided into functions, they are compelled to do everything] (40)

That is, Econowives have to perform all of the roles which are otherwise divided up among Wives, Marthas, and Handmaids. Like the Wife of a high-ranking man, an Econowife must perform a wife’s sexual duties to her husband; like a Handmaid, she must produce babies for her husband; and like a Martha, she must do all the domestic tasks required by her household, such

as cooking, cleaning, and child-rearing. Taking care of a house-load of multiple children while in poor living conditions takes a toll on Econowives. In one of her daily shopping chores, Offred sees a “small procession [...] of mourners [...] Econowives [...] Their striped dresses are worn-like, as are their faces” (42). In short, Econowives endure a dreary life of servitude and poverty. The name “Econowives”, therefore, is neither associated with management nor a home. However, the term “Econowives” is naturalized in the Persian translation as تدبیرگران منزل, meaning the “managers of the home.” This seems to fulfill an ideological purpose. It seems that the ST “Econowives” of little economic means and low social value are swapped with the TT of domestic managers. In other words, while the ST highlights the poverty/degradation of women belonging to the lower classes, the TT emphasizes the stereotypically positive function of these very women as desired by the IRI. When the function of Econowives is upgraded to managers of the home, the category is stripped of its suffering poor working class identity, resulting in a classless group of women whose experience of economic, physical, and sexual exploitation is erased in the target text.

I can only surmise that the presence of certain undesirable women in the categories “Unwomen” and “Econowives” who happen to be outlawed in the IRI as they are in Gilead, presents a challenge to the translator and the ultimate acceptability of the translations. The problem may therefore be resolved on the ideological plane through the production of a translation in line with the sanctioned norms in the target culture. Indeed, translation as a form of representation has the power to “reify cultural hegemony” (Tymoczko, 1999: 24). In the interest of a male-centred reality, the translation narrows down the universe of female fictional characters, especially the ones deemed undesirable in the target situation.

Next is an excerpt from Carol Shields's *Unless* in which Reta, the protagonist, talks about her mother who loved her early married life [...], "before she became discouraged" (147). Even though it is not clear why she got "discouraged", the suggestion is that her marriage may have been the problem (association of the texts points to her marriage):

ST (U):

She loved her early married life. (147)

TT:

دوران زناشویی را که زود آغاز شده بود [...] دوست می داشت. ۱۲۴

[The marriage life that had begun early [...] she liked.] (124)

Several small shifts between the ST and TT create unexpected, but perhaps deliberate, cumulative effects. The verb "love" is rendered "like". In the TT the adverb "early" is displaced, shifting the meaning of the ST from "she loved her early married life" to "she liked her married life that began early". As a result of such a shift a sweeping generalization is produced, leading to the reduction of the number of levels on which the reader can approach the text. The series of linguistic changes creates a different set of patterns from that of the ST:

First, unlike the ST, the verb "like" rather than the ST "love", covers the whole period of the married life of Reta's mother. Second, the possible conflict caused by "discouragement" in the later phase of her marriage is hidden. That is, while the ST provides the reader with a clue that although the early phase of her mother's married life was lovely, the latter phases might or might not have been to her satisfaction. This reading is not possible in the TT. Third and most importantly, the rendering of the statement, "she liked her married life that began early" creates a readily available reading of marriage at a very young age and that she "liked" it. This reading clearly plays into the IRI's highly discriminatory laws of minimum age of marriage which until

2002, was 8 years 9 months for girls. The current minimum age of marriage for girls is 13, or less if accepted by the girl's male guardian.

The differences between the ST and TT are triggered by the gendered norms of the host system. That is, the small linguistic shifts occurring between this ST-TT coupled pair create a textual configuration with extra-textual consequences: the TT veils an important part of a woman's life experiences (i.e., Reta's mother) and sets up a false understanding of her age of marriage; all at the cost of disseminating an image of a stereotypical marriage relationship and bringing the TT into line with the IRI's marriage policy.

Similar to the above example, the following is also taken from Shields's *Unless*, and it is also about marriage, more specifically, a common-law relationship between Reta and her partner. It quotes Nora, Reta's daughter. When she was nine years old, she asked her unmarried mother why her parents never married.

ST (U):

"Why exactly is it that you and Daddy aren't married?"

TT:

چرا تو و بابا درست و حسابی ازدواج نکردین؟ ۶۰

[Why didn't you and father get married properly?] (60)

When the two ST and TT segments are compared and contrasted, the shifts between the two result in a linguistic micro-structure in the TT with a reading significantly different from that of the ST. The optional shifts are created by the rendering of the ST "aren't married" into the TT "properly married". The structural position of the adverbs "exactly" and "properly" also differ in the ST and TT. Whereas the scope of "exactly" in the ST points to the reasons for the parents' unmarried situation, the adverb "properly" in the TT, used in the sentence final position, has a

much narrower scope. The TT focuses on the way the marriage was performed; it takes the parents' marriage for granted.

In other words, the TT conveys the assumption that a formal wedding has already somehow been performed; it only questions the "properness" of the celebratory ceremony. While the ST foregrounds the notion of not being married per se, the TT foregrounds the ceremonial celebration in relation to a wedding. The phrase "why exactly you and father aren't married" is obscured in order to conceal the understanding that the parents are not officially married; it advocates a social norm matching that of the IRI's doctrine, where unmarried (common law relationship, unwedded) life is outlawed.

From a feminist perspective, this provides an example of a certain assumption about parents who are supposed to be officially married and implies a rejection of any other common law relationships. I reason that the micro-level structure is possibly caused by the macro-level gendered norms of the heterosexual marriage institution of the target system, as a result of which Reta's life experience in a common-law relationship is lost.

14.2.4. Flogging, veiling, rape

In this section, I will discuss six selected excerpts. The first two, taken from Shields's *Unless*, cover notions of flogging women, veils, and women who end up taking desperate action. These are followed by four excerpts from Atwood's *The Handmaid's Tale*: two examples cover the translation of veiling, while the final two excerpts are about sexual assault and rape. The translation of veiling in *Unless* is also discussed.

The first example is about Shields's four female characters, old-time friends, Reta, Anette, Sally and Lynn. In one of their Tuesday gatherings, the four friends engage in a conversation about the state of women's lives in general and the fate of two young Muslim

women in particular. One of these women was flogged for adultery in Nigeria (excerpt 1), perhaps as a precursor, or as a lesser alternative, to the death penalty by stoning⁹⁰. The other woman set herself ablaze in Toronto (excerpt 2). Shields devises a conversation between the fictional female characters about the condition of women in Canada and in Nigeria. By doing so, Shields makes an attempt to address the universality of discrimination against women. This conversation is designed to make the reader aware of the unique situation in which women find themselves. That is, not only women such as her daughter, or the woman who self-immolated in Toronto are silenced and pushed to a marginalized position in society, but also women in Nigeria who are indeed doubly punished as they are flogged for adultery after being raped:

ST (U):

“And about that other young woman in Nigeria who got pregnant and was publicly flogged? What did we do for her? “I was going to write a letter to the Star.” “A lot of people did write, they got quite excited about it—for Canadians, I mean—but she was flogged anyway.” “God, this is a brutal world.” (118)

TT: Omitted (101)

The comparison of the source and target texts of the above coupled pair reveals a big hole since the entire text is omitted in the TT. Shields’s *Unless*, in general, is a commentary on women’s silencing in contemporary cultures. Purging the whole discourse about the flogging of the Nigerian woman undermines the purpose of the entire novel and its gravity. At stake is the

⁹⁰ The penal laws for adultery in the IRI are extensive, as elaborated in Articles 63-107, which cover every possible case scenario. Article 84 clearly states that adultery committed by married adults is punishable by flogging prior to stoning: <<http://www.iranhrdc.org/english/human-rights-documents/iranian-codes/3200-islamic-penal-code-of-the-islamic-republic-of-iran-book-one-and-book-two.html#16>>.

Also see, the Iranian lawyer and women’s rights activist Mehrangiz Kar (May 9, 2009), “Discrimination Against Women Under Iranian Law”: <<https://watchinternational.wordpress.com/2009/05/09/discrimination-against-women-under-iranian-law/>> >. (site consulted 15 Jul. 2015).

effort to highlight the discriminatory treatment of women in society on the ground of their sexuality. The omission of such a highly concentrated women-centred text proves Shields's point regarding the silencing of women not only on the textual level—as exemplified above by its omission—but also on the extra-textual level of the socio-cultural system, as exemplified by the flogging of the Nigerian woman.

Iser comments on the connection between the text and context, stating that a text “aims at something beyond what it actually says”, since sentences within a literary text “are always an indication of something that is to come, the structure of which is foreshadowed by their specific content.” (Iser, 1974: 277). Applying Iser's idea to the texts under study, one can see how reality and fiction are counterpointed in this novel. Nora's disappointment with the disempowerment of women is closely linked with the real life of women's experiences of self-immolating (next example) or being flogged. The ST statement has a dimension beyond the text itself; by addressing the denigrated position of women, it refers to something larger, the link to other texts in the novel and to social and political contexts beyond the texts. Yet, the translational norms in the IRI delete such texts which indeed form the core of the novel. A text such as the above presents a serious challenge to the patriarchal agenda of a target system, in which punishment for adultery is legislated as flogging and death by stoning.

The deletion of the above-mentioned excerpt is a clear example of textual problems being resolved on the ideological plane.

In the next example, the four friends are talking about a young Muslim woman who set herself ablaze in Toronto. The ST does not specify the reason for the young woman's self-immolation, but the text is expressive of her pouring the gasoline over her “veil”:

ST (U):

[...] when a young Muslim woman [...], stepped forward on the pavement, poured gasoline over her veil and gown, and set herself alight. (314)

TT:

یک زن جوان مسلمان در مقابل مغازه ی آنست ادز خودش را آتش زد، نورا آنجا ایستاده بود، زن قدم به پیاده رو گذاشت، روی لباس خود بنزین ریخت و خودش را آتش زد. ۲۴۸

[a young Muslim woman in front of Honest Ed's shop set fire to herself. Nora was standing there, the woman stepped on the pavement, poured gasoline on her dress and set fire to herself. (314)

The TT deletes the term “veil”, creating a shift that becomes even stronger by the translation of “gown” into the TT “dress”. This creates a TT in which the female character “pours gasoline on her dress”, while both the veil and the gown are hidden from the TT reader. The swapping of the ST “veil” and “gown” with the TT “dress” can only be explained in political terms where the target system is concerned. In *Unless* the ST term “veil” is used only in the context of self-immolation, perhaps implying the woman's frustration with her lack of choice regarding the obligatory tradition of veiling, and probably reaching well beyond this immediate reference to wider social and cultural concerns. In Iran, the veil is obligatory and legislated by laws with punitive measures if violated. By omitting the veil, the Persian translation avoids the association of self-immolation with veiling, on the one hand, and the act of burning the veil, on the other. This way, woman's self-immolation is disassociated from veiling, the sanctity of the target culture's veil-related laws remains intact, and as a result the chances of acceptability and publication of the translation increase.

Below are two more examples from Atwood's *The Handmaid's Tale* where the word “veil” is consistently censored. The following excerpt is taken from a scene in which Offred compares Rita's (one of the household's Marthas) mandated dress with that of her own:

She's in her usual Martha's dress, which is dull green, like a surgeon's gown of the time before. The dress is much like mine in shape, long and concealing, [...] (9).

Then Offred adds that Martha's dress is:

ST (*HMT*):

without the white wings and the veil. (9).

TT:

لفاف صورت و روبنده هم ندارد. ۱۷

[and she doesn't have facial wing and niqab.] (17).

The English term “veil” in the TT is rendered as “facial mask” or “niqab”. Selecting niqab to render veil, is shifting attention from veil to niqab which is not of the IRI's concern (niqab covers much more—face and all— than the required veil by the laws of IRI). This translation associates niqab, rather than the veil, with something oppressive or deserving mockery.

The term veil is important for Atwood as she herself personally experienced it before she began writing *The Handmaid's Tale*. Atwood had spent two weeks in 1978 in Afghanistan. She was told as a woman she ought to cover herself properly in public. After she bought and put on a purple “chador”⁹¹ she describes her feeling at the time:

But once I had put it [chador] on, I had an odd sense of having been turned into negative space, a blank in the visual field, a sort of antimatter, both there and not there. Such a space has power of a sort, but it is a passive power, the power of taboo. (Atwood, 2001)

It is this feeling of passive power that an obligatory veil could impose on its wearers; purging the term “veil” has the effect of concealing the negativity associated with it. The intention of presenting the veil-related examples in this section is to demonstrate that the translation strategies, namely deletion, addition, and substitution are possibly employed to circumvent antagonistic views of the veil amongst readers (i.e. correlating the veil with self-immolation).

⁹¹Veil in Iran means either a head-scarf or a loose head to toe cloak, known as chador.

In the following example, Offred is meeting Serena, the Commander's wife, for the first time, after she is assigned as the Handmaid to that household. Offred describes how she could see some of Serena's blond hair:

ST (*HMT*):

A little of her hair was showing, from under her veil. (15)

TT:

چند تار مویش از زیر روبند بیرون زده. ۲۵

[A little of her hair was showing, from under her burqa/mask.] (25)

The Persian translation illustrates another instance of distancing the interpretation of the veil from the notion that it permits women to show their hair, because showing hair from under the veil is officially not permitted in the IRI. In reality, however, many Iranian women widely disregard this law, and let some hair show from under their veils; this phenomenon is called "bad-hejabi", "badly veiled", by the Iranian conservative sector. Women seem to use bad-hejabi as a form of resistance (See 5.1.1).

The next excerpt from Atwood is a narrative account of Offred's monthly visit to the male gynaecologist who is to determine her fertility or illness. It is described by Offred in terms of how she feels about the visit, and the doctor's so-called medical examination. She describes her personal experience of the way the doctor "poked" and "prodded" her body:

ST (*HMT*) (56-57)

A cold finger, rubber-clad and jellied, slides into me (1), I am poked and prodded (2). The finger retreats, enters otherwise, withdraws (3). [...] My breasts are fingered in their turn, a search for ripeness, rot. (4) [...] His hand is between my legs. (5) [...] His hand is moving on me, nervously with impatience. (6)

TT: (93)

انگشتی سرد، لاستیک پوش و ژله مانند معاینه ام می کند (۱)

سینه هایم را معاینه می کند، می خواهد ببیند شیر دارند یا نه، گندیده (۴)

دستش عصبی و بی صبر است (۶)

[A cold finger, rubber-clad and jelly-like examines me.] (1)

[He examines my chest/breast to see if they have milk or if it's rotten] (4)

[His hand is nervous and impatient.] (6)

There are six statements in the ST, all of which are emotionally charged and depict a scene which has little similarity with an objective medical examination which Offred seems to describe more as a sexual assault committed by the doctor. Omission in the TT physically reduces the six statements to three; the only ones allowed to be transferred to the TT are those that lack descriptive elements. Consequently, and as I shall lay out below, the TT falsifies Offred's experience by attributing to her an entirely different and naturalized experience empty of emotions. The abundance of selective omissions, partial translations, and sanitization in the translation of this segment inevitably lead to optional shifts thrusting the text into the realm of phallocentrism.

Sentences (1) through (5) expose the potential sexual assault the doctor is imposing on Offred, out of which (2), (3), and (5) are erased from the TT. The cumulative effect of such erasure creates a neutral sterilized medical environment in which the doctor is just doing his job. The target text becomes devoid of the violence that is embedded in the ST. This is achieved through several optional shifts to be elaborated next.

The first phrase "slides into me" (1) is neutralized and translated as "examines" rather than the alternative Persian "به درونم می لغزد" "slides into me". Offred graphically describes the act of the doctor to imply that the medical examination is a deliberate effort to objectify and assault her body. This text is perhaps considered morally objectionable by the IRI's gendered norms, hence not deserving to reach the reader. The second sentence, "I am poked and probed", and the third, "The finger retreats, enters otherwise, withdraws", both of which are suggestive of violent, and certainly unpleasant, acts, are entirely omitted. The fourth sentence is partially misinterpreted and neutralized. The replacing of "examine" for "fingered" is not triggered by obligatory shifts, as there is a perfectly matching term in Persian "دست مالی کردن", literally

“fumbled or poked”. The fifth sentence “His hand is between my legs” is suggestive of sexual assault which does not reach the TT either. The sixth sentence “His hand is moving on me, nervously with impatience” is partially translated, leaving out the part about his hand “moving on me,” that is, the sexual assault committed by the doctor’s wandering hand. The sentence in its entirety clearly points to Offred’s vulnerability and the abusive power dynamic. By omitting the assaulting act of the doctor, and neglecting Offred’s traumatic experiences, the act is sanitized and sanctioned. Deleting texts which encapsulate women’s intimate experience also deletes these from the public sphere, where abuse needs to be aired. This may be one reason for its omission. The cumulative result is a dramatic reduction in the amount of sexual violence that is directed at Offred.

This practice exposes an androcentric control of language use, which according to Cameron, denies women’s experiences to be defined; it is not allowed to describe such events or get others to acknowledge them (Cameron, 1985: 5). Omission of an experience silences the person who has undergone that experience, and “silence is a symbol of oppression, [as the translation strategy demonstrates], while liberation is speaking out, making contact”, as Offred attempts to do (ibid).

There is a parallel between the target system and the Gileadean society in the way women are perceived as second-class citizens. The American feminist, Dale Spender rightly affirms that “in a society where women are devalued it is not surprising that their language should be devalued” (Spender, 1990: 10). These experiences are made and felt by Offred but they are forcibly withheld and confiscated from her in the target texts. In this example, the translation strategies result in a linguistic make-over which shields the man from any accusations, while forcing the woman into silence.

In the following two sentences, Offred narrates a ritualized scene of Gileadean copulation. She is treated as a mere vessel, hence objectified by the monthly ritual of an impersonal yet sexual act of insemination/impregnation:

ST (*HMT*):

My red skirt is hitched up to my waist, though no higher. Below it the Commander is fucking. What he is fucking is the lower part of my body. (88)

TT:

فرمانده مشغول است. ۱۴۴.

[The Commander is busy.] (144)

The translation shows absolute intolerance toward the woman's description of what happens to her body during the ritual. The source text is not about eroticism, but rather a sexual assault. Yet, the entire three sentences are obliterated.

According to the feminist theorist, Catharine McKinnon, "Sexual objectification is the primary process of subjection of women...Man fucks woman [...]" (Toward A Feminist Theory of the State, 1989: 541). This is a Gileadean attitude towards women. The Commander's sense and act of entitlement toward Offred's body is brutally clear in the ST while in the TT, it is absolutely minimized, neutralized and made ambiguous. The entire sentence of Offred's description of her experience is replaced by a neutral ambiguous short sentence, "The Commander is busy", which could be interpreted as being busy in his office or elsewhere.

14.2.5. Women's movements

In this section, I focus on the way descriptions of women's movement are rendered in Persian. Atwood's novels, in general, and *The Handmaid's Tale*, in particular, are intimately influenced by earlier feminist theories and political issues concerning women's positions. The novel focuses on a single alienated protagonist who is barred from reading and writing, and is reminiscent of

women's illiteracy and otherwise low status in the past. Offred is caught up in a totalitarian oppressive regime and orally relates her story. Offred's mother, a radical second wave feminist, functions as a reminder of the history of the women's movement highlighting the enormous sacrifices women had to make in order for her daughter's generation to be in a position of relative liberty. The example below is from an encounter between Offred and her mother:

ST (*HMT*):

don't you know how many women's lives, how many women's bodies, the tanks had to roll over just to get that far? (115)

TT:

می دونی زندگی چه زنایی ، تن چه زنایی تباه شده، چی به روزگار شون اومده؟ ۱۸۳

[Do you know which women's lives and which women's bodies have perished, what happened to their lives?] (183)

According to the ST, women activists were fighting to create equality and equity for all women. In the process, they suffered, and many lost their lives. In the end, a great deal was achieved which benefited the next generations of women. In the TT, there is no mention of women's sacrifices under the tanks nor of the fact that they did get "that far", implying their struggle brought about some form of rewards.

When contrasting this ST and TT pair, the linguistic differences are as follows: the ST phrase "the tanks had to roll over just to get that far?" is replaced by the TT "women's body have perished." The phrase "just to get that far" is completely omitted from the TT. Thus, the TT lacks the reference to the violent history that the women's movement, in reality, had to endure, as well as the rewards they earned, implied by the phrase "just to get that far." The difference between the ST and TT is not caused by obligatory shifts as Persian is adequately capable of producing a TT which respects the history of the women's movement. Here is an alternative translation with feminism at heart:

“Do you know how [میدونی بدن چند زن زیر تانک های ارتشی رفت فقط برای اینکه به موقعیت فعلی برسیم] many women’s bodies had to go under the tanks just so that we arrive at the present situation?” This translation includes the violence directed at women who have been activists but also the rewards they themselves or the following generations reaped. In order to achieve change, women activists everywhere, whether in North America or in Iran, did lose their lives violently. To trivialize the testimony emphasized by Offred’s mother about women’s sacrifices amounts to falsifying that reality.

The translation decisions that delete particular texts pertinent to women’s history are perhaps influenced or even triggered by norms initiated and maintained by the IRI’s ideological agenda of veiling women’s history. In this regard, Miller and Swift rightly declare that, “language usage [...] obscures the actions, the contributions and sometimes even the very presence of women” (cited in Cameron, 1985: 74). There is plenty of precedence in the cultural production of movies where the IRI did just that: obscured the very presence of women.

To conclude, in this chapter, I have presented and analyzed examples of feminist texts, in Persian translations, from the two English Canadian novels: Atwood’s *The Handmaid’s Tale* and Shields’s *Unless*. Using feminist linguistic analysis within descriptive translation studies, the comparative text analysis of the ST and TT has amply demonstrated how the linguistic configurations, selected for the Persian target texts, reflect the androcentrically motivated legal and socio-cultural practices and attitudes toward women, in the IRI. Aside from the few cases presenting inconsistent patterns of rendering, for which some possible explanation was provided, an omnipresent and consistent pattern of translation can be described. The comparative analysis has shown that whenever women-centred texts challenge the thinking of an authoritarian patriarchal society such as that in place in Iran, they are either wholly deleted, attenuated, or

narrowed to the detriment of the focus on women's issues. In short the ST is rewritten, silencing the critical voice of female characters.

As I explored a variety of strategies designed to delete or manipulate the source texts, a stark pattern emerged in the Persian target texts: the protesting presence of women is diluted and a cumulative effect is produced in which women's thoughts, experiences, and emotions are silenced or altered through language. This confirms Deborah Cameron's statement that, "Language is able to persuade its speakers that women do not exist" (Cameron, 1985: 84). In both novels, the cognitive and social inferiority of women are essentialized, and women's control over their sexualities, bodies and thoughts are trivialized. On the other hand, the analysis found that while downplaying women's agency and social activism, their nostalgia for baking, early marriage and a heterosexual relationship are intensified. In line with the prevalent practice of concealing the depiction of women's resistance to the patriarchal order, the notion of veiling is subsumed into the domain of the "burqa", which does not concern the IRI. So long as readers remain focused on the 'burqa', less attention is put on the veil and its potentially negative connotations. Concurrently, the linguistic manifestation of women's assertiveness against male domination is obliterated from the target texts while their sexual exploitation and the infringement on their rights is enhanced.

Language is used as a vehicle of gendered ideology to make invisible the accomplishments of women as well as their literary endeavours, and women are reduced to one desirable standard version. All the rest are deemed and marked as undesirable in the target dominant culture. Furthermore, the translations not only marginalize women's experiences and thoughts, but also deny Persian readers access to the protesting multi-vocality of female

characters. Simultaneously, such translations expose readers to women's stereotypical functions and roles as preferred by the dominant theocratic culture of the IRI.

The shifts resulting from deletions and the selection of particular Persian texts are non-obligatory since it is not the linguistic structure of TT which is the prescribing factor. Instead, a non-linguistic force is at work. Theo Hermans expresses this point concisely:

“[...] translators make choices and take up positions because they have certain goals to reach, personal or collective interests to pursue, material and symbolic stakes to defend. That is where the concrete interplay of the personal and the collective takes place. As the norms concept constantly reminds us, translators, like those who use or commission translations, are social agents.” (Hermans 1998: 9)

That is, influenced by gendered norms, the two translators of the novels under study, opted for specifically gendered texts. While understanding and protesting the stereotypical roles of women in society form the undercurrent of the novels – as Alison Light put it: “[...] novels not only speak from their cultural moment but take issue with it [...]” (1991: 2, qtd. In Deborah Philips, 2006: 191)—it is this “taking issue” with the relegated position of women in society that the IRI takes issue with, and attempts and mostly succeeds to purge from the target texts. From the aforementioned examples of the translational treatment of the two novels, it is evident that androcentric edicts, thinking, or attitudes underlie the consistently patriarchal strategies of translation. This explains why the slightest feminist texts are deleted in the service of synchronizing the TT with the realities of the target system. Consequently, the distinction between Gilead as a vicious governing system and any normal society is effectively blurred. In *Unless* the reality of the main character's unmarried situation, her literary accomplishment, and her sexual desires are all erased.

That said, I cannot verify, with certainty, to what extent the IRI's general institutionalized denigration of women influenced the translational decisions I describe above. However, I have presented factual evidence demonstrating that, despite a few inconsistencies, the overarching translation decisions made regarding the women-centred issues at the core of the two novels, dilute the strength and vigour with which these issues were presented in the original works. In general, the translations demonstrate that written content must be erased and/or rewritten in order to synchronize with and conform to what is allowed to exist in the Islamic Republic of Iran.

Conclusion

On June 6, 2016, while I was writing the last sections of my PhD thesis, Homa Hoodfar, an Iranian-Canadian professor of anthropology and gender studies at Concordia University in Montreal, was suddenly arrested and sent to the notorious Evin Prison during her visit to Iran. Hoodfar, who would have been one of the potential external examiners for my doctoral defence, is accused of “fomenting feminist revolution in Iran”, according to the Revolutionary Guard of the Islamic Republic of Iran (CBC). This is not an arbitrary and isolated incident⁹². After all, the IRI’s legal system relegates women to second-class citizens by assessing their value as half that of men in legal, financial and political matters, and any protest for reclaiming women’s rights is considered a claim against the interests of the theocratic-patriarchal regime. Yet, in the midst of all this, texts upholding feminist values such as Margaret Atwood’s *The Handmaid’s Tale* and Carol Shields’s *Unless* have been translated and published in the IRI. How can one explain such a discrepancy?

The main objective of this project, thus, has been to provide insight into such a seeming discrepancy between the legal codes pertinent to women’s rights and translation practices. To that end, a number of contextually-related issues needed to be investigated before I analyzed the text at the micro-level: How is the Persian translation of feminist texts possible, given Iran’s

⁹² As recently as 2013, a report to the United Nations Human Rights Council revealed widespread violation of human rights in Iran. This report was documented by Dr. Ahmad Shaheed “selected by the UNHRC in 2011 as a neutral party to investigate human rights violations in Iran and to write official reports based on these findings.” He found a widespread “campaign to crack down on independent journalists and media outlets” which, among other topics, write about and question the discriminatory treatment of women under the IRI laws. <<http://www.iranhrdc.org/english/human-rights-documents/united-nations-reports/un-reports/1000000255-all-you-need-to-know%3A-a-quick-breakdown-of-findings-from-dr.-ahmed-shaheed’s-latest-report-to-the-un-human-rights-council-%28february-2013%29.html>> (site consulted 2 July 2015).

legal, political and socio-cultural antagonism toward women's autonomy? Is there any tangible resistance among the populace against the patriarchal legislation and practices of the regime? If so, how does the resistance affect the selection and translation of such texts? Does the representation of women in other socio-cultural discourses conform to that of the legal system? Supposing it is so, would the female-centric source texts be subjected to similar compromising translation practices? Finally, and more importantly, which specific features of feminist texts are most vulnerable to censorial interventions, and what do textual modifications in translation reveal about the IRI's attitudes towards women's social status?

The search for answers to these questions form the body of this thesis, which primarily contributes to the field of translation studies through exploring how translation has been produced within the larger contexts of the deliberately constructed and constitutionally enshrined patriarchy in the IRI. This entails understanding the socio-political, the legal, and the socio-cultural foundation of the IRI in which women are constrained by unfavourable male-dominated gender relations.

Socio-political, legal and socio-cultural contexts

As for the source texts, I began by compiling Canadian literature, fiction and non-fiction, in Persian translation. I discovered that no translation activity could be seen for several years after the 1979-Revolution. Then, in the mid and late 1980s, the translation of primarily self-help and other non-fiction books appeared, followed by thrillers in the early 1990s, whereas feminist fiction began to appear only in early 2000. Interestingly, concomitant with the appearance of feminist work in translation, there seemed to be a strong shift to more female translators vis-à-vis males. At this point, a question arose that needed an immediate answer: why in a theocratic, authoritarian and patriarchal regime, such as the IRI, is it possible to translate feminist texts? I

surmise that the reasons could stem from six factors, all of which are economically, politically, or ideologically driven:

1. the fame of the authors and the resulting demand for publishing translations of their work;
2. the general socio-political dynamic of the time, for e.g. the reformist Khatami (after being vetted) won the presidency by a land-slide in 1997 and was re-elected in 2001;
3. women's rights activists as pressure groups which succeeded in having feminist texts translated, despite the vigilante censor;
4. closely related to the above, the give-and-take approach for strategic purposes: to ease the activists' pressure and secure or sustain the IRI's popular base;
5. the censorship system purges and substitutes feminist features with ones that prop up the hegemonic doctrine;
6. conversely, the censorship system may be ineffective, as a result allowing feminist writings to fall through the cracks of the system.

Any of the above reasons, or more likely, a combination thereof could have contributed to an environment suitable for the publication of the Canadian feminist texts into Persian translation.

The general study of the target society revealed that despite women's participation in socio-political movements since the 1906-1911 Constitutional Revolution, women's rights have been routinely neglected and/or actively opposed by the Shia Olama (theologians). In the 1960s and 1970s before the Revolution, the founder of the Islamic Republic of Iran in 1979, Ayatollah Khomeini, was systematically antagonistic to any legal reform designed to free Iranian women, in the slightest way, from the traditional patriarchal chains. Finally, the post-1979 IRI's legal system has cemented, in the Constitution and in the Laws, a socio-political environment that is hostile towards women.

As for the ideological and political nature of the IRI, I knew from living in Iran, before and during the 1979 Revolution, and from my experience of spending time in the IRI's prisons,

for political reasons, that the Islamic Republic of Iran is a Sharia-based patriarchy, and therefore a sworn enemy of women's liberation.

At the same time, I am also fully aware of the academic maxim that a personal experience, no matter how strong and real, is not considered sound or sufficient as a knowledge base on which one can initiate and develop a doctoral thesis. And yet, my personal experience has been extensively supported and documented by my research into the IRI's socio-political and legal system (Part Two) as elaborated by Iranian lawyers and scholars, such as Kar (1999, 2006), Nayyeri (2013), Afary (1996, 2009), Chehabi (2001), and Western scholars such as Axworthy (2013), Beeman (2005, 2004), Brumberg (2001), among others. Additionally, I studied the IRI's Constitution and Legislation, in search of Articles pertinent to the status of women as Iranian citizens. These two sources of analysis overwhelmingly corroborate the fact that the Iranian regime that took power after the 1979 Revolution is indeed theocratic, authoritarian, and patriarchal in its legal, political, and cultural foundation. It was revealed that women are treated in the IRI's legal system in such a blatantly demeaning manner that even for me, as someone born in Iran, it was utterly shocking and distressing.

It was found that Iranian women and their demands for basic human rights have always sparked opposition from the conservative sector, primarily the clerical class of Iranian society. In the immediate post-1979 Revolutionary era, the Family Protection Act, granted to women in 1963 during the reign of Mohammad Reza Shah, was immediately abrogated and replaced with laws which assess women's value as half that of men in financial and legal matters, and based on which women have become subservient to men in matters of divorce, child custody, and inheritance; additionally, women are barred from holding a judgeship or a presidency. Simply put, the IRI is theocratic because it upholds the primacy of Sharia over civil law; it is

authoritarian because a Shia jurist holds the absolute and highest authority over every branch of government, including the parliament, directly or indirectly. Finally, it is patriarchal because the disadvantageous treatment of women is firmly and unambiguously stated and enshrined in the IRI's legal system.

Since the laws cannot be upheld or enforced without official gate keepers, for the purpose of this thesis, it was necessary to examine the censorship apparatus of the IRI. It was found that the censorship system is granted boundless power, every written text undergoes multi-level censorship procedures, and violators of censorship regulations sustain draconian punitive measures (Part Three). For example, during the government of Ahmadinejad (2005-2013), censorship spiralled out of control and almost suffocated every non-conforming creative activity. The study of the vigilante censoring mechanism provided valuable insight in regard to which features of feminist source texts have been subjected to manipulative scrutiny in the target texts, and what this may reveal about the IRI's general approach to women's rights and social status? For instance, the term "feminist" was among the words that the censors continually wanted to have changed or removed.

After examining the impact of the IRI's legal system on women and the extent of censorship it imposed, I attempted to determine if there was any home-grown resistance in such a regime of institutionalized gender inequality based on a system of exclusion and repression upheld by censorship. The censorial constraints notwithstanding, I found both active and passive resistance in socio-cultural discourses (Part Three). It was revealed that opposition to the mandatory veiling of women which began in 1981 in the form of national protests, continued and transformed into the phenomenon of "bad-hejabi" (badly veiled) carried out by the women of the third generation of Iran's Revolution. Furthermore, using the anonymity of cyberspace, a group

of women created a popular Facebook in Persian called “My Stealthy Freedom” to continue and spread their resistance to the veil. These findings about resistance against the veil inspired the question, what happens to the term “veil” in translation? Indeed, it was found that regardless of the context, the term “veil”, similar to women-centred text more generally, was purged from the translation of both novels examined in this thesis, possibly, to prevent any negative associations.

Regarding resistance to the censorship of books, it was found that some authors refused to have their books censored, even at the cost of not having them published. Others preferred to have their books disseminated on the black market, which has become a lucrative outlet for uncensored books to the extent that some restaurant owners turn their premises into black market bookstores. Blogging has become another outlet similar to the “black market” for publishing otherwise taboo ideas, another medium for active resistance where the limits of freedom of expression, as upheld by the IRI, are defied. Personally, I rejoiced at the discovery of resistance, because first and foremost it vindicated the hope that power cannot be absolute.

After exploring resistance among the Iranian populace, I contemplated the question, how the IRI’s patriarchal legislations and censoring mechanism, in combination with resistance, played out in the creation of cultural products such as school textbooks, films, and Persian literature (Part Four). My goal was to throw light on how legalized gender norms influence socio-cultural discourses. It was revealed that school text books, cinema and officially accepted and locally published Persian literature, closely conform to the kind of representation of women that the IRI’s legislations propagate; that textbooks are designed to favour men visually and that cinema desexualizes, silences or denies any primary role to women. In general, it was demonstrated that the intimate interaction between the Shia religion and politics has a

detrimental effect on the representation of women in every socio-political, legal, and socio-cultural field.

This brings me back to the earlier-mentioned discrepancy between the concurrence of the female-antagonistic target context and the female-centred source texts in translation. Thus, I revisited the main research question to uncover the specific features of the source texts most vulnerable to changes in their transfer to Persian. In the introduction, I hypothesized that women-centred texts will be skewed to conform to the representation of women set in the IRI's Constitution and Legislation. "Manufacturing Veils" attempts to unveil and highlight the changes that the two Canadian feminist novels underwent as they crossed the linguistic and cultural borders into the target system. As the thesis title suggests, I aspired to expose the manufactured veils covering the texts that were originally meant to embrace women's empowerment and visibility. Through a comprehensive comparative text analysis, I cast light on the drowned voices of female characters in the translation.

Comparative text analysis

This thesis has demonstrated how the translation of feminist texts can be studied within the descriptive-explanatory theoretical frame work of Toury's DTS (1995) with a feminist perspective; this is achieved by the application of feminist linguistics suggested by Deborah Cameron (1985, 1995) in order to capture gendered language in the target text (Part Five). Translation is not reproduction but production, and I studied the translation as such. As I analyzed the TT in search of instances of neutralizing or silencing women's voices, it seemed that I was measuring the TT against the degree of correspondence with the ST for the sake of being faithful to the ST, a methodology common in source text-oriented theories. An ST-oriented approach is "inevitably, directive and normative in nature" as it considers translation as "a

reconstruction of [...] ST” (Toury, 1981: 9). One of the most important distinctions between a TT-oriented theories and ST-focused theories is that while the latter “concern themselves with potential translation, or even with translatability,” the former—the one used in this thesis—focus on “actual translation” or “translations as actual textual-linguistic products” (ibid). Hence the difference between TT-oriented translation studies such as DTS and pre-DTS ST-oriented approaches.

What I have done in this thesis was to establish a translational relation between women-centred texts in the ST and the corresponding shifts in the TT; then I asked the question why this kind of textual choice was made over another perfectly viable option, and more importantly, how textual choices and contextual factors converge to answer the research questions?

I arrived at the answers in two steps, drawing first on contextually-based and then on textually-based analyses. Contextually, I analyzed the socio-politico-cultural discourses to uncover the governing norms that made these textual and grammatical choices preferable, or even obligatory. Textually, I carried out comparisons in order to highlight the shifts revealing the norms which determine them (Part Six).

The Persian translations of *The Handmaid’s Tale* and *Unless* were analyzed using the methodology of feminist-linguistic-oriented DTS. It was revealed that optional shifts were imposed in a consistent and deliberate manner to bend the source texts to the overall political mood of the IRI. For example, the literary and intellectual accomplishments of female characters were denigrated, through linguistic manipulation, the IRI’s foundational doctrine that women are worth half the value of men was reasserted, and stereotypical roles were assigned to fictional characters of the two novels. The comparative text analysis also illustrated a target text reflecting a low degree of tolerance for anything that might clash with the norms set out by the laws of the

IRI. For example, common-law relationships were converted into marriage. I found that through omission, substitution and other manipulating strategies, the feminist overtone of the ST was diminished, rendering the TT mute on this subject. The recurring patterns in the choices of vocabulary and grammar in the Persian translation of both novels showed that women's bodies and sexualities were topics outside the written text, as they were routinely purged or modified in the TT.

As a disclaimer, it should be noted that I am not passing judgment on the translator; but rather, I am critical of the translation strategies employed which themselves might have been triggered by gendered norms. Since the “translator's activity (is) both pressure-driven and goal-seeking at the same time” (Hermans 1998), it is difficult to pinpoint with certainty the kind of pressure imposed on, or the self-interest sought through, translation. Even if I could have traced the actual translation decisions (which I could not), I would still not be able to discover precisely why these decisions were made or what exactly induced such a textual pattern. The consequences of these decisions, however, produced textual patterns which almost always conformed to the conventions, norms and laws of the IRI. Therefore, I could only surmise that both, the produced and the absent texts, were created under the directive force of norms and rules which likewise attempt to place women in marginalized situations. In other words, the political apparatus of the target society ensure that the textual transformation matches the ideological script circulating at the time. Text analysis also revealed that translation strategies produced a TT that seemed to serve the IRI's agenda of silencing the thoughts, voices, and sexual desires of female characters.

It became increasingly apparent that the TT differed radically from the ST in its ideological orientation. In general, I found feedback loops operating between the laws and other

cultural artifacts due to the marriage of theocracy and patriarchy. Thus, the hypothesis that the translation of feminist texts will be skewed to conform to the marginalized image of women as upheld by the IRI's legal system was fully confirmed.

The translation could have introduced new ideas explored in the source texts, in regard to women's perspectives and assertiveness; the translations could have also widened Iranian cultural understanding of such political taboos as the holocaust or homosexuality. Alas, the translators opted instead to purge them from the translations with surgical exactitude. That said, the reviews I studied in the Persian media refer to Atwood's *The Handmaid's Tale* and Shields's *Unless* as women-centred novels; I could only surmise that what they mean by "women-centeredness" refers more to the IRI's worldview on women than to the feminist leaning of the source texts. Nonetheless, it is quite conceivable that some other aspects of the feminist ST kept shining, faintly but steadily, through the target texts.

Contribution to Translation Studies

This thesis contributes to the discipline of Translation Studies in four different ways: it is unique on three levels, and it confirms the findings of earlier studies about the manipulation of women-centred texts by target socio-cultural norms.

As for its uniqueness, the thesis contributes to the construction of a body of scholarship in Translation Studies in ways that have not been approached before. First, I have studied the Persian translation of Canadian literature, specifically Canadian feminist novels. In general, translation into Persian, a non-European language, is definitely understudied in the discipline of Translation Studies; this project intends to fill the gap. Second, I have explored the Persian translations of Canadian literature within the theoretical framework of Descriptive Translation Studies using feminist linguistic tools and perspective. Third, I investigate the translation of

Canadian literature into a theocratic target society, such as that of the IRI, while taking account of its socio-political, legal, and socio-cultural context. The research is firmly based not only on the micro-textual configuration of literary translation, but also on the macro-contextual theocratic conditions in which the texts have been produced.

Fourth, the findings of this thesis are consistent with earlier studies (e.g., translation of Canadian feminist texts into Eastern Europeans cultures, or Simone de Beauvoir into Anglo-American, et al.) that argued that the patriarchal needs of the receiving societies tend to determine translation strategies, and the outcome of the translation.

In short, this thesis contributes to Translation Studies by analyzing the translations of two Canadian feminist novels into Persian, a non-European language, employing DTS with a feminist perspective. The thesis focuses not only on the micro-textual but also on the macro-contextual conditions of a theocratic target society. In so doing, it substantiates the target-oriented translation theory. Through the lens of feminist linguistics, I highlighted the myriad ways gender inequality could be exercised on women-centred texts. The study revealed the extent to which gender norms of the target culture motivate the ultimate shaping and textual configuration of the TT. The work also contributes to the study of the ubiquity of gender inequality from institutionalization to normalization, from unequal gender relations in the laws to upholding and enforcing the same unequal relations in other cultural discourses and translated texts.

Future research

My study of contextually-focused comparative text analysis could be used as a stepping stone, thrusting the translation scholar into research projects which focus on the translation of Canadian feminist texts to uncover their possible socio-cultural functions in feminist-averse societies. Chapters 1 through 5 on Corpus illustrated the women-centred texts which had begun to attract the attention of translators after 1999/2000 (Appendix 6). The translation of novels and short stories by authors such as Alice Munro (7 books), Margaret Atwood (8 books), Joy Fielding (7 books), and Carol Shields (2 books) have become available to Iranian readers. The fact that so many women-centred texts have been translated into Persian provides any translation scholar with numerous options for research topics that could enrich the discipline of Translation Studies. A potentially fruitful line of research could aim to explore the translation of other women-centred texts, such as Alice Munro's short stories, within a descriptive-explanatory theoretical framework using feminist linguistic tools and perspective, to see what sorts of texts are vulnerable to manipulation. It would be equally interesting to compare the Persian translation of feminist texts such as Atwood's novels with those of Joy Fieldings' women-oriented thrillers such as *See Jane Run*, *Kiss Mommy Goodbye* or *Missing Pieces*. Given the fact that the Iranian-based translator, Soheil Sommy, has covered four of Atwood's eight translated novels, it would be considerably worthwhile to investigate the ways he translated *The Handmaid's Tale* in comparison to his other three novels. As I studied the translations of *The Handmaid's Tale* and *Unless*, conducted by a male and a female respectively, I could see differences in the general content and appearance of the two translations. To that end, another research project could focus on comparing Sommy's translations of Atwood's four novels with the work produced by the translators of Atwood's other four books. A research project aimed at uncovering the role that

publishers and editors play vis-à-vis the translators could also reveal the kind of forces involved in translation in theocracies or in other strongly ideological governing systems possessing effective censorship apparatus.

The most important project would be to determine the social function of feminist texts in a society which is consistently and openly anti-feminist. This is indeed a limitation of my thesis, as I could not personally access any of the actors—translators, publishers, reviewers, censors, readers, law makers, feminists and women activists—involved in the act of translation, and as receivers of the two novels' *The Handmaid's Tale* and *Unless*.

For me personally an urge is born to retranslate Atwood's *The Handmaid's Tale* because, of the two, this was crippled the most by censorship. The three main themes of the novel revolve around sustaining resistance to oppression, enabling women to reach emancipation and independence, and perhaps the most important of all is the powerful message about how devastating a theocratic-patriarchal dictatorship could be for a society and especially for women. This message reflects the socio-political context of the early 1980s advocated by the American Evangelicals, and the establishment of the IRI's theocracy, both of which inspired Atwood to produce this novel. I could take advantage of my privileged position in a free democracy, that is Canada, a situation denied to translators in Iran, to retranslate and reveal to Iranian readers, in whatever way possible the said themes. For the re-creation of the novel into Persian, I would adopt feminist methods of translation encouraged and practised by Canadian feminist translators such as Barbara Godard, Howard Scott, and Susanne de Lotbinière. Retranslation of this specific novel would tear apart the manufactured veils which systematically cover women's bodies, thoughts, intellectual endeavour, and voices. A new translation would revive the consciousness-raising power of the novel, which otherwise has been sacrificed on the altar of the theocratic

censorship system. However, given the IRI's censorship mechanisms, and the accompanying harsh punitive measures against violators, the question of accessibility of such retranslation to Iranian readers remains unresolved, at this point.

The two Canadian feminist novels, *The Handmaid's Tale* (1985) and *Unless* (2002) were translated into Persian in 2003 and 2005, respectively. I approached the comparative text analysis through theories of feminist linguistics integrated within descriptive-explanatory Translation Studies. I also located the translated texts within the socio-political, legal, and socio-cultural discourses of the target society. The research results have been of two kinds: it was found that the IRI's legal system extensively focuses on women as a way of institutionalizing the inequality of the sexes. I also found an intimate connection between the androcentric legal system, the socio-historical backdrop, the existence of an albeit clandestine resistance, the conformity of cultural products to the dominant Islamist ideology, and the bleaching of women-centred source text from its feminist relevance in translation.

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Appendices

Appendix 1: Chronological listing of Canadian non-fiction (self-help in red) in Persian translation (1987-2012)

Target Text (Iran)			Source Text (Canada)			
×(re)printed Year	Translator	FM	Author	FM	Source Title	Year
20×:1987, '89, 1990, '91, 94, 2000, '02, '04, '08-'11	Fasih, Ismaeel	M	Berne, Eric	M	Games people play: the psychology of human relationship	1964
1988	Sarmad, Nahid	F	Edel, Leon	M	The modern psychological novel	1955
1989	Saeedi, Ali-Asghar	M	Reeves, Hubert	M	Patience dans l'azur	1981
1990	Talebian, Siroos	M	Kernighan, Brian	M	The C Programming	1978
1990	Vosooghi, Afzal	M	Mailhot, Laurent	M	La literature quebecoise	1974
1991	Gharacheh-daghi, Mehdi	M	Berne, Eric	M	What do you say after you say Hi	1973
1991	Yassi-Poor, Gholam-R.	M	Hacking, Ian	M	A concise introduction to logic	1972
4×: 1992, 2005, '09	Hashemi, Jamal	M	Branden, N.	M	The psychology of self-esteem	1969
1992	Sahami, Siroos	M	Reeves, Hubert	M	L'heure de s'enivrer...	1986
8×: 1992, '96, '97, '99, 2005, '06, '09, '10	Alamat-Saz, Mohammad-Hosseini,...	M M M	Stewart, James	M	Calculus differential	?
1993	Maher, Farhad	M	Bandura, Albert	M	Social learning theory	1977
81×: 1993, '97, '99, 2000, '02, '03, '05, '06, '07, '08, '09	Khoshdel, Giti	F	Fisher, Mark	M	Instant Millionnaire	1990
11×: 1993, 2006, '07, '08	Zarrin, Kazem; Naser Gashtaii	M M	Fisher, Mark	M	Instant Millionnaire	1990
1993	Daryoosh, Parviz	M	Branden, N	M	The virtue of selfishness	1964
2×: 1994, 2009	Hashemi, Jamal	M	Branden, N	M	The Disowned Self	1971
3×: 1994, 2009, '10	Fasih, Ismaeel	M	Berne, Eric	M	Transactional analysis in psychotherapy	1961
3×: 1995, 2009, '10	Kayvani, Ismaeel	M	Branden, N	M	How to raise your self-esteem	1987
3×: 1996, '98, 2009	Hashemi, Jamal	M	Branden, N	M	How to raise your self-esteem	1987
3×:1996, 2009	Tootoon-chian, M.	M	Tracy, Brian	M	Maximum achievement	1993
1996	A'zaami, Mina	F	Tracy, Brian	M	The power of self-esteem	1992
1997	Kerman, Hooshang	M	Reeves, Hubert	M	La plus belle histoire du monde	1995
2×:1997, 2000	Shorooh, Arab Ali	M	Reid, Charles	M	Portrait painting...	?
1998	Azari, Saeed	M	McLuhan, M.	M	Understanding media:	1964
1998	Hosseini, Saleh	M	Frye, Northrop	M	Anatomy of criticism, ...	1957
1998	Ale Yassin, Mohamad	M	Tracy, Brian	M	The Psychology of Success	1997

Target Text (Iran)			Source Text (Canada)			
×(re)printed Year	Translator	FM	Author	FM	Source Title	Year
1999	Hashemi, Jamshid	M	Losier, Michael	M	Law of attraction: the science	2007
9×: 2000, '03, '06, '08, '09	Gharacheh-daghi, Mehdi	M	Branden, N.	M	The six pillars of self-esteem	2000
5×: 2000, '08	Selseleh, Minoo	F	Branden, N.	M	A woman's self esteem...	1998
4×: 2000, '07	Ahmad-Zadeh, Kayvan	M	Gray, Charlotte	F	Mother Teresa: her mission...	1990
2000	Ebrahim-Zadeh Ghalzam, Hossein	M	Kernighan, Brian	M	The C Programming language	1978
2×: 2000, '03	Rafi'-Far, Jalal-oldin	M	Reeves, Hubert	M	Speculations on the Cosmos...	1998
2×: 2000	Shidfar, Abdollah	M	Stewart, James	M	Calculus differential	?
8×: 2000, '02, '05, '06	Gharacheh daghi, Mehdi	M	Fisher, Mark	M	How to think like a millionaire	1997
2001	Iman, Vahid	M	Casselman, Bill	M	Canadian words	1995
2001	Farhadian, Hossein	M	Reeves, Hubert	M	La plus belle histoire du monde	1995
2001	Ebad-Zadeh-Kermani, M	M	Reid, Charles	M	The Temple and Brazier	?
2001	Hosseiniyan, Hossein	M	Tapscott, Don	M	Creating value in network economy	1999
4×: 2002, 005	Faghih, Esmaeel	M	Delisle, Jean	M	Analyse du discours comme methode de traduction	1985
2×: 2002, '10	Fooladi-Talari, Khaiyam	M	Delisle, Jean	M	Translators through history	1995
2002	Mokhber, Abbas	M	Reeves, Hubert	M	Atoms of silence: an exploration...	1984
2002	Esfandiyari, Firooz	M	Roberts, Paul W.	M	In search of the birth of Jesus...	1995
2002	Tabatabaee, Saleh; Fayzeh Dini	M M	Taylor, Charles	M	Oxford children's book of science	1994
2002	Rahmani, Ashraf; Kourosh Taremi,	M M	Tracy, Brian	M	Peak performance for women	1997
27×: 2003, '07, '08, '09, '2010	Mo'takef, Nafiseh	F	Losier, Michael	M	Law of attraction: the science	2007
2003	Majidi, Fariborz	M	Morton, Adam	M	Philosophy in practice: An intro	2003
2003	Seghet-ol-Eslami, F.	F	Suzuki, David	M	You are the earth...	1999
2003	Haghighi-Rad, M.	M	Taylor, Charles	M	Hegel and modern society	1979
2003	Eetezadi, Monioldin	M	Tracy, Brian	M	The 21secrets of self-made Mill...	2000
2003	Aliyari, Narmin	M	Tracy, Brian	M	The 21 success secrets...	2000
2003	Gholami zadeh, Fatemeh	M	Tracy, Brian	M	The 21 success secrets...	2000
2×: 2003, 05	Seyyedi, Mohammad	M	Tracy, Brian	M	The 21 success secrets...	2000
2003	Eetezadi, Monioldin	M	Tracy, Brian	M	Focal Point...	2000

Target Text (Iran)			Source Text (Canada)			
×(re)printed Year	Translator	FM	Author	FM	Source Title	Year
2003	Rahmani, Ashraf; Kourosh Taremi	M M	Tracy, Brian	M	Eat that frog: stop procrastinating and get more done in less time	2001
2004	Eslami, Manizheh	F	Gray, Charlotte	F	Mother Teresa: her mission...	1990
2004	Kiayasat poor, Ahmad; Mariam Haj-Rahimi	M M	Herzberg, Gerhard	M	Atomic spectra and structure	?
2004	Ghari-Niyat, Ali A.	M	Tracy, Brian	M	21 secrets of self-made M...	2000
2004	Eetezadi, Monirodin	M	Tracy, Brian	M	100 laws of business success	2000
2004	Rahnama, Hooshang	M	Frye, Northrop	M	The secular scripture...	1976
2004	Arbab Shirani, Saeed	M	Frye, Northrop	M	Anatomy of criticism, ...	1957
2004	Mirza-Sharif, Ali	M	Reeves, Hubert	M	Malicorne: reflexion d'un...	1990
2004	Ranjbar, Tahereh	F	Suzuki, David	M	You are the earth...	1999
2004	Ghari-Niyat, Ali A.	M	Tracy, Brian	M	on the gift of self-confidence	1997
2004	Ghari-Niyat, Ali A.	M	Tracy, Brian	M	Little book of prosperity	1995
2004	Ghari-Niyat, Ali A.	M	Tracy, Brian	M	100% unbreakable laws of success	2002
2004	Ghari-Niyat, Ali A.	M	Tracy, Brian	M	The 100 laws of success	2000
2004	Ghari-Niyat, Ali A.	M	Tracy, Brian	M	20 ways to succeed in exam	?
2004	Mahfami, Mehram	F	Tracy, Brian	M	book of successful selling	1997
2004	Mahfami, Mehram	F	Tracy, Brian	M	21 secrets of self-made M.	2000
2004	Tahmooriyan, Farzaneh	F	Tracy, Brian	M	21 secrets of self-made m.	2000
2004	Bidar Bakht, Azadeh	F	Tracy, Brian	M	Focal Point...	2001
2004	Mobaraki Zadeh, Elham	F	Tracy, Brian	M	Eat That Frog: Stop Procrastinating	2001
2004	Hamid Poor, Manda	M	Tracy, Brian	M	Eat that frog...	2001
2004	Ahmadi, Fariba	F	Tracy, Brian	M	Eat that frog...	2001
2004	Shokofteh, Narges	F	Tracy, Brian	M	Eat that frog...	2001
2004	Rezaii, Zahra	F	Tracy, Brian	M	Eat that frog...	2001
2004	Bahari, Zeynab	F	Tracy, Brian	M	Eat that frog...	2001
2004	Talebi, Shahram	M	Tracy, Brian	M	Eat that frog...	2001
2004	Haghani Poor, Jalil	M	Tracy, Brian	M	Eat that frog...	2001
2004	Keyvan Mehr, Mitra	F	Tracy, Brian	M	Eat that frog...	2001
2004	Ebrahimi, Mahdiyeh	F	Tracy, Brian	M	Eat that frog...	2001
2004	Mar'ashi, Rozita	F	Tracy, Brian	M	Eat that frog...	2001
2004	Ghari-Niyat, Ali Akbar	M	Tracy, Brian	M	Eat that frog...	2001
2004	Mirzaii, Ali Reza	M	Tracy, Brian	M	Eat that frog...	2001
3×: 2005, '06	Rahbar Azad, Shohreh	F	Tracy, Brian	M	Eat that frog...	2001
2005	Rahnema, Hooshang	M	Tracy, Brian	M	Eat that frog...	2001
2005	ghobadi, Yalda	F	Tracy, Brian	M	Eat that frog...	2001
2005	Kooshesh, Pezhman	M	Tracy, Brian	M	Eat that frog...	2001

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2005	Nejati, Ali Mohammad	M	Tracy, Brian	M	Eat that frog...	2001
2005	Shabani, Roozbeh	M	Tracy, Brian	M	Eat that frog...	2001
2005	Shademan, Mohammad R	M	Tracy, Brian	M	Eat that frog...	2001
2005	Orangi, Behnaz	F	Tracy, Brian	M	Eat that frog...	2001
2005	Khodadad, Saiid	M	Tracy, Brian	M	Eat that frog...	2001
2005	Shirzad, Mona	F	Tracy, Brian	M	Eat that frog...	2001
2005	Seyedi, Mohammad	M	Tracy, Brian	M	Eat that frog...	2001
2005	Mahfami, Mahram	F	Tracy, Brian	M	Eat that frog...	2001
2005	Khosro Nezhad, Sadegh	M	Tracy, Brian	M	Eat that frog...	2001
2005	Ghari-Niyat, Ali Akbar	M	Tracy, Brian	M	The laws of life	?
2005	Rahmani, Ashraf; Taremi, Kourosh; Monioldin Eetezadi	F M	Tracy, Brian	M	The know-how of making money	?
2005	Gharacheh Daghi, Mehdi	M	Tracy, Brian	M	Goals: How to get everything	2003
2005	Ghari-Niyat, Ali Akbar	M	Tracy, Brian	M	Turbo Coach: A powerful system for achieving career success	2005
2005	Divani, Amir	M	Tracy, Brian	M	on mastering your time	1997
2005	Ghari-Niyat, Ali Akbar	M	Tracy, Brian	M	silver book of prosperity	1995
2005	Ghari-Niyat, Ali Akbar	M	Tracy, Brian	M	Be a sales superstar...	2002
2005	Keyvan Mehr, Mitra	F	Tracy, Brian	M	Time power...	2004
2005	Ghari-Niyat, Ali Akbar	M	Tracy, Brian	M	Time power...	2004
2005	Ghari-Niyat, Ali Akbar	M	Tracy, Brian	M	Get paid more and promoted faster	2001
2005	Gharacheh Daghi, Mehdi	M	Tracy, Brian	M	Create your own future...	2002
6×: 2005, 06, 07, 08, 09	Paydar, Bizhan	M	Fisher, Mark	M	The millionaire's secrets	1996
2×: 2005, '08	Bahadori, Parisa	F	Fisher, Mark	M	Th instant millionaire	1990
2005	Rahmati, Leyla	F	Fisher, Mark	M	Th instant millionaire	1990
2005	Tohoorian, Farzaneh	F	Fisher, Mark	M	Th instant millionaire	1990
3×: 2005, '06, '09	Fetrati, Azam	F	Fisher, Mark	M	Th instant millionaire	1990
2005	Parniyani, Minoo	F	Fisher, Mark	M	The new art of loving	1989
2006	Mokhtari Ardekani, Mohammad Ali	M	Delisle, Jean	M	Terminologie de la traduction	1999
2006	Mazaheri, Abbas	M	Gladwell, M.	M	Blink: the power of thinking	2005
2006	Mirzaai, Hossein	M	Kopec, Danny	M	Mastering the Sicilian	2001
2006	Gharacheh-daghi, Mehdi	M	Branden, N	M	Taking responsibility...	1996
2006	Gharacheh Daghi, Mehdi	M	Tracy, Brian	M	Maximum achievement...	1993

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3×: 2006, '07	Gharacheh Daghi, Mehdi	M	Tracy, Brian	M	Change your thinking	2003
2006	Mardomi, Arman	M	Tracy, Brian	M	Change your thinking	2003
2006	Gharacheh Daghi, Mehdi	M	Tracy, Brian	M	Time power	2004
2006	Rezaii, Zahra	F	Tracy, Brian	M	21 secrets of self-made M...	2000
2006	Vekalati, Farzaneh	F	Tracy, Brian	M	21 success of self-made M.	2000
2006	Ebrahimi, Afshin	M	Tracy, Brian	M	21 success of self-made M.	2000
2006	Aryan Nikbakhat, M.	M	Tracy, Brian	M	Eat that frog...	2001
2006	Badiee Behnamiri, Reza	M	Tracy, Brian	M	Eat that frog...	2001
2006	Roohi, Samayyeh	F	Tracy, Brian	M	Eat that frog...	2001
2006	Badii Behnamiri, Reza	M	Tracy, Brian	M	Eat that frog...	2001
2006	Mozafari, Tahmineh	F	Tracy, Brian	M	Eat that frog...	2001
2006	Ali Zadeh, Roghiyeh	F	Tracy, Brian	M	Eat that frog...	2001
2006	Fetrati, Azam	F	Tracy, Brian	M	Eat that frog...	2001
2006	Tajik, Marjan	F	Tracy, Brian	M	Eat that frog...	2001
2006	Mir Shekar, Mitra	F	Tracy, Brian	M	Eat that frog...	2001
2006	Javad Khani, Naser	M	Tracy, Brian	M	Eat that frog...	2001
2006	Jafari, Anahita	F	Tracy, Brian	M	Eat that frog...	2001
2006	Mehrabi, Ramin	M	Tracy, Brian	M	Eat that frog...	2001
2006	Nikbakht, Mohsen	M	Tracy, Brian	M	Eat that frog...	2001
2006	Lazemi Vanjani, Reza	M	Tracy, Brian	M	How to get everything you want	2003
2006	Nemati, Mohammad J.	M	Tracy, Brian	M	How to get everything you want	2003
2006	Farahani Fard, Kamyar	M	Tracy, Brian	M	Goals: How to get everything	2003
2006	Keyvan Mehr, Mitra	F	Tracy, Brian	M	Goals: How to get everything	2003
2006	Hosseini Yeganeh, Homeyra	F	Tracy, Brian	M	Goals: How to get everything	2003
2006	Bahrami, Ali	M	Tracy, Brian	M	on personal achievement	1997
2006	Morshedi, Hajar	F	Tracy, Brian	M	personal achievement	1997
2006	Gharacheh Daghi, Mehdi	M	Tracy, Brian	M	Be a sales superstar...	2002
2006	Gharacheh Daghi, Mehdi	M	Tracy, Brian	M	Time power: A proven system for getting more done...	2004
2006	Sadeghiyan, Bina	F	Tracy, Brian	M	Create your own future...	2002
2006	Najafi, Hamid	M	Tracy, Brian	M	The basics of success	?
2006	Mirshekar, Mitra	F	Tracy, Brian	M	Getting rich your own way...	2004
2006	Farahani Fari, Kamiyar	M	Tracy, Brian	M	Getting rich your own way...	2004
2006	Gharacheh Daghi, Mehdi	M	Tracy, Brian	M	Getting rich your own way...	2004

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2006	Mobasher, Azadeh; Zeynab Ghasemi	F F	Tracy, Brian	M	Victory! Applying the proven principles of military strategy	2002
2006	Yoozbashi, Mir Hossein Amir H. Abdolkarimi	M M	Tracy, Brian	M	The psychology of selling: How to sell more, easier and faster than...	1998
2006	Bahrami, Marjan	F	Tracy, Brian	M	The psychology of selling...	1998
2006	Gharacheh Daghi, Mehdi	M	Tracy, Brian	M	Many miles to go...	2003
2006	Gharacheh Daghi, Mehdi	M	Tracy, Brian	M	Million dollar habits...	2001
2006	Gharacheh Daghi, Mehdi	M	Tracy, Brian	M	Change your thinking...	2003
2006	Farid Nia, Fatemeh	F	Tracy, Brian	M	Change your thinking...	2003
2006	Nemati, Mohammad J.	M	Tracy, Brian	M	Turbo strategy...	2003
2006	Piri, Morteza	M	Tracy, Brian	M	Turbo strategy...	2003
2006	Sadeghiyan, Bitā	F	Tracy, Brian	M	The power of charm...	2006
2006	Gholi Beykiyan, Ali R.	M	Fisher, Mark	M	The instant millionaire...	1990
2006	Taheri, Mohammad	M	Fisher, Mark	M	The instant millionaire...	1990
2006	Ahmadi, Fariba	F	Fisher, Mark	M	The instant millionaire...	1990
2006	Heydari, Effat	F	Fisher, Mark	M	The instant millionaire...	1990
2006	Andisheh, Babak	M	Fisher, Mark	M	The instant millionaire...	1990
4×: 2006, '09	Alvandiyan, Leila	F	Fisher, Mark	M	The instant millionaire...	1990
2006	Beiraghi, Abolfazl; Afsaneh Aryan	M F	Fisher, Mark	M	The instant millionaire...	1990
2006	Homami, Shahrzad	M	Fisher, Mark	M	The instant millionaire...	1990
3×: 2006, '08	Hooshmand, Hajar	F	Fisher, Mark	M	The golfer and the millionaire...	1998
2006	Ghahremani, Farshid	M	Fisher, Mark	M	The golfer and the millionaire...	1998
2006	Beiraghi, Abolfazl; Afsaneh Aryan	M F	Fisher, Mark	M	The golfer and the millionaire...	1998
2006	Homami, Shahrzad	M	Fisher, Mark	M	The golfer and the millionaire...	1998
2006	Nik Aiin, Morteza	M	Fisher, Mark	M	The golfer and the millionaire...	1998
2007	Alaee, Mashiiyyat	M	Frye, Northrop	M	The Great code	1982
2007	Hosseini, Esmail	M	Tracy, Brian	M	Crunch Point: The 21 secrets to succeeding when it matters most	2006
2007	Ebrahimi, Afshin	M	Tracy, Brian	M	The 21 absolutely unbreakable laws of money	2007
2007	Ebrahimi, Afshin	M	Tracy, Brian	M	21 Great ways to become an outstanding manager	2003
2007	Ebrahimi, Afshin	M	Tracy, Brian	M	21 Great ways to stay in love	2004

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2007	Ebrahimi, Afshin	M	Tracy, Brian	M	21 Great ways to start and build your own successful business	2000
2007	Ebrahimi, Afshin	M	Tracy, Brian	M	21 Great ways to manage time	2002
2007	Eetezadi, Moniroldin	M	Tracy, Brian	M	The way to wealth...	2006
2007	Gharacheh Daghi, Mehdi	M	Tracy, Brian	M	The way to wealth...	2006
2007	Alborz, Azim; Nayeb Ali Poor Asghar; Leila Raaz Ghandi	M M F	Tracy, Brian	M	The power of charm: How to win anyone in any situation	2006
2007	Gharacheh Daghi, Mehdi	M	Tracy, Brian	M	The power of charm...	2006
2007	Soleymani, Hossein	M	Tracy, Brian	M	The power of charm...	2006
2007	Sadeghiyan, Bitā	F	Tracy, Brian	M	The power of charm...	2006
2007	Gharacheh Daghi, Mehdi	M	Tracy, Brian	M	Turbo strategy: 21 powerful ways to transform your business...	2003
2007	Sheikh Javadi, Manizheh	M	Tracy, Brian	M	Change your thinking...	2003
2007	Nemati, Mohammad J.	M	Tracy, Brian	M	Change your thinking...	2003
2007	Shahidi, Giti	F	Tracy, Brian	M	Change your thinking...	2003
2007	Gharacheh Daghi, Mehdi	M	Tracy, Brian	M	Getting rich your own way...	2004
2007	Bahrami, Ali	M	Tracy, Brian	M	silver book of prosperity	1995
2007	Gharacheh Daghi, Mehdi	M	Tracy, Brian	M	The 100 laws of business success	2000
2007	Divani, Amir	M	Tracy, Brian	M	on mastering your time	1997
2007	Saleh Poor, Mohammad; Afsaneh Golparvar	M F	Tracy, Brian	M	on mastering your time	1997
2007	Tabrizi, Reza	M	Tracy, Brian	M	on mastering your time	1997
2007	Gharacheh Daghi, Mehdi	M	Tracy, Brian	M	mastering your time	1997
2007	Tamizi Far, Mariam	F	Tracy, Brian	M	mastering your time	1997
2007	Abaarshi, Aatoosa	F	Tracy, Brian	M	mastering your time	1997
2007	Aamel Mehrabi, M.	M	Tracy, Brian	M	21 secrets of self-made Mill...	2000
2007	Gharacheh Daghi, Mehdi	M	Tracy, Brian	M	Focal Point: simplify your life...	2001
2007	Nabavi Jashemi, Roya	F	Tracy, Brian	M	Maximum achievement...	1993
2007	Gholami, Amir	M	Churchland, Paul	M	Matter and consciousness: intro	1988
2007	Gharacheh-daghi, Mehdi	M	Gladwell, M.	M	Blink: the power of thinking	2005
2007	Gooran, Navid	M	Gladwell, M.	M	Blink: the power of thinking	2005

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2007	Kayvan Mehr, Mitra	F	Losier, Michael	M	Law of attraction: the science	2007
2007	Misaghi, Poyeh	F	Mercer, Jeremy	M	Time was soft there: a Paris trip	2005
2007	Shahami-Poor, Sahar	F	Ondaatje, Michael	M	The writer's land is borderless	?
2007	Mortazavi, Hassan	M	Panitch, Leo; C. L.	M	The communist manifesto..	1998
2007	Sedaghat, Hossein	M	Sharma, Robin	M	The top 200 secrets of success...	2006
2007	Soori. Fatemeh	F	Fisher, Mark	M	The instant millionaire...	1990
2007	Nik Aaiin, Morteza	M	Fisher, Mark	M	The instant millionaire...	1990
3×: 2007	Vahedi, Ehsan	M	Fisher, Mark	M	The instant millionaire...	1990
2007	Shademan, Mohammad	M	Fisher, Mark	M	The instant millionaire...	1990
2007	Alooshi, Zahra	F	Fisher, Mark	M	The instant millionaire...	1990
2007	Iman pour, Davood	M	Fisher, Mark	M	The instant millionaire...	1990
2×: 2007, '09	Leila, Alvandiyan	F	Fisher, Mark	M	The instant millionaire...	1990
11×: 2007, '08, '09, '10	Lashani, Sima	F	Fisher, Mark	M	How to think like a millionaire	1997
2007	Ghari Niyat, Ali Akbar	M	Fisher, Mark	M	The millionaire's secrets	1996
2007	Rasouli, Mariam	F	Fisher, Mark	M	The millionaire's secrets	1996
2008	Sarmadi, Michka; Tanbakoo-chi, Fariba	M F	Badami, AnitaRau	F	the hero's walk	2000
2008	Gharacheh-daghi, Mehdi	M	Gladwell, M.	M	The tipping point...	2000
2008	Shaad-Nazar, Neda	F	Gladwell, M.	M	The tipping point...	2000
2008	Khalili, Zohreh	F	Gladwell, M.	M	Blink: the power of thinking...	2005
2008	Parsaa, Kiomars	M	Gladwell, M.	M	Blink: the power of thinking...	2005
2008	Khoorvash, Ali	M	Losier, Michael	M	Law of attraction...	2007
2008	Zarrin, Kazem	M	Losier, Michael	M	Law of attraction...	2007
2008	Moosaaee, La'baa	F	Losier, Michael	M	Law of attraction...	2007
11×: 2008, '09, '11	Montaser-Koohsaari, M	M	Losier, Michael	M	Law of attraction...	2007
5×: 2008, '09,	Gharacheh-daghi, Mehdi	M	Losier, Michael	M	Law of attraction...	2007
2008	Najafi, Mohammad	M	Sharma, Robin	M	The monk who sold his ferrari: a fable about fulfilling your dream	1997
2008	Sedaghat, Hossein	M	Sharma, Robin	M	The monk who sold his ferrari	1997
2008	Jadiri, Sepideh	F	Taylor, Charles	M	Varieties of religion today:...	2002
2×: 2008, '09	Malekiyan, Mostafa	M	Taylor, Charles	M	Varieties of religion today:...	2002
2008	Alizadeh, Sepideh	F	Tracy, Brian	M	21 success secrets of self-made M	2000

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8×: 2008, 09, 2010	Chini-forooshan, Erfandeh; Samana Soorman-shahi	F F	Tracy, Brian	M	21 success secrets of self- made millionaires...	2000
2008	Nikbakht Mina, Mohsen	M	Tracy, Brian	M	100 laws of success	?
2008	Soleymani, Fatemeh	F	Tracy, Brian	M	Eat that frog...	2001
2008	Abdi, Mahnaz	F	Tracy, Brian	M	Eat that frog...	2001
2008	Saleh Poor, Mohammad; Afsaneh Golparvar	M F	Tracy, Brian	M	Eat that frog...	2001
2008	Zarrin, Kazem	M	Tracy, Brian	M	Eat that frog...	2001
2008	Sadeghi Zadeh, M.	F	Tracy, Brian	M	Eat that frog...	2001
2008	Alvandiyan, Leila	F	Tracy, Brian	M	Eat that frog...	2001
2008	Sadeghi Khiyabaniyan, S	M	Tracy, Brian	M	Goals: How to get everything you want	2003
2008	Eetezadi, Moniroldin	M	Tracy, Brian	M	Turbo Coach: powerful system for achieving career success	2005
2008	Aatash Bozorg: Ebrahim	M	Tracy, Brian	M	Turbo Coach...	2005
2008	Alizadeh, Akram	F	Tracy, Brian	M	Change your thinking...	2003
2008	Faraji, Sima	F	Tracy, Brian	M	The way to wealth...	2006
2008	Oveyssi, Hamideh	F	Tracy, Brian	M	ultimate goals program guidebook	2007
2008	Jalali, Manizheh	F	Tracy, Brian	M	The real secret of success	2008
2008	Gharacheh Daghi, Mehdi	M	Tracy, Brian	M	Flight plan: secret to success	2008
2008	Barghahi, Aatefeh	F	Tracy, Brian	M	Flight plan: secret to success	2008
2008	Hesaaraki, Fahimeh	F	Tracy, Brian	M	Flight plan: secret to success	2008
2008	Mobasher, Azadeh	F	Tracy, Brian	M	Hire and keep the best people	2001
2008	Madghalchi, Mehrak	M	Tracy, Brian	M	Something for nothing: The all-consuming desire that turns the American dream into a social nightmare	2004
2008	Karami, Aboo Zar	M	Tracy, Brian	M	Speak to win...	2008
2008	Nikbakht, Mohsen	M	Tracy, Brian	M	100 laws of business success...	2000
2008	Zaareii, Abbas Ali	M	Tracy, Brian	M	The art of closing the sale	2007
2008	Saleh Pour, Ahmad	M	Fisher, Mark	M	The instant millionaire...	1990
2008	Homami, Shahrzad	F	Fisher, Mark	M	The instant millionaire...	1990
11×: 2008	Zarrin, Kazem; N. G.	M M	Fisher, Mark	M	The instant millionaire...	1990
2×: 2008, '10	Homami, Shahrzad	F	Fisher, Mark	M	The sales person and the Mill.	2003
2008	Homami, Shahrzad	F	Fisher, Mark	M	Le cadeau du milionaire	1998

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2009	Hosseini, Shamsoldin; Elham Araam Niyaa	M F	Branden, N.	M	A women's self-esteem: stories of struggle...	1998
2009	Rostami, Himadeh	F	Branden, N.	M	A women's self-esteem...	1998
2009	Barbari, Haideh	F	Branden, N.	M	Self-esteem at work: how...	1998
2009	Mohteshem, Rezvan	M	Branden, N.	M	How to raise your self- esteem	1987
2009	Mobareki-zadeh, Elham	F	Branden, N.	M	How to raise your self- esteem	1987
2009	Fattah-zadeh, Mariam	F	Branden, N.	M	How to raise your self- esteem	1987
2009	Zare'aan, Mohammad-J.	M	Bunge, Mario	M	Philosophy of psychology	2003
2009	Oliyaii-Nia, Helen	F	Frye, Northrop	M	Fools of time, studies in Shakespearean tragedy	1967
2009	Hosseini, Saleh	M	Frye, Northrop	M	The great code: Bible and lit.	1982
2009	Oliyaii-Nia, Helen	F	Leech, Clifford	M	Tragedy	1994
2×: 2009, '12	Mokhtari, Negar	F	Losier, Michael	M	Law of attraction...	2007
2009	Petrati, Azam	F	Losier, Michael	M	Law of attraction...	2007
3×:2009	Amiri, Maryam	F	Losier, Michael	M	Law of attraction...	2007
x2: 2009	Moosaii, Laba	F	Losier, Michael	M	Law of attraction...	2007
2×: 2009, '10	Hosseini, Shamsoldin; Elham Araam Niyaa	M F	Losier, Michael	M	Law of attraction...	2007
2009	Ja'fari Namini, Fariba	F	Losier, Michael	M	Law of attraction...	2007
2009	Bajgholi, Kayvan	M	Manguel, Alberto	M	Library as identity	2007
2009	Salari, Faranak	F	Sharma, Robin	M	Discover your destiny with the monk who sold his ferrari	1997
2009	Feiz-Abadi, Farkhondeh	F	Sharma, Robin	M	The greatness guide	2006
2009	Mahdavi-Damghani, Farideh	F	Sharma, Robin	M	The monk who sold his ferrari: a fable about fulfilling your dream	1997
2009	Mahdavi-Damghani, Farideh	F	Sharma, Robin	M	Discover your destiny...	2004
2009	Motakef, Nafiseh	F	Sharma, Robin	M	Who will cry when you die?	2002
2009	Zendeh-Nam, Amir	M	Sharma, Robin	M	The top 200 secrets of success...	2006
7×: 2009, '10,	Hamidi, Arashk	F	Stewart, James	M	Calculus differential	?
2009	Ghari-Niyat, Ali Akbar	M	Tracy, Brian	M	Eat that frog: stop procrastinating	2000
2009	Nazari, Seyed Morteza	M	Tracy, Brian	M	Eat that frog...	2000
2009	Shariati, Mohammad S.	M	Tracy, Brian	M	Eat that frog...	2000
2009	Rahmani, Ashraf; Kourosh Taremi; Monioldin Eetezadi	F M M	Tracy, Brian	M	The know-how of making money	?

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2009	Khoorvash, Ali	M	Tracy, Brian	M	How to get everything you want..	2003
2009	Gharacheh Daghi, Mehdi	M	Tracy, Brian	M	achieving career success	2005
2009	Motamedi, Ali	M	Tracy, Brian	M	Be a sales superstar...	2002
2009	Jamshidi, Mariam	F	Tracy, Brian	M	Be a sales superstar...	2002
2009	Khosro Nezhad, Sadegh	M	Tracy, Brian	M	Be a sales superstar...	2002
2009	Belaarak, Yalda	F	Tracy, Brian	M	Be a sales superstar...	2002
2009	Zaare, Ali Reza; R. Arab	M M	Tracy, Brian	M	Be a sales superstar...	2002
2009	Gharacheh Daghi, Mehdi	M	Tracy, Brian	M	Victory! Applying the proven principles of military strategy	2002
2009	gharacheh Daghi, Mehdi	M	Tracy, Brian	M	The psychology of selling...	1998
2009	Gharacheh Daghi, Mehdi	M	Tracy, Brian	M	Change your thinking...	2003
2009	Alizadeh, Akram	F	Tracy, Brian	M	Change your thinking...	2003
2009	Raoof, Farzaneh	F	Tracy, Brian	M	Turbo strategy: 21 powerful ways to transform your business	2003
2009	Shahrzad, Shahaab	F	Tracy, Brian	M	The power of charm: How to win anyone in any situation	2006
2009	Shahrabi, Majid	M	Tracy, Brian	M	The power of charm	2006
2009	Zaare, Ali Reza; R. Arab	M M	Tracy, Brian	M	The power of charm	2006
2009	Malmir, Khadijeh	F	Tracy, Brian	M	The power of charm	2006
2009	Faraji, Sima	F	Tracy, Brian	M	The way to wealth in action...	2006
2009	Gharacheh Daghi, Mehdi	M	Tracy, Brian	M	The way to wealth in action	
2009	Gharacheh Daghi, Mehdi	M	Tracy, Brian	M	Crunch Point: The 21 secrets to succeeding when it matters most	2006
2009	Mohammadi, Fatemeh	F	Tracy, Brian	M	Crunch Point: The 21 secrets	2006
2009	Faraji, Sima	F	Tracy, Brian	M	Crunch Point: The 21 secrets	2006
2009	Gharacheh Daghi, Mehdi	M	Tracy, Brian	M	Hire and keep the best people	2001
2009	Laghaii, Sahar	F	Tracy, Brian	M	Speak to win: How to present with power in any situation	2008
2009	Aghaii, Parvin	F	Tracy, Brian	M	Speak to win	2008
2009	Gharacheh Daghi, Mehdi	M	Tracy, Brian	M	Speak to win	2008
2009	Hesaaraki, Fahimeh	F	Tracy, Brian	M	Speak to win	2008
2009	Gharacheh Daghi, Mehdi	M	Tracy, Brian	M	The art of closing the sale...	2007

Target Text (Iran)			Source Text (Canada)			
×(re)printed Year	Translator	FM	Author	FM	Source Title	Year
2009	Mohammadi, Faranak	F	Tracy, Brian	M	Reinvention: How to make the rest of your life...	2009
2009	Gharacheh Daghi, Mehdi	M	Tracy, Brian	M	Reinvention...	2009
2009	Khalili far, Arastoo	F	Fisher, Mark	M	The instant millionaire	1990
2×: 2009, '10	Mohammadi Pour, F.	F	Fisher, Mark	M	The instant millionaire	1990
2010	Dadras, Bahareh	F	Branden, N.	M	The power of self-esteem	1992
2010	Rayshahri, Nooshin	F	Gladwell, M.	M	Blink: the power of thinking	2005
2010	Abbasi-far, Fatemeh	F	Gladwell, M.	M	Blink: the power of thinking	2005
2010	Askari, Farnaz + Faezeh	F F	Gladwell, M.	M	Outliers: the story of success	2008
2010	Azar-Nia, Fariborz	M	Gladwell, M.	M	The tipping point...	2002
2010	Soroori, Mohammad-Ali	M	Gladwell, M.	M	Outliers: the story of success	2008
2010	Kosari, Abdollah	M	Ignatieff, Michael	M	Isaiah Berlin: a life...	1998
2010	(Khalil)Shahabi, Mehrdad; M. Nabavi,	M M	Klein, Naomi	M	The shock doctrine; the rise of disaster capitalism	2007
2010	Yektash, Nooshin	F	Losier, Michael	M	Law of attraction: the science	2007
2010	Zolfaghari, Sedigheh	F	Losier, Michael	M	Law of attraction: the science	2007
2010	Hemmati, Farideh	F	Losier, Michael	M	Law of attraction...	2007
2010	Tolooii-Ashlafi, Abbas; Ali-Reza, Poor-Ebrahimi	M M	Mann, Ian	M	Hacking the human: social engineering...	2008
2010	Bajgholi, Kayvan	M	Manguel, Alberto	M	With Borges	2004
2010	Khergheh-Poosh, Mostafa	M	Ondaatje, Michael	M	The Conversations: Walter Murch and the art of editing	2002
2010	Karami, Aboozar	M	Sharma, Robin	M	the top 200 secrets of success...	2006
2010	Nozari, Sarah	F	Sharma, Robin	M	The monk who sold his ferrari: a fable about fulfilling your dream	1997
2010	Shapooriyan, Leila	F	Sharma, Robin	M	The monk who sold his ferrari	1997
2010	Tabatabaee, Zahra	F	Sharma, Robin	M	The monk who sold his ferrari	1997
2010	Tabatabaee, Zahra	F	Sharma, Robin	M	The monk who sold his ferrari	1997
2010	Gharacheh-daghi, Mehdi	M	Sharma, Robin	M	Who will cry when you die?	2002
2010	Jolae, Azar	F	Sharma, Robin	M	Who will cry when you die?	1999
2010	Sepehriyan, Kamran	M	Sharma, Robin	M	Best sellers: short intro...	2007
2010	Sabran Poor, Azam	F	Tracy, Brian	M	Maximum achievement...	1993
2010	Zaban Dan, Hamid	M	Tracy, Brian		Quotations from Tracy	?
2010	Darakhsh Saadatmand, A	F	Tracy, Brian	M	The Psychology of achievement	1984

Target Text (Iran)			Source Text (Canada)			
×(re)printed Year	Translator	FM	Author	FM	Source Title	Year
2010	Araam Nia, Elham	F	Tracy, Brian	M	The gift of self-confidence...	1997
2010	Hosseini, Shamsoldin; Elham Araam Niyaa	M F	Tracy, Brian	M	The gift of self-confidence...	1997
2010	Arab Nezhad, Zeynab	F	Tracy, Brian	M	Eat that frog: stop procrastinating	2000
2010	Halaaj, Zohreh	F	Tracy, Brian	M	Eat that frog...	2000
2010	Khaksaar, Saiid	M	Tracy, Brian	M	Eat that frog...	2000
2010	Salaari, Someyeh	F	Tracy, Brian	M	Eat that frog...	2000
2010	Haghighat Khah, Javad	M	Tracy, Brian	M	Eat that frog...	2000
2010	Kazemi Poor, Afsaaneh	F	Tracy, Brian	M	Eat that frog...	2000
2010	Tiba, Hamid Reza	M	Tracy, Brian	M	Eat that frog...	2000
2010	Rafii, Hamed	M	Tracy, Brian	M	The 100 laws of business success	2000
2010	Nasimi, Zahra	F	Tracy, Brian	M	The ultimate goals program	2007
2010	Nasimi, Zahra	F	Tracy, Brian	M	Speak to win	2008
2010	Sahaabi Manesh, Aazadeh	F	Tracy, Brian	M	Turbo Coach: A powerful system for achieving career success	2005
2010	Rahmati, Fahimeh	F	Tracy, Brian	M	Turbo Coach...	2005
2010	Jahaniyan Najaf Abadi,A	M	Tracy, Brian	M	Turbo Coach...	2005
2010	Hosseini, Shamsoldin-e Hossein; Elham Aaram Nia	M F	Tracy, Brian	M	Turbo Coach...	2005
2010	Zabaan Daan, Hamid	M	Tracy, Brian	M	little silver book of prosperity	1995
2010	Afshaar, Mehdi	M	Tracy, Brian	M	Time power...	2004
2010	Ahmadi Rezaai, Hossein	M	Tracy, Brian	M	Time power...	2004
2010	Ghari-Niyat, Ali Akbar	M	Tracy, Brian	M	Getting rich your own way...	2004
2010	Parsay, Kiumars	M	Tracy, Brian	M	Getting rich your own way...	2004
2010	Saamani, Mahsaa	F	Tracy, Brian	M	Change your thinking...	2003
2010	Saber Nasab, Zahra	F	Tracy, Brian	M	The power of charm...	2006
2010	Naghsh Tabrizi, Nooshin	F	Tracy, Brian	M	The power of charm...	2006
2010	Malmir, Khadijeh	F	Tracy, Brian	M	The power of charm...	2006
2010	Jahaniyan Najaf Abadi, Amir; Khayam N; Hadis Imani	M M	Tracy, Brian	M	The power of charm...	2006
2010	Karimi Raad, Katayoon	F	Tracy, Brian	M	The power of charm...	2006
2010	Faraji, Sima	F	Tracy, Brian	M	The power of charm...	2006
2010	Sadeghi Khiyabaniyan, S	M	Tracy, Brian	M	The power of charm...	2006
2010	Gharacheh Daghi, Mehdi	M	Tracy, Brian	M	The way to wealth...	2006
2010	Faraji, Sima	F	Tracy, Brian	M	The way to wealth	2007

Target Text (Iran)			Source Text (Canada)			
×(re)printed Year	Translator	FM	Author	FM	Source Title	Year
					workbook...	
2010	Khodabandeh, H.	F	Tracy, Brian	M	The way to wealth workbook.	2007
2010	Saari Khan, Mostafa		Tracy, Brian	M	21 ways to become good manager	2003
2010	Haeri, Mohammad M.	M	Tracy, Brian	M	21 ways to become good manager	2003
2010	Ghari-Niyat, Ali Akbar	M	Tracy, Brian	M	21 secrets to succeeding...	2006
2010	Saamet Hassan Abadi, H.	F	Tracy, Brian	M	21 secrets to succeeding	2006
2010	Sakhaii, Manesh, A.	F	Tracy, Brian	M	21 secrets to succeeding...	2006
2010	Samani, Mahsa	F	Tracy, Brian	M	21 secrets to succeeding ...	2006
2010	Parvaresh, Shirin	F	Tracy, Brian	M	How to achieve more...	2008
2010	Rahmani, Ashraf	F	Tracy, Brian	M	How to achieve more...	2008
2010	Afshaar, Mehdi	M	Tracy, Brian	M	Flight plan: How to achieve	2008
2010	Barghahi, Aatefeh	F	Tracy, Brian	M	Flight plan: How to achieve	2008
2010	Nasimi, Zahra	F	Tracy, Brian	M	Flight plan: How to achieve	2008
2010	Zamani, Sarah	F	Tracy, Brian	M	Flight plan: How to achieve	2008
2010	Rahmati, Behzad	M	Tracy, Brian	M	Flight plan: How to achieve	2008
2010	Jaan Nesari, Zeynab	F	Tracy, Brian	M	Reinvention: How to make the rest of your life the best...	2009
2010	Jafar Naderi, Mehr Aavar	F	Tracy, Brian	M	Reinvention...	2009
2010	Shad Nazar, Neda	F	Tracy, Brian	M	Reinvention...	2009
2010	Jahaniyan Najaf Abadi, A; Hadis Imani	M M	Tracy, Brian	M	14 ways to succeed	?
2010	Kazemi Nezhad, Gh.	F	Tracy, Brian	M	Discover your inner strength	2009
2010	Asghari, Nahid	F	Tracy, Brian	M	The power of discipline: 7 ways it can change your life...	2009
2010	Belaarak, Yalda	F	Tracy, Brian	M	How the best leaders lead...	2010
2010	Gharacheh Daghi, Mehdi	M	Tracy, Brian	M	No excuses! The power of self-discipline	2010
2010	Saamet Hassan Abadi, H.	F	Tracy, Brian	M	The power of self-discipline	2010
2010	Mobasher Azadeh	F	Tracy, Brian	M	The power of self-discipline	2010
2010	Jan Nesari Ladaani, Z.	F	Tracy, Brian	M	The power of self-discipline	2010
6×: 2010, '12	Aabedi, Fatemeh	F	Tracy, Brian	M	21 laws of negotiating	2007
2010	Ekhtiar Vekalati, F.	F	Fisher, Mark	M	The instant millionaire..	1990
2010	Mohammadi Pour, F.	F	Fisher, Mark	M	The instant millionaire...	1990
2010	Sharif Zadeh, Mansooreh; Morteza Nazari	F M	Fisher, Mark	M	The instant millionaire...	1990
2010	Homami, Shahrzad	F	Fisher, Mark	M	Le millionaire	2000

Target Text (Iran)			Source Text (Canada)			
×(re)printed Year	Translator	FM	Author	FM	Source Title	Year
2010	Makla, Mahsa	F	Fisher, Mark	M	Le millionaire	1990
2011	Golmohammadi, Hassn	M	Atwood, Margaret	F	The Candian children treasury	1988
2011	Foroozesh, Kiyan	M	Berne, Eric	M	The happy valley	1968
2011	Kadkhodae, Mitra	F	Gladwell, M.	M	Blink: the power of thinking	2005
2011	Hanaii-Kashani, Mohammad-Saiid	M	Grondin, Jean	M	Introduction to philosophical hermeneutics	1994
2011	Jafari, Masood	M	Leech, Clifford	M	Tragedy	1969
2011	Sheikh-ol-Eslami, H.	M	Leech, Clifford	M	Tragedy	1969
2011	Hassan-Zadeh, Sedigheh	F	Pinker, Susan	F	sexual paradox: men, women and the real gender gap	2008
2011	Bagheri, Abbas	M	Reeves, Hubert	M	Chronique du ciel et d la vie	2005
2011	Jahaniyan-Najaf-Abadai, Amir; Hadis Imani	M M	Sharma, Robin	M	Top 200 secrets of success...	2006
2011	Zarriin-Ghalam, Hamid	M	Sharma, Robin	M	The greatness guide...	2006
2011	Moosavi, Fereshteh	F	Sharma, Robin	M	The greatness guide...	2006
2011	Bariri, Haydeh	F	Smith, Keri	F	How explore the world	2008
2011	Sakhaii Manesh, Azadeh	F	Tracy, Brian	M	Eat that frog: 21 great ways to stop procrastinating...	2000
2011	Poor Farzin, Farzaneh	F	Tracy, Brian	M	Eat that frog: 21 great ways..	2000
2011	Jahaniyan Najaf Abadi,A	M	Tracy, Brian	M	Eat that frog: 21 great ways..	2000
2011	Nasimi, Zahra	F	Tracy, Brian	M	Time power: A proven system for getting more done in less time than you ever thought possible	2004
2011	Saaber Nasab, Zahra	F	Tracy, Brian	M	Time power...	2004
2011	Hamidi, Setareh	F	Tracy, Brian	M	Time power...	2004
2011	Shahriyari, Fatemeh	F	Tracy, Brian	M	Time power...	2004
2011	Khazaii, Sakineh	F	Tracy, Brian	M	Time power...	2004
2011	Goomariyan, Vahideh	F	Tracy, Brian	M	Time power...	2004
2011	Maklaa, Mahsaa	F	Tracy, Brian	M	Time power...	2004
2011	Sakhaii, Manesh, A.	F	Tracy, Brian	M	Flight plan: How to achieve more	2008
2011	Sadat Sadeghi, Fatemeh	F	Tracy, Brian	M	Crunch point	2006
2011	Zamani, Sarah	F	Tracy, Brian	M	Crunch point	2006
2011	Lotfi Ghahrood, Majid	M	Tracy, Brian	M	Crunch point	2006
2011	Kaviyani, Mariam	F	Tracy, Brian	M	Crunch point	2006
2011	Naghsh Tabrizi, Shahram	M	Tracy, Brian	M	Speak to win	2008
2011	Badr-Oghli Tabrizi, Sima	F	Tracy, Brian	M	21 secrets of self-made Mill.	2000
2011	Sabet Nejad, Javad	M	Tracy, Brian	M	How the best leaders lead...	2010

Target Text (Iran)			Source Text (Canada)			
×(re)printed Year	Translator	FM	Author	FM	Source Title	Year
2011	Ahamadi, Mozhgoan	F	Tracy, Brian	M	Reinvention...	2009
2011	Haji Bagheri, Elham	F	Tracy, Brian	M	Reinvention...	2009
2011	Farahi, Sima	F	Tracy, Brian	M	Reinvention...	2009
2011	Karami, Aboo Zar	M	Tracy, Brian	M	Reinvention...	2009
2011	Tazeh Zadeh, Fereidoon	M	Tracy, Brian	M	Reinvention...	2009
2011	Ahmadi, Mozhgan	F	Tracy, Brian	M	Reinvention...	2009
2011	Farahi, Sima	F	Tracy, Brian	M	Reinvention...	2009
2011	Eskandari, Mohammad	M	Tracy, Brian	M	The miracle of self-discipline:	2010
2011	Gharaii, Mohammd	M	Tracy, Brian	M	The unbreakable laws of self-confidence	2009
2011	Atr Saaii, Banafsheh	F	Tracy, Brian	M	Now, build your business...	2010
2011	Ommati, Ehsan	M	Fisher, Mark	M	The instant millionaire...	2010
2011	Sasani, Negar; Shahrzad Homai	F F	Fisher, Mark	M	le cadeau du millionaire, Le millionaire, Instant..	?
2012	Saboori, Abdolhassan	M	Baron-Reid, C.	F	The map: the story of your life	2010
2012	Shayesteh, Elaheh	F	Branden, N.	M	How to raise your self-esteem	1987
2012	Etemaad, Shapoor	M	Cohen, Gerlad	M	Why not socialism	2009
2012	Goodarzi, Mohammad-A	M	Coren, Stanely	M	Sensation and Perception	2004
2012	Ali-Kashani, Sepideh	F	Gladwell, M.	M	Blink: the power of thinking	2005
2012	Abol-Ghasemi, M. Reza	M	Grondin, Jean	M	L'hermeneutique	1993
2012	Hezar-Khani, Saman	M	kernighan, Brian	M	the C Programming language	1978
2012	Bariri, Haydeh	F	Smith, Keri	F	Living out activities to just and creative life?	2008
2012	Nasimi, Zahra	F	Tracy, Brian	M	The Psychology of achievement	1984
2012	Arab Nezhad, Zahra	F	Tracy, Brian	M	Eat that frog...	2001
2012	Esmaili, Fatemeh	F	Tracy, Brian	M	Eat that frog...	2001
2012	Zareii, Abbass	M	Tracy, Brian	M	Ultimate Goals...	2007
5×: 2012	Nasimi, Zahra	F	Tracy, Brian	M	Goals	2003
2012	Nasimi, Zahra	F	Tracy, Brian	M	Speak to win	2008
2012	Tazeh Vared, Fereidoon	M	Tracy, Brian	M	Create your own future...	2002
2012	Aghaaii, Parvin	F	Tracy, Brian	M	Create your own future...	2002
2012	Belaarak, Yalda	F	Tracy, Brian	M	Getting rich your own way...	2004
2012	Tazeh Zadeh, Fereidoon	M	Tracy, Brian	M	Getting rich your own way...	2004
2012	Gharaii, Mohammad	M	Tracy, Brian	M	The psychology of selling...	1998
2012	Rahmani Far, M.	M	Tracy, Brian	M	The power of charm...	2006

Target Text (Iran)			Source Text (Canada)			
×(re)printed Year	Translator	FM	Author	FM	Source Title	Year
2012	Kheiriyani, Mohammad	M	Tracy, Brian	M	21 Great ways to manage time	2008
2012	Daraksh Saadatmand, A	F	Tracy, Brian	M	The ultimate goals program	2007
2012	Amir Divani, Abolfazl	M	Tracy, Brian	M	Flight plan: How to achieve..	2008
2012	Khorsand Parizad, M.	M	Tracy, Brian	M	Flight plan: How to achieve..	2008
2012	Nasimi, Zahra	F	Tracy, Brian	M	Speak to win...	2008
2012	Rahmani Far, M.	M	Tracy, Brian	M	Speak to win...	2008
2012	Jaan Nesari Laadaani, A	M	Tracy, Brian	M	How the best leaders lead...	2010
2012	Raziee, Leila	F	Tracy, Brian	M	No excuses! The power of self-discipline	2010
2012	Zaheri, Naiimeh	F	Tracy, Brian	M	No excuses!	2010
2012	Keiriyani, Mohammad	M	Tracy, Brian	M	unbreakable laws of negotiating	2007
2012	Abedi, Fatemeh	F	Tracy, Brian	M	The 21 laws of negotiating	2007
2012	Raziee, Leila	F	Tracy, Brian	M	Full engagement: Inspire, motivate,	2011
2012	Aal-e Yasin, Mona	F	Tracy, Brian	M	Kiss that frog;turn negatives into positives in your life and work	2012
2012	Mir Shekar, Mitra	F	Tracy, Brian	M	Kiss that frog...	2012
3×: 2012	Al-e Yasin, Mona	F	Tracy, Brian	M	Kiss that frog...	2012
2012	Habibi Isfahani, Farzam	M	Tracy, Brian	M	Kiss that frog...	2012
2012	Jarahi, Marziyeh	F	Tracy, Brian	M	Kiss that frog...	2012
2012	Faraji, Sima	F	Tracy, Brian	M	Kiss that frog...	2012
2012	Karaamati, M. Reza	M	Tracy, Brian	M	Kiss that frog...	2012
2012	Zarrin, Kazem; Nik P. V.	M F	Tracy, Brian	M	Kiss that frog...	2012
2012	Haj Gholam, Mina	F	Tracy, Brian	M	The psychology of selling...	1998
2012	Erjaaii, Mohammad H; Fatemeh Hamidi Zadeh	M F	Tracy, Brian	M	Now build a great business: 7 ways to maximize your profits	2010
2012	Shahbazi, Leila	F	Tracy, Brian	M	The power of the platform...	2009
2012	Gharaii, Mohammad	M	Tracy, Brian	M	Strategic achievement	2008
2012	Arbaab, Hamid Reza	M	Tracy, Brian	M	Earn what you're really worth	2012
2012	Karami, Aboo Zar	M	Tracy, Brian	M	The success principles...	2005

Appendix 2: Canadian self-help authors & books in Persian translation (1987-2012)

TT Year	Berne, E.	Branden, N.	Fisher, M.	Tracy, B.	Losier, M.	Gladwell, M.	Sharma, R.
	Title	Title	Title	Title	Title	Title	Title
1987	Games people play...						
1991	What do you say...						
1992		Psychology of Self-Esteem					
1993		Virtue of Selfishness	2× Instant Millionaire				
1994	psyche.	Disowned Self					
1995		How Raise Your Self-Esteem					
1996		How To Raise Your Self-Esteem		Maximum Achievement			
1996				Power of Self-Esteem			
1998				Psychology of Success			
1999					Laws of Attraction		
2000		Six Pillars of Self-Esteem					
2000		A Woman's Self-Esteem	Think Like a Mill.				
2002				Peak Performance			
2003				7× Secrets of Self-Made Millionaire	Laws of Attraction		
2003				Focal Point			
2003				Eat That Forg: Stop Procrastinating			
2004				100 Laws of Business			
2004				Gift Of Self-Confidence			
2004				Little Book Of Prosperity			
2004				100% Laws of Success			
2004				Succeed In Exam			
2004				Successful Selling			
2004				Focal Point			

TT Year	Berne, E.	Branden, N.	Fisher, M.	Tracy, B.	Losier, M.	Gladwell, M.	Sharma, R.
	Title	Title	Title	Title	Title	Title	Title
2004				14× Eat That Frog			
2005			5× Instant Millionaire	13× Eat That Frog			
2005			New Art of Loving				
2005				The Laws of Life			
2005				Know-How Of Making Money			
2005				Goals ...			
2005				Turbo Coach...			
2005				Mastering Your Life			
2005				Book of Prosperity			
2005				Be A Sale-Superstar			
2005				2× Time Power			
2005				Ge Paid More...			
2005				Create Your Own Future			
2006		Taking Responsibility		Maximum Achievement		Power of Thinking	
2006				2× Change Your Thinking			
2006				Time Power...			
2006				3× 21 Secrets of Self-Made M.			
2006				x13 Eat That Frog			
2006				5× Goals ...			
2006				2× Personal Achievement			
2006				Be A Sales- Superstar			
2006				Time Power			
2006				Create Your Own Future			
2006			8× Instant Millionaire	The Basics of Success			
2006				3× Getting Rich Your Own...			
2006				Victory!...			
2006				Psychology of Selling			
2006				Many Miles To Go			
2006				Million Dollar Habits...			

TT Year	Berne, E.	Branden, N.	Fisher, M.	Tracy, B.	Losier, M.	Gladwell, M.	Sharma, R.
	Title	Title	Title	Title	Title	Title	Title
2006			5× Golfer & M	2× Change Your Thinking			
2006				2× Turbo Strategy			
2006				The Power of Charm			
2007			7× Instant Millionaire	Crunch Point...	Law of attraction...	2× power of thinking	top 200 secrets of success...
2007			Think like a M.	unbreakable laws of money			
2007			2× Mill.'s secrets	4× 21 Great ways ...outstanding manager			
2007				2× The way to wealth			
2007				4× power of charm			
2007				Turbo strategy...			
2007				3× Change your thinking...			
2007				Getting rich your way...			
2007				book of prosperity			
2007				100 laws of business success			
2007				8× mastering your time			
2007				2× 21 success secrets of self-made M.			
2007				Focal Point...			
2007				Maximum achievement...			
2007				Maximum achievement...			
2008			5× Instant M.	2× 21 success secrets of self-made M.	5×Laws of attraction...	4× tipping point...	2×Fulfilling Your Dream
2008				100 laws of success			
2008				6× Eat that frog...			
2008				2× Goals...			
2008				2× Turbo Coach...			
2008				Change your thinking			

TT Year	Berne, E.	Branden, N.	Fisher, M.	Tracy, B.	Losier, M.	Gladwell, M.	Sharma, R.
	Title	Title	Title	Title	Title	Title	Title
2008				The way to wealth:			
2008				4× Flight plan...			
2008				Hire and keep the best people			
2008				Something for nothing...			
2008				Speak to win...			
2008				Eat the frog...,			
2008				The art of closing sale			
2009		3× A women's self-esteem...		3× Eat that frog...	6× Laws of attraction...		2× Discover destiny...
2009							greatness guide
2009							fulfilling dream
2009		3× How raise your self-esteem		The know-how of making money			
2009				Goals...			Who will cry when you die?
2009				Turbo Coach...			top 200 secrets of success...
2009				5× Be a sales superstar...			
2009				Victory!			
2009				psychology of selling...			
2009				2× Change your thinking			
2009				Turbo strategy...			
2009				4× The power of charm			
2009				2× The way to wealth			
2009				3× Crunch Point...			
2009				Hire and keep the best people			
2009				4× Speak to win...			
2009				art of closing sale...			
2009				2× Reinvention...			

TT Year	Berne, E.	Branden, N.	Fisher, M.	Tracy, B.	Losier, M.	Gladwell, M.	Sharma, R.
	Title	Title	Title	Title	Title	Title	Title
2010		The power of self-esteem		Maximum achievement...	3× Laws of Attraction	3× power of thinking	the top 200 secrets
2010				Quotations from Tracy			4× fulfilling your dream
2010				The Psychology of achievement		2× Outliers...	fulfilling dream
2010				2× self-confidence...		tipping point...	
2010				7× Eat that frog,,,			2× Who will cry when you die?
2010							Best sellers...
2010				100 laws of business			
2010				The ultimate goals program			
2010				Speak to win			
2010				4× Turbo Coach...			
2010				book of prosperity			
2010				2× Time power...			
2010				2× Getting rich your way			
2010				Change your thinking...			
2010				power of charm...			
2010				7× power of charm...			
2010				3× The way to wealth...			
2010				2× 21 ways to become an outstanding manager			
2010				4× Crunch Point...			
2010				7× Flight plan...			
2010				3× Reinvention...			
2010				14 ways to succeed			
2010				Discover your inner strength			

TT Year	Berne, E.	Branden, N.	Fisher, M.	Tracy, B.	Losier, M.	Gladwell, M.	Sharma, R.
	Title	Title	Title	Title	Title	Title	Title
2010				power of discipline			
2010				How the best leaders lead...			
2010				4× No excuses!			
2010				21 laws of negotiating			
2011	The happy valley		instant m.	3× Eat that frog		power of thinking	Top 200 secrets of success...
2011			le cadeau du M.	7× Time power...			The greatness guide...
2011				Flight plan...			The greatness guide...
2011				4× Crunch point			
2011				Speak to win			
2011				21 secrets of self- made millionaires			
2011				How best leaders lead...			
2011				7× Reinvention...			
2011				miracle of self- discipline:			
2011				laws of self- confidence			
2011				build your business...			
2012		How to raise your self- esteem		The Psychology of achievement		power of thinking	
2012				2× Eat that frog...			
2012				3× Ultimate Goals...			
2012				4× Speak to win			
2012				2× Create your future...			
2012				2× Getting rich your way			
2012				2× psychology of selling			
2012				The power of charm			
2012				21 Great ways to manage your time			

TT Year	Berne, E.	Branden, N.	Fisher, M.	Tracy, B.	Losier, M.	Gladwell, M.	Sharma, R.
	Title	Title	Title	Title	Title	Title	Title
2012				2× Flight plan: How to achieve more			
2012				How the best leaders lead...			
2012				2× No excuses!			
2012				2× The 21 laws of negotiating			
2012				Full engagement...			
2012				8× Kiss that frog...			
2012				Now build a great business...			
2012				Strategic achievement			
2012				Earn what you're worth			
2012				The success principles			
Total	4 ST 4 TT	8 ST 16 TT	6 ST 39 TT	50 ST 306 TT	1 ST 17 TT	4 ST 15 TT	6 ST 20 TT

Appendix 3: Canadian non-fiction in Persian translation (1988-2012)

TT/Year	Writers	F/M	Source Text
1988	Edel, Leon	M	The modern psychological novel
1989	Reeves, Hubert	M	Patience dans l'azur
1990	Kernighan, Brian	M	The C Programming
1990	Mailhot, Laurent	M	La littérature québécoise
1991	Hacking, Ian	M	A concise introduction to logic
1992	Reeves, Hubert	M	L'heure de s'enivrer...
1992	Stewart, James	M	Calculus differential
1993	Bandura, Albert	M	Social learning theory
1997	Reeves, Hubert	M	La plus belle histoire du monde
1997	Reid, Charles	M	Portrait painting...
1998	Frye, Northrop	M	Anatomy of criticism, ...
1998	McLuhan, M.	M	Understanding media:
2000	Reeves, Hubert	M	Speculations on the Cosmos...
2000	Kernighan, Brian	M	The C Programming
2000	Stewart, James	M	Calculus differential
2000	Gray, Charlotte	F	Mother Teresa: her mission...
2001	Casselman, Bill	M	Canadian words
2001	Reeves, Hubert	M	La plus belle histoire du monde
2001	Reid, Charles	M	The Temple and Brazier
2001	Tapscott, Don	M	Creating value in network economy
2002	Delisle, Jean	M	Analyse du discours comme methode de traduction
2002	Delisle, Jean	M	Translators through history
2002	Reeves, Hubert	M	Atoms of silence: an exploration...
2002	Roberts, Paul W.	M	In search of the birth of Jesus...
2002	Taylor, Charles	M	Oxford children's book of science
2003	Morton, Adam	M	Philosophy in practice: An intro
2003	Suzuki, David	M	You are the earth...
2003	Taylor, Charles	M	Hegel and modern society
2004	Frye, Northrop	M	The secular scripture...
2004	Frye, Northrop	M	Anatomy of criticism, ...
2004	Herzberg, Gerhard	M	Atomic spectra and atomic structure
2004	Reeves, Hubert	M	Malicorne: reflexion d'un...
2004	Suzuki, David	M	You are the earth...
2004	Gray, Charlotte	F	Mother Teresa: her mission...
2006	Delisle, Jean	M	Terminologie de la traduction
2006	Kopec, Danny	M	Mastering the Sicilian
2007	Churchland, Paul	M	Matter and consciousness: intro
2007	Frye, Northrop	M	The great code: Bible and lit.
2007	Mercer, Jeremy	M	Time was soft there: a Paris trip

TT/Year	Writers	F/M	Source Text
2007	Ondaatje, Michael	M	The writer's land is borderless
2007	Panitch, Leo; C. L.	M	The communist manifesto..
2008	Badami, AnitaRau	F	the hero's walk
2008	Taylor, Charles	M	Varieties of religion today:...
2008	Taylor, Charles	M	Varieties of religion today:...
2009	Bunge, Mario	M	Philosophy of psychology
2009	Frye, Northrop	M	Fools of time, studies in Shakespearean tragedy
2009	Frye, Northrop	M	The great code: Bible and lit.
2009	Leech, Clifford	M	Tragedy
2009	Manguel, Alberto	M	Library as identity
2009	Stewart, James	M	Calculus differential
2010	Ignatieff, Michael	M	Isaiah Berlin: a life...
2010	Klein, Naomi	M	The shock doctrine; the rise of disaster capitalism
2010	Manguel, Alberto	M	With Borges
2010	Mann, Ian	M	Hacking the human: social engineering...
2010	Ondaatje, Michael	M	The Conversations: Walter Murch and the art of editing
2011	Atwood, Margaret	F	The Candian children treasury
2011	Grondin, Jean	M	Introduction to philosophical hermeneutics
2011	Leech, Clifford	M	Tragedy
2011	Leech, Clifford	M	Tragedy
2011	Pinker, Susan	F	sexual paradox: men, women and the real gender gap
2011	Reeves, Hubert	M	Chronique du ciel et d la vie
2011	Smith, Keri	F	How explore the world
2012	Baron-Reid, C.	F	The map: the story of your life
2012	Cohen, Gerlad	M	Why not socialism
2012	Coren, Stanely	M	Sensation and Perception
2012	Grondin, Jean	M	L'hermeneutique
2012	Kernighan, Brian	M	The C Programming
2012	Smith, Keri	F	Living out activities to just and creative life?
	Total: 40 Authors	F=8 M=32	ST = 56 ; TT = 68

Appendix 4: Listing of Persian target texts of Canadian fiction (1990-2012)

Target Text (Iran)		Source Text (Canada)		
Year	Title: Persian & English	Writers	Year	Themes / Genres
1990	x Akavak2 آکاوک	Houston, James A.	1968	Children: Fantasy
1991	سفر باور نکردنی Incredible journey The	Burnford, Sheila Every	1961	Children: Fantasy
1991	پنجه بلند Long claws	Houston, James A.	1981	Youth literature: Arctic Adventure
1992	انی دختر استثنایی گرین گیبلز Anne the exceptional girl of Green Gables	Montgomery, Lucy M.	1908	Children & youth literature
1993	فرودگاه و گاو صندوق مرگ Airport And The Death Safe	Hailey, Arthur	1968	Airport novels: pulp fiction
1994	آتش یخ زده ، قصه ای از پایداری Frozen Fire	Houston, James A.	1992	Tale: Traditional Eskimo Way
1995	پرواز جهمنی Runaway: Zero Eight	Hailey, Arthur	1958	Airport novels: Pulp fiction
1996	درمان یا مرگ : نوشدارو Strong Medicine	Hailey, Arthur	1984	Airport novels: pulp fiction
1997	مقبره ساکارا Saqqarah scroll of	Gedge, Pauline	1990	Historical, fantasy
1997	فرودگاه Airport	Hailey, Arthur	1968	Airport novels: pulp fiction
1997	قهرمان آرمانهای کوچک Hero of Lesser Causes	Johnston, Julie	1992	Children's literature
1997	قسمت Kismet	Montgomery, Lucy M.	1899	Children & youth literature
1998	ان در اون لی Anne Of Avonlea	Montgomery, Lucy M.	1909	Children & juvenile literature
1999	خانواده زیر پل The The Family Under Bridge	Carlson, Natalie	1989	Pre-teen fiction
1999	بیگانه ای با من است See Jane Run	Fielding, Joy	1991	Woman-centred, thriller
1999	بانوی نیل Nil La Damme du	Gedge, Pauline	2001	Historical, fantasy
1999	از طرف انا From Anna	Little, Jean	1972	Historical novel
1999	انی ، رویای سبز Anne's House of Dreams	Montgomery, Lucy M.	1917	Children & juvenile literature

Target Text (Iran)		Source Text (Canada)		
Year	Title: Persian & English	Writers	Year	Themes / Genres
2000	بوسه خداحافظی با مادر Kiss Mommy Goodbye	Fielding, Joy	1981	Woman-centred, thriller
2000	جاده ناامی Naomi's Road	Kogawa, Joy	1986	Historical novel
2000	امیلی دختر دره های سبز Emily of the Moon	Montgomery, Lucy M.	1923	Children & juvenile literature
2000	آن، دختری از گرین گیبلز Anne Of Green Gables	Montgomery, Lucy M.	1908	Children & juvenile literature
2000	قصه های جزیره Road To Avonlea	Montgomery, Lucy M.	1909	Children & juvenile literature
2001	عروس فریبکار The Robber Bride	Atwood, Margaret	1993	Feminist
2001	ژرفنای زندگی The Deep End	Fielding, Joy	1987	Woman-centred, thriller
2001	کماندار سفید White Archer: An The Innuite Eskimo Legend	Houston, James A.	1967	Children: Fantasy
2001	شیخ آنیل Anil's Ghost	Ondaatje, Michael	2000	Historical drama, crime fiction
2002	چهره پنهان Alias Grace	Atwood, Margaret	1996	Historical drama
2002	نان آور Breadwinner	Ellis, Deborah	2000	Girl-centred: children's literature
2002	تکه های گم شده Missing Pieces	Fielding, Joy	1998	Woman-centred, thriller
2002	زمانی برای گریستن نیست Don't Cry Now!	Fielding, Joy	1995	Woman-centred, thriller
2002	قصه ها و داستان های کانادایی Canadian Stories And Tales	Fronval, George	1974	Canadian folktales
2002	عشق ها و اندوه های ژوزفین Tales of Passion, Tales of Woes	Gulland, Sandra	1998	Trilogy: Historical novel
2002	او واقعا متعلق به من است Lost and Found	Little, Jean	1986	Children's literature
2002	دوستت دارم انای تو From Anna	Little, Jean	1972	Children: Historical novel
2002	باغچه In the Garden	Mamchur, Carolyn M./Meguido Zola	1988	Aboriginal Culture
2002	جزیره مرگ Death island	Sutherland, Robert	1994	Psychological thriller

Target Text (Iran)		Source Text (Canada)		
Year	Title: Persian & English	Writers	Year	Themes / Genres
2003	آدمکش کور Assassin The Blind	Atwood, Margaret	2001	Historical novel: women-centred
2003	سرگذشت ندیمه The Handmaid's Tale	Atwood, Margaret	1985	Feminist fiction
2003	عشق ها و اندوه های ژوزفین The Loves and Sorrows of Josephine	Gulland, Sandra	2000	Trilogy: Historical novel
2003	آن دختر مو قرمز Anne Of Green Gables	Montgomery, Lucy M.	1919	Children & juvenile literature
2004	اوریکس و کریک Oryx and Crake	Atwood, Margaret	2003	Speculative fiction
2004	فرصتی دوباره The First Time	Fielding, Joy	2000	Woman-centred, thriller
2004	محکوم به نیستی Life Penalty	Fielding, Joy	1984	Woman-centred, thriller
2004	زندگی پی The Life Of Pai	Martel, Yann	2001	Alegory, fable
2004	هویت من In Search Of April	Mosionier (Culton), Beatrice	1992	Biography
2004	دوستت دارم برای همیشه Love You Forever	Munsch, Robert N.	1986	Children's literature
2004	در پوست شیر Under The Lion's Skin	Ondaatje, Michael	1987	Biography
2005	بازگشت شازده کوچولو The Return of The Little Prince	Davidts, Jean-Pierre	1999	Fantasy fiction
2005	رازی را به من مگو Tell Me No Secrets	Fielding, Joy	1993	Woman-centred, thriller
2005	خانه آرزوها Aspirations The House Of	Gedge, Pauline	1996	Historical, fantasy
2005	ماما می خواد برات مرغ مقلد بخره You Mama's Going To Buy A Mockingbird	Little, Jean	1984	Juvenile fiction
2005	خانه بزرگ سبز The Big Green House	Naraghi, Akhtar	1994	Animals
2006	گم گشته Lost	Fielding, Joy	2003	Woman-centred, thriller
2006	خیابان رودخانه وحشی Mad River Road	Fielding, Joy	2007	Woman-centred, thriller
2006	رگبار شبانه Stormy Night	Lemieux, Michèle	2002	Children's literature

Target Text (Iran)		Source Text (Canada)		
Year	Title: Persian & English	Writers	Year	Themes / Genres
2006	گریز پا : مجموعه سه داستان Runaway: Stories	Munro, Alice	2004	Women-centred
2006	مگر آنکه Unless	Shields, Carol	2002	Feminist fiction
2007	شازده کوچولو ۲ The Little Prince 2	Davidts, Jean-Pierre	1997	Fantasy fiction
2007	زیر کوه آتشفشان Volcano	Lowry, Malcolm	2000	Fiction: symbolism, allusions
2007	فرار Stories Runaway:	Munro, Alice	2004	Women-centred
2007	دفترچه خاطرات سنگی The Stone Diaries	Shields, Carol	1993	Women-centred
2007	The Deep: A Novella عمیق	Swan, Mary	2002	Horror of war
2007	سیمون به دنبال ماهی A Salmon For Simon	Waterton, Betty	1978	Children picture book
2007	لئون آفتاب پرست Leon, The Chameleon	Watt, Melanie	2003	Children's literature
2007	سنجایک ترسو Squirrel The Little Scared	Watt, Melanie	2006	Children's literature
2008	راه رفتن قهرمان The Hero's Walk	Badami, Anita Rau	2000	Inter-cultural conflict: India-Canada
2008	به دنبال مادر Mother In Search Of	Ellis, Deborah	2005	Girl-centred: children's literature
2008	توطئه های دروغین Whispers And Lies	Fielding, Joy	2002	Woman-centred, thriller
2008	A Day In The در بیمارستان Life Of Anna The Nurse	Hughes, Monica	2002	Pre-school, children literature
2008	همیشه دوستت دارم I Love You Forever	Munsch, Robert N.	1986	Children's literature
2009	سال سیل The Flood The Year Of	Atwood, Margaret	2009	Speculative fiction
2009	Still Life خفته در باد	Fielding, Joy	2009	Woman-centred, thriller
2009	Heart خطرات قتل Stopper	Fielding, Joy	2007	Woman-centred, thriller
2009	آخرین رقص بزرگ روی زمین ، The Last Great ۳ روزفین Dance On Earth, Josephine 3	Gulland, Sandra	2007	Trlogy: Historical fiction
2009	اشتیاق و پریشانی ژوزفین Tales Of Passion, Tales Of Woes	Gulland, Sandra	1998	Trlogy: Historical fiction

Target Text (Iran)		Source Text (Canada)		
Year	Title: Persian & English	Writers	Year	Themes / Genres
2009	غم های پنهان زندگی ژوزفین Secret & The Many Lives Sorrows Of Josephine	Gulland, Sandra	1998	Trlogy: Historical fiction
2009	سلطان آسمان ها The King Of The Skies	Khan, Rukhsana	2001	Children's literature: Grades K-3
2009	عشق زن خوب The Love Of A Good Woman	Munro, Alice	1998	Short stories: woman-centred
2009	رادیکالهای آزاد Free Radicals	Munro, Alice	2008	Domestic, mother-daughter conflict
2009	خانواده خوب و تمیز مثل ما Good Families Don't	Munsch, Robert N	1990	Children's literature
2009	جانااتان همه جارا تمیز کرد، بعد صدایی شنید Jonathan Cleaned Up Everywhere, Then He Heard A Voice	Munsch, Robert N	1992	Children's literature
2009	تا هستم و هست دارمش دوست Love You Forever	Munsch, Robert N	1986	Children's literature
2009	بچه تمساح Baby Alligator	Munsch, Robert N	1997	Children's literature
2009	درجه زیر صفر ۵۰ Zero Below 50	Munsch, Robert N	1985	Children's literature
2009	تصمیم گیریهای مرگبار Deadly Decisions	Reichs, Kathy	2000	Crime fiction
2009	کلارا Clara Calan	Wright, Richard Bruce	2002	Woman-centred: Historical
2010	وقتی اشباح بیدار می شوند The Summoning	Armstrong, Kelley	2008	Girl-centred: Paranormal fiction
2010	چشم گربه Cat's Eye	Atwood, Margaret	1998	Women-centred: psychological
2010	جاده سه روزه Road A Three-Day	Boyden, Joseph	2005	Historical drama
2010	سفر پروانه Parvanah's Journey	Ellis, Deborah	2002	Girl-centred: children's literature
2010	شهر گلی The Mud City	Ellis, Deborah	2003	Girl-centred: children's literature
2010	نان آور The Breadwinner	Ellis, Deborah	2004	Girl-centred: children's literature
2010	Child Of The Morning فرزند صبح	Gedge, Pauline	1977	Historical, fantasy
2010	هفت شب سوت ، شهبانوی دره نیل Seven Buzzing Nights: The The queen of the Nile	Gedge, Pauline	1977	Historical, fantasy

Target Text (Iran)		Source Text (Canada)		
Year	Title: Persian & English	Writers	Year	Themes / Genres
2010	معشوقه خورشید Mistress Of The Sun	Gulland, Sandra	2008	Trlogy: Historical fiction
2010	تعادل موزون A Fine Balance	Mistry, Rohinton	1996	Historical drama
2010	چطور با شوهرم آشنا شدم How I Met My Husband	Munro, Alice	1974	Woman-centred
2010	هوایمای آنجلا Angela's Plane	Munsch, Robert N	1988	Children's literature
2011	بدون خداحافظی No Time For Goodbye	Barclay, Linwood	2007	Woman-centred: Mystery thriller
2011	از میان صنوبرهای سیاه Through Black Spruce	Boyden, Joseph	2008	First Nations
2011	2x A Room اتاق	Donoghue, Emma	2010	Mystery, horror
2011	Puppet بازیچه	Fielding, Joy	2005	Woman-centred, thriller
2011	الكس و گنج گم شده The Ironic Gentleman	Kress, Adrienne	2007	Speculative, Science fiction
2011	دورنمای کاسل راک A View From Castle Rock	Munro, Alice	2006	Biography
2011	روایای مادرم Friendship, Courtship, Loveship, Marriage	Munro, Alice	2001	Short stories: woman-centred
2011	عاشقتم همیشه x Love You Forever2	Munsch, Robert N	1986	Children's literature
2011	روایای در بیداری Awake And Dreaming	Pearson, Kit	1996	Children novel
2011	Secret Daughter دختر پنهان	Gowda, Shilpi Somaya	2010	Mother-child
2011	شیخ گری استیل Greysteel's Ghost	Sutherland, Robert	2005	Psychological thriller
2011	Annabel آنابل	Winter, Kathleen	1960	Intersex child
2011	The سنجابک ترسو در شب Scared Squirrel At Night	Watt, Melanie	2007	Children's literature
2011	سنجابک ترسو دوست پیدا می کند The Scared Squirrel Makes A Friend	Watt, Melanie	2007	Children's literature
2011	The سنجابک ترسو کنار دریا Scared Squirrel At The Beech	Watt, Melanie	2007	Children's literature

Target Text (Iran)		Source Text (Canada)		
Year	Title: Persian & English	Writers	Year	Themes / Genres
2012	Lady Oracle بانوی پیشگو	Atwood, Margaret	1996	Women-centred
2012	Sisters برادران سیتزر Brothers	deWitt, Patrick	2011	Historical novel
2012	A Room اتاق	Donoghue, Emma	2010	Mystery, horror
2012	کودکان کابل: شجاعانه زیستن در جنگی بی پایان Kids of Kabul: Living Bravely Never-Ending through a War	Ellis, Deborah	2000	Girl-centred: children's literature
2012	دو پنس برای عبور از مارسر Twopence To Cross The Marsey	Forrester, Helen	2005	Working-class memoir
2012	ویلون سل نوار سارایوو The Cellist Of Sarajevo	Galloway, Steven	2008	Historical fiction
2012	فرعون اخناتون، فرزند خورشید، فرمانروای مصر Pharaoh 2008	Gedge, Pauline	2008	Historical, fantasy
2012	داستان های شگفت انگیز کانادایی Canadian Wonder Tales	MacMillan, Cyrus	1923	Folktales, aboriginal
2012	خوشبختی در راه است Too Much Happiness	Munro, Alice	2009	Short stories: woman-centred
2012	تا ابد دوستت دارم Love You Forever	Munsch, Robert N	1986	Children's literature
2012	آن تابستان با مارا With Mara That Summer	Naraghi, Akhtar	2004	Adventure
2012	سنجاب ترسو Squirrel The Scared	Watt, Melanie	2008	Children's literature
2012	سنجاب ترسو از تاریکی می ترسد The Scared Squirrel At Night	Watt, Melanie	2008	Children's literature
2012	سنجاب ترسو به ساحل می رود The Scared Squirrel Goes To The Beach	Watt, Melanie	2011	Children's literature
2012	سنجاب ترسو جشن تولد می گیرد The Scared Squirrel Has a Birthday Party	Watt, Melanie	2001	Children's literature
2012	سنجاب ترسو دوست پیدا می کند The Scared Squirrel Makes A Friend	Watt, Melanie	2009	Children's literature
2012	October: پاییز داغ Collection Of Stories	Wright, Richard B.	2007	Rites of passage, aging

Appendix 5: Canadian writers and translators in Persian translation (1990-2012)

#	Writers (Alphabetical)	F M	ST Titles	Year	Translators	FM	Year
1	Armstrong, Kelley	F	The Summoning	2008	Shad-nazar, Neda	F	2010
2	Atwood, Margaret	F	The Robber bride	1993	Asayesh, Shahin	F	2001
	Atwood, Margaret	F	Alias Grace	1996	Bayram, Jalal	M	2002
	Atwood, Margaret	F	The Blind Assassin	2000	Bayram, Jalal	M	2003
	Atwood, Margaret	F	The Handmaid's Tale	1985	Sommi, Soheil	M	2003
	Atwood, Margaret	F	Oryx And Crake	2003	Sommi, Soheil	M	2004
	Atwood, Margaret	F	The Year Of The Flood	2009	Daghighi, Mozhdeh	F	2009
	Atwood, Margaret	F	Cat's Eye	1988	Sommi, Soheil	M	2010
	Atwood, Margaret	F	Lady Oracle	1976	Sommi, Soheil	M	2012
3	Badami, Anita Rau	F	The Hero's Walk	2000	Tanbakoochi, Fariba	F	2008
4	Barclay, Linwood	M	No Time For Goodbye	2007	Kiyae, Olga	F	2011
5	Boyden, Joseph	M	Three Day Road	2005	Javadi, Mohammad	M	2010
	Boyden, Joseph	M	Through Black Spruce	2008	Javadi, Mohammad	M	2011
6	Burnford, Sheila Every	F	The Incredible Journey	1961	Namdar, Hassan	M	1991
7	Carlson, Natalie (Savage)	F	The Family Under The Bridge	1989	Taraghi, Goli	F	1999
8	Davidts, Jean-Pierre	M	Return Of The Little Prince	1997	Mahmoodi, Azar	F	2005
	Davidts, Jean-Pierre	M	Return Of The Little Prince	1997	Safar-Zadeh, Haleh	F	2005
	Davidts, Jean-Pierre	M	Return Of The Little Prince	1997	Maven, Behnaz	F	2007
9	deWitt, Patrick	M	Sisters Brothers	2011	Khaksar, Peyman	M	2012
10	Donoghue, Emma	F	Room: A Novel	2010	Javadi, Mohammad	M	2011
	Donoghue, Emma	F	Room: A Novel	2010	Ghaneii, Ali	M	2011
	Donoghue, Emma	F	Room: A Novel	2010	Mansoori, Ali	M	2012
11	Ellis, Deborah	F	Im Herzen die Angst: Eine Flucht durch "Parvana's Journey"	2002	Akbari-Shalchi, Amir-Hosseini	M	2008
	Ellis, Deborah	F	The Breadwinner	2000	Entezariyan, Shahla	F	2010
	Ellis, Deborah	F	Parvana's Journey	2002	Entezariyan, Shahla	F	2010
	Ellis, Deborah	F	Mud City	2003	Entezariyan, Shahla	F	2010
	Ellis, Deborah	F	Kids of Kabul:...	2000	Entezariyan, Shahla	F	2012
	Ellis, Deborah	F	The Breadwinner	2000	Raees-zadeh, Shahindoght (Farzaneh)	F	2002
12	Fielding, Joy	F	See Jane Run	1991	Majidi, Shahnaz	F	1999
	Fielding, Joy	F	Kiss Mommy Goodbye	1981	Majidi, Shahnaz	F	2000
	Fielding, Joy	F	The Deep End	1986	Majidi, Shahnaz	F	2001
	Fielding, Joy	F	Don't Cry Now	1995	Mehran-moghadam, Shadan	F	2002

#	Writers (Alphabetical)	F M	ST Titles	Year	Translators	FM	Year
	Fielding, Joy	F	Missing Pieces	1997	Majidi, Shahnaz	F	2002
	Fielding, Joy	F	The First Time	2000	Majidi, Shahnaz	F	2004
	Fielding, Joy	F	Life Penalty	1984	Hamzeh-loo, Takin	F	2004
	Fielding, Joy	F	Tell Me No Secrets	1993	Motakef, Nafiseh	F	2005
	Fielding, Joy	F	Mad River	2006	Majidi, Shahnaz	F	2006
	Fielding, Joy	F	Lost	2004	Majidi, Shahnaz	F	2006
	Fielding, Joy	F	Whispers And Lies	2001	Majidi, Shahnaz	F	2008
	Fielding, Joy	F	Heartstopper	2007	Majidi, Shahnaz	F	2009
	Fielding, Joy	F	Still Life	2009	Kiyae, Olga	F	2009
	Fielding, Joy	F	Puppet	2005	Mehran-moghadam, Shadan	F	2011
13	Forrester, Helen	F	Twopence To Cross The Marsey	1974	Moosavi-zareii, Seyed-Mohammad- hossein	M	2011
14	Fronval, George	M	Contes et recit du Canada Français	1974	Sanavi, Ghasem	M	2002
15	Galloway, Steven	M	The Cellist Of Sarajevo	2008	Mazloomi, Babak	M	2012
16	Gedge, Pauline	F	Scrol of Saqqara = Le Tombeau De Saqqarah	1990	Mahdavi-damghani, Farideh	F	1997
	Gedge, Pauline	F	La Damme Du Nil	1977	Javaheri, Bahareh	F	1999
	Gedge, Pauline	F	Le Scorpion Du Nil	1996	Javaheri, Bahareh	F	2005
	Gedge, Pauline	F	Child Of The Morning	1977	Seyed-Ashraf, Javad	M	2010
	Gedge, Pauline	F	Pharaoh	2008	Seyed-Ashraf, Javad	M	2011
17	Gowda, Shilpi Somaya	F	Secret Daughter	2010	Ghaneii, Ali	M	2011
18	Gulland, Sandra	F	Tales Of Passion, Tales Of Woe	1991	Jolae, Arghavan	F	2003
	Gulland, Sandra	F	The Many Lives And Secret Sorrows Of Josephine	1998	Jolae, Arghavan	F	2003
	Gulland, Sandra	F	Tales Of Passion, Tales Of Woe	2007	Reyshahri, Nooshin	F	2009
	Gulland, Sandra	F	The Last Great Dance On Earth (2007)	2007	Reyshahri, Nooshin	F	2009
	Gulland, Sandra	F	The Many Lives And Secret Sorrows Of Josephine	1998	Reyshahri, Nooshin	F	2009
	Gulland, Sandra	F	Mistress Of The Sun	2008	Hesaraki, Fahimeh	F	2010
19	Hailey, Arthur	M	Airport	1968	Mansoori, Zabihollah	M	1993
	Hailey, Arthur	M	Runway Zero-Eight	1958	Bidariyan, Hamid	M	1995
	Hailey, Arthur	M	Strong Medicine	1984	Koochak-shoushtari, Hooshang	M	1996
	Hailey, Arthur	M	Airport	1968	Behforoozi, Mahmoud	M	1997
20	Houston, James	M	Akavak: An Inuit-Eskimo Journey	1968	Sadegh-khanjani, Manoocher	M	1990
	Houston, James	M	Akavak: an Inuit - Eskimo Legend	1968	Ebrahimi(Alvan), Hossein	M	1990
	Houston, James	M	Long Claws	1981	Sarmad, Gholam Ali	M	1991
	Houston, James	M	Frozen Fire	1992	Ghezel-ayagh (Behroozi), Sorayia	F	1994

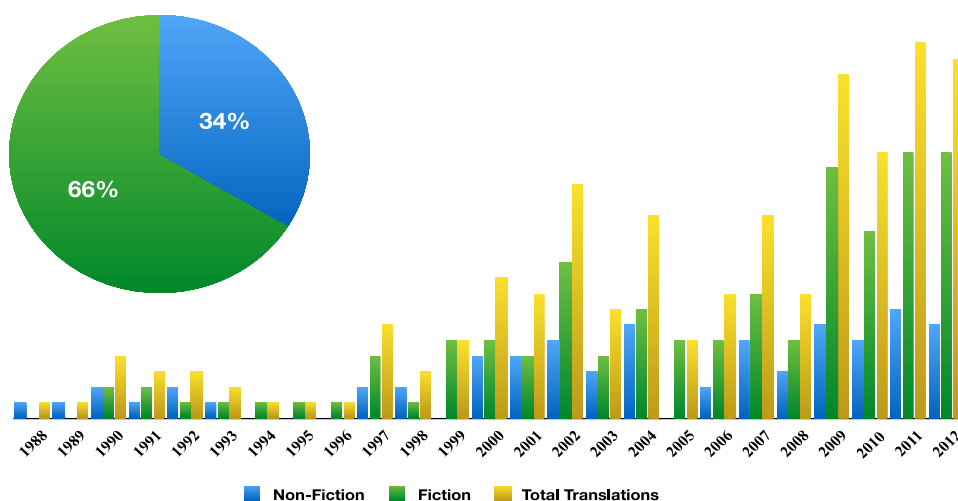
#	Writers (Alphabetical)	F M	ST Titles	Year	Translators	FM	Year
	Houston, James	M	The White Archer: An Eskimo legend	1967	Khakbazan, Ali	M	2001
21	Hughes, Monica	M	A day In The Life Of Anna The Nurse	2002	Poor-Sani, Maryam	F	2008
22	Johnston, Julie	F	Hero Of Lesser Causes	1992	Ebrahimi(Alvan), Hossein	M	1997
23	Khan, Rukhsana	F	King Of The Skies	2001	Vakili, Nasrin	F	2009
24	Kogawa, Joy	F	Naomi's Road	1986	Ranjbar, Sheyda	F	2000
25	Kress, Adrienne	F	Alex And The Ironic Gentleman	2007	Heydar-zadeh, Ali-mosleh	M	2011
26	Lemieux, Michèle	F	Gewittermacht	2002	Daneshmand, Shahla	F	2006
27	Little, Jean	F	From Anna	1972	Tahmasebi, Shahla	F	1999
	Little, Jean	F	From Anna	1972	Nik-Farjam, Leyla	F	2002
	Little, Jean	F	Lost And Found	1986	Lak, Khadijeh	F	2002
	Little, Jean	F	Mama's Going To Buy You A Mockingbird	1984	Kalantari-khandani, Jamileh	F	2005
28	Lowry, Malcolm	M	Under The Volcano	2000	Hosseini, Saleh	M	2007
29	MacMillan, Cyrus	M	Canadian Wonder Tales	1923	Moafi, Seyedeh-Maryam	F	2012
30	Mamchur, Carolyn Marie; Meguido Zola	F	Little Garden	1988	Maleki, Atoosa	F	2002
31	Martel, Yann	M	The Life Of Pai	2001	Gorgani, Gita	F	2004
32	Mistry, Rohinton	M	A Fine Balance: A Novel	1996	Talebi, Flor	F	2010
33	Montgomery, Lucy M.	F	Anne of Green Gables	1908	Hefazi, Mohammad Zadeh	M	1992
	Montgomery, Lucy M.	F	Kismet	1899	Mahdavi damghani, Farideh	F	1997
	Montgomery, Lucy M.	F	Anne Of Avonlea	1909-1912	Safariyan-poor, Naghmeh	F	1998
	Montgomery, Lucy M.	F	Anne's House Of Dreams	1908	Mahdavi damghani, Farideh	F	1999
	Montgomery, Lucy M.	F	Road To Avonlea	1909-1912	Yasrebi, Chista; Soltan Zadeh, Nasim; Ghandehari, Shaghayegh	F F F	2000
	Montgomery, Lucy M.	F	Anne of Green Gables	1908	Vakili, Nasrin	F	2000
	Montgomery, Lucy M.	F					
	Montgomery, Lucy M.	F	Emily Of The Moon	1923	Safariyan-poor, Naghmeh	F	2000
34	Mosionier (Culton), Beatris	F	In Search Of April Raintree	1992	Roghani, Mahmood	M	2004
35	Munro, Alice	F	Runaway: Stories	2004	Ghandehari, Shaghayegh	F	2006
	Munro, Alice	F	Runaway: Stories	2004	Daghighi, Mozhdeh	F	2006
	Munro, Alice	F	The Love Of A Good Woman	1998	Ghandehari, Shaghayegh	F	2009
	Munro, Alice	F	Free Radicals	2008	Gharaee, Samira	F	2009
	Munro, Alice	F	How Did I Meet My Husband	1974	Ranji, Edris	M	2010
	Munro, Alice	F	The View From Castle Rock	2006	Ney-chin, Zahra	F	2011

#	Writers (Alphabetical)	F M	ST Titles	Year	Translators	FM	Year
	Munro, Alice	F	Hateship, Friendship, Loveship, Marriage	2001	Ali-doosti, Taraneh	F	2011
	Munro, Alice	F	Too Much Happiness	2009	Sharafi, Mehri	F	2012
36	Munsch, Robert N.	M	Love You Forever	1986	Tabatabaee, Ali-reza	M	2004
	Munsch, Robert N.	M	Love You Forever	1986	Rajaei, Sepehr	M	2008
	Munsch, Robert N.	M	Good Families Don't	1990	Eghbal-zadeh, Pantea	F	2009
	Munsch, Robert N.	M	More Pies	2002	Eghbal-zadeh, Pantea	F	2009
	Munsch, Robert N.	M	Alligator Baby	1997	Eghbal-zadeh, Pantea	F	2009
	Munsch, Robert N.	M	Jonathan Cleaned Up Then He Heard A Sound	1992	Pedram-Nia, Akram	F	2009
	Munsch, Robert N.	M	Love You Forever	1986	Pedram-Nia, Akram	F	2009
	Munsch, Robert N.	M	50 Below Zero	1985	Pedram-Nia, Akram	F	2009
	Munsch, Robert N.	M	Angela's Airplane	1988	Eghbal-zadeh, Pantea	F	2010
	Munsch, Robert N.	M	Love You Forever	1986	Bagheri, Mahnaz	F	2011
	Munsch, Robert N.	M	Love You Forever	1986	Motakef, Nafiseh	F	2011
	Munsch, Robert N.	M	Love You Forever	1986	Ghorbaniyan Nezhad, Giti	F	2012
37	Naraghi, Akhtar	F	The Big Green House	1994	Motakef, Nafiseh	F	2005
	Naraghi, Akhtar	F	With Mara That Summer	2004	Tavakoli, Nayereh	F	2012
38	Ondaatje, Michael	M	Anil's Ghost	2000	Amraee, Asadollah	M	2001
	Ondaatje, Michael	M	Under The Lion's Skin	1987	Mokhtari, Shirin	F	2004
39	Pearson, Kit	F	Awake And Dreaming	1996	Shahab, Maryam	F	2011
40	Reichs, Kathy	F	Deadly Decisions	2000	Nahidi, Ahmad	M	2009
41	Shields, Carol	F	Unless	2002	Sharafi, Mehri	F	2006
	Shields, Carol	F	The Stone Diaries	1993	Sharafi, Mehri	F	2007
42	Sutherland, Robert	M	Death Island	1994	Kolhar, Flora	F	2002
	Sutherland, Robert	M	Greysteel's Ghost	2005	Vakili, Nasrin	F	2011
43	Swan, Mary	F	The Deep: A Novella	2002	Nader-poor, Aatri	F	2007
44	Waterton, Betty	F	A Salmon For Simon	1978	Farshi, Mohammad-hosseini	M	2007
45	Watt, Melanie	F	Frisson L'ecureuil	2008	Habibi, Pazhman	M	2007
	Watt, Melanie	F	Leon the Chameleon	2001	Poor-shabani, Mina	F	2007
	Watt, Melanie	F	The Scared Squirrel At Night	2009	Mirzaee, Shahrdad	M	2011
	Watt, Melanie	F	The Scared Squirrel Makes A Friend	2011	Mirzaee, Shahrdad	M	2011
	Watt, Melanie	F	The Scared Squirrel At The Beech	2008	Mirzaee, Shahrdad	M	2011
	Watt, Melanie	F	The Scared Squirrel	2008	Najaf-khani, Mahboobeh	F	2012

#	Writers (Alphabetical)	F M	ST Titles	Year	Translators	FM	Year
	Watt, Melanie	F	The Scared Squirrel At Night	2009	Najaf-khani, Mahboobeh	F	2012
	Watt, Melanie	F	The Scared Squirrel At The Beech	2008	Najaf-khani, Mahboobeh	F	2012
	Watt, Melanie	F	The Scared Squirrel Makes A Friend	2011	Najaf-khani, Mahboobeh	F	2012
	Watt, Melanie	F	The Scared Squirrel Has A Birthday Party	2011	Najaf-khani, Mahboobeh	F	2012
46	Winter, Kathleen	F	Annabel	1960	Honarvar, Hoornaz	F	2011
47	Wright, Richard Bruce	M	Clara Callan	2002	Pedram-Nia, Akram	F	2009
	Wright, Richard Bruce	M	October: Collection Of Stories	2007	Ardeshir, Fazel	M	2010
Total	Writers: 47 Females: 30 Males: 17		ST: 116		Translators: 84 Females: 51 Males: 33	TT: 134	

Appendix 6: Fiction vs non-fiction in Persian translations (1988-2012)

Trnslation	1988	1989	1990	1991	1992	1993	1994	1995	1996	1997	1998	1999	2000	2001	2002	2003	2004	2005	2006	2007	2008	2009	2010	2011	2012	Total
Non-Fiction	1	1	2	1	2	1	0	0	0	2	2	0	4	4	5	3	6	0	2	5	3	6	5	7	6	68
Fiction	0	0	2	2	1	1	1	1	1	4	1	5	5	4	10	4	7	5	5	8	5	16	12	17	17	134
Total	1	1	4	3	3	2	1	1	1	6	3	5	9	8	15	7	13	5	8	13	8	22	17	24	23	202



Appendix 7: Ratio of F/M authored TTs to F/M authored STs (1990-2012)

F/M-laboured TTs → F/M-laboured STs				
Year	F → F	F → M	M → F	M → M
90				2
91			1	1
92			1	
93				1
94		1		
95				1
96				1
97	2		1	1
98	1			
99	5			
00	5			
01	2			2
02	6	1	1	1
03	2		2	
04	2	2	2	1
05	4	2		
06	6			
07	3	1	2	1
08	3		1	1
09	9	7	1	
10	5	2	3	2
11	5	4	9	1
12	8	2	2	2
Total	68	22	26	18

TT → ST	Total	%
F → F	68	51%
F → M	22	16%
M → F	26	19%
M → M	18	13%
Grand Total	134	100%

