

## **The Study of Zauberga's Manipulation Typologies Application to Persian Translations of The Sound and The Fury\***

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### **Abstract**

Manipulation is regarded as a particular phenomenon in translation and is used as a strategy to change the current state of affairs. This change aims to influence the target audience, to mediate the cultural gap, and to facilitate the understanding. The present study was an attempt to apply comparative analysis to the novel of "The Sound and the Fury" by William Faulkner along with its two Persian translations to seek the most frequent translational manipulation occurring in translation process by taking into consideration two periods employed by the translators in 1353 and 1393. The manipulation typology proposed by Zauberga (2004) was used as a framework. Then, the translational manipulations were determined in each historical context by using the examples extracted from the corpus. It was also found what types of manipulations were the most frequent. Some suggestions were made about manipulative aspect of translation based on ideological and cultural implications of the study. It was concluded that the most frequent translational manipulation was substitution in 1393. Another finding of the study was related to both ideology of the translator and society.

**Key words:** manipulation, translation, historical context, ideological implication

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## 1. Introduction

Manipulation is the handling of a text leading into the adaptation of a text for the target audience. It is due to cultural, ideological, linguistic, and literary differences between the cultures which is manifested through translation. That is carried out by human agent in a specific cultural setting. Fairclough (1994,p.2360) described manipulation in everyday life as “the strategies that people use to get others to do what they want them to do which are partly linguistic, involving manipulation uses of language.” Further he defined linguistic manipulation as “the conscious use of language in a devious way to control others” and explained that “using language in a devious way” is to use language in a way which hides one’s strategies and objectives”(ibid ,p.2360). David Katan (1999) thought that manipulation is a part and parcel of translation. He began the argument by quoting the **Collins** English dictionary (1991) where the word to manipulate is defined as follows:

1. To handle or to use specially with some skill.
2. To negotiate, control, or influence cleverly, or skillfully.

According to Hermans, manipulation is a type of text handling on the part of translator aimed at bringing “The target text into line with a particular model and hence a particular or correctness notion, and in so doing secure social acceptance, even acclaimed” (Shuttleworth and Cowie 1997,p.101 ).

Manipulation can be seen as translation strategy. As Venuti (2001,p.240) stated that “ strategies of translation involve the basic tasks of choosing the foreign text to be translated and developing a method to translate it”. Thus, Didaoui described manipulation as a translator’s handling of a text as a result of which the text becomes “adapted for the target reader” (1995,p.524) through the application of “cultural filter” (House,1998,p.199), trying to accommodate and deal with the “socio-cultural, ideological and literary constrains which lie behind the production of a text”(shuttle worth and cowie,1997,p.1470). Pym (1992,p.173) also spoke of “displaced texts”. According to him, they are the product of text transfer. This group included not only transferred foreign texts, but also “the result of textual reproduction and representation through procedures like publication, citation, commentary, elaboration, editing, paraphrase, and summary” (ibid,p.174). He saw translation as a product within this range. So translation could be seen as manipulation because it takes a text out of its natural context and places it in a new context, thus manipulation both the source and the target poles. Further, Farahzad (1999) approached (translational) manipulation from the perspective of Gestalt psychology. She divided manipulation into conscious and Unconscious one. The unconscious manipulation is the “ human tendency to perceive the incomplete as complete” (ibid), which urges translators to fill in gaps in the source text by adding new parts to it or assuming new relations between parts, in order to come up with a complete picture of it. Conscious manipulation results from the conscious processes.“ the conscious processes leads to conscious manipulation intentionally carried out by translator because of various social, political and other factors”.( Farahzad1999,p.153). In this regard, Zauberga (2001) in the text-book for translation

students explained manipulation with reference to the manipulation school and ideology.

A movement which was centered in Israel, the Netherlands and Belgium lead to the establishment of manipulation school. The scholars associated with this school are mainly concerned with literary texts, their translations and culture-related aspect of translation. The scholars of this school view translation studies as a branch of comparative literature. They also believe that any translation might be characterized as manipulation due to the factors that are at work in the process of translation. In general, an improvement is a change made to something to make it better. In case of translations, it is the improvement of some or more element of the source text or message. Distortion is the changing of the Meaning or purpose of something which doesn't correspond to the truth. In case of translation, it is the changing of the input information in a way that makes it differ from the original and misrepresents it. This can be done in various ways, for example by adding or omitting parts of the message, changing the tone or meaning of original (Dukate2007).

### **1.2 Statement of the Problem**

In general, translational manipulation has not been a widely discussed topic of late, at least not by scholars writing in English, Latvian and German. Thus, the Routledge Encyclopedia of Translation Studies (1998/2001) makes no mention of manipulation at all; the Dictionary of Translation Studies (1997) contains a reference on the Manipulation School, but provides no definition or explanation of manipulation as a term in translation studies nor do they cite any samples of manipulation in translation. Scholars writing on the manipulative aspects of translation concentrate on one particular text type; usually literary texts, or on one particular type of manipulation, usually ideological manipulation or (inter)cultural manipulation, and disregard other types of manipulation. Although manipulation and translation as manipulation are relatively familiar and old notions in Translation Studies, it seems that there is a problem with conceptualizing them. In the case of manipulation the edges of the various types of manipulation are fuzzy, and sometimes it is difficult to clearly distinguish one type of manipulation from the other. Some types of manipulation also come close to error or mistakes.

### **1.3 Significance of the Study**

Through the consideration of the changes used in the novel and applying the mentioned typologies, it can help the reader to be familiar more with the manipulation typologies in two different historical contexts based on ideological and cultural implication. The study offers a corpus of opinions of practitioners on manipulation in translation to ease the work of researchers and also a corpus of novel gathered to describe extensive evidence of changes made in translation compared to original and related these changes as improvement of the text.

#### **1.4 Objective of the Study**

Till the present day, “ the concept of manipulation has not been introduced into research”(Dukate2007) and few scholars found manipulation typologies in the novel. This is almost the first venture into the field of manipulation. The present study offers an overview of manipulation in the context of translation and compares two different historical contexts to identify the most frequent Zauberga’s (2004) manipulation typology employed by translators. In addition, the study explores ideological implications of the results and also presents findings of the research in the form of a table.

#### **1.5 Research questions**

In this study the following research questions are addressed:

1. What types of manipulation proposed by Zauberga are used most frequently in the translation of *The Sound and the Fury*?
2. Did the ideology play a role in the translations of the selected corpus?

### **2. Methodology**

#### **2.1 Data Collection**

The aim of this study is to analyze the translational manipulation in Persian translations of Faulkner’s *The Sound and the Fury* by Sholevar (1353) and Hosseni (1393) to determine the most frequently used manipulation typologies in two different historical contexts based on ideological implications. This study is a comparative research. The data of this study was examined based on Zauberga’s manipulation typologies

#### **2.2 Data classification**

After collecting the data, the researcher has classified manipulated text according to Zauberga’s manipulation typologies. These types of manipulation are as follows:

### 1. Deletion

Deletion is a type of lexical transformation when some source text units are omitted in the translation for different reasons. (Zauberga 2004; p.136).

### 2. Addition

Addition is another type of manipulation which becomes necessary due to large-scale omissions.

### 3. Substitution

Substitution is a type of grammatical transformation when either separate language units or whole constructions are replaced by other form or constructions (Zuaberga2004, p.107).

Substitutions were made both on ideological and moral grounds.

### 4. Attenuation

Attenuation was another widely used strategy applied due to moral considerations to mitigate taboo words or “upgrade” substandard language.

## 2.3 Data analysis

The study offers the following list of instances of ideological manipulation. This study has presented the examples according to Zauberga’s typologies (2001) in the form of a table. The table reflects the manipulation types and examples which are extracted from the corpus.

The following examples are taken from the novel translated by Sholevar and Hosseini in 1353 and 1393.

### Attenuation (Softening) :

Source Text	Sholevar’s translation	Hosseini’s translation
1. "A man <b>big</b> as T.P. Come on, now, if you going."	"یه مرد به <b>گندگی</b> تی پی، حالا اگه میرین را بیفتین."	"آدمی به <b>بزرگی</b> تی پی. اگه میخواهی بری، یاالله بیا."
2. "Got a <b>man</b> in it can play a tune on a saw. Play it like a banjo."	"یه <b>یارویی</b> تو نمایش هس که با اره یه آهنگی میزنه. مٹ بانجو باهاس آهنگ میزنه."	- یه <b>مردی</b> تو نمایش هس که با اره آهنگ میزنه. مٹ تار میزنه.
3. "Aint you talking <b>biggity</b> . I bet you better not let your	" <b>خیلی گنده گوزی</b> میکنی. بیتره نذاری مادربزرگت بفهمه که داری	- <b>چه گنده گویی</b> هایی. بهتره نذاری ننه بزرگت این فرمایشا را بشنوه.

grandmammy hear you talking like that."	اینجوری صحبت میکنی."	
3."You <b>old looney</b> ,"he said. "You want me to whip you."	گفت"پیر <b>خل</b> ،دلت میخواد کتکت بزnm."	"دیوونه زنجیری. دلت میجواد بزمنت."
4.Then she didn't have on anything but her <b>bodice</b> and drawers.	آن وقت هیچ چیز جز <b>کرس</b> ت و تنکه تنش نبود.	ان وقت چیزی به تن نداشت جز <b>سینه بند</b> و تنکه اش.
5.Shut up that <b>yelling</b> .	دیگه بس کن، <b>عرعرتو ببر</b> .	اون <b>ضجه</b> تو ببر.
6."You all <b>shut up</b> now, till he get to sleep."	"حالا همتون <b>خفه</b> بشین تا این خوابش ببره."	"حالا همتون <b>لامونی بگیرین</b> ،تا اون به خواب بره."
7."You was bad enough before you got that <b>bullfrog voice</b> . Come on."	"پیش از اینکه این <b>صدای نکره</b> رو بهم بزنی مصیبت بودی،بیا بریم.	پیش از اینکه این <b>صدای قورباغه</b> ای را به هم بزنی،حسابی بد بودی. بیا بریم.
8."Do you think <b>buzzards</b> are going to undress Damuddy." Caddy said. "You're crazy."	کدی گفت"فکر میکنی <b>لاشخورا</b> لباس بی بی جونم از تنش در بیارن. تو دیوونه ای."	کدی گفت"ادم <b>خل</b> ،خیال میکنی <b>شاهینا</b> پوست دامودی را می کنند."
9."You shut your mouth." Caddy said. "You dirty little <b>beast</b> . Benjy."	کدی گفت"تو دهننتو ببند. <b>جونور</b> کثیف. بنجی."	کدی گفت"تو یکی <b>لامونی بگیر</b> . <b>حیوانک</b> کثیف. بنجی."
10."Maury says he's going to shoot the <b>scoundrel</b> ." Father said.	پدر گفت"موری میگه <b>بی شرفو</b> با تیر میزنم."	پدر گفت"موری میگوید قصد داره <b>آن بی سر و پا</b> را با تیر بزنه."
11."Look here, <b>Jack</b> ". He struck a match and put it in his mouth.	"یارو،اینجارو <b>نگا</b> کن." یک کبریت زد و در دهانش گذاشت.	"نگاه کن، <b>جک</b> ". کبریتی آتش کرد و توی دهانش گذاشت.
12."I didn't think you did." Luster said. "come on here, <b>mulehead</b> ."	لاستر گفت"منم فکر نمی کردم بخواین. بیا اینجا <b>کله خر</b> ."	لاستر گفت"فکرشو نکرده بودم. بیا اینجا، <b>کله پوک</b> ."
13.You will just have to play with him and keep him quiet. <b>You, Benjamin</b> .	فقط باهات بازی کن. ساکت نگهش دار. <b>اوهوی بنجامین</b> .	تو باید باش بازی کنی و آرام نگهش داری. <b>آی بنجامین</b> .
14.He went to the table. " <b>Fore caddie</b> ." he said.	او رفت سر میز. گفت"توپ <b>جمع</b> کن بگیر."	برگشت به زمین بازی. گفت "بگیر <b>کدی</b> ."
15."Aint you a <b>grown man</b> , now." Luster said. "Playing with two weeds in a bottle."	لاستر گفت "نیگا <b>خرس گنده</b> هنوز دو تا گل و توی یه شیشه میداره باهات بازی میکنه."	لاستر گفت"ادمی به این <b>گندگی</b> . با دو تا تاتوره توی یه بطری بازی می کنه."



16. Where you can hold the bars all day long with the rest of the looneys and slobber.	اونجا میتونی صب تا شوم با دیوونه های دیگه دستو به میله ها بگیری و زر زر بکنی.	جایی که بتونی با بقیه خلها تمام روز دست به میله بگیری و نق نق بکنی.
16. "Don't you sass me, nigger boy." Dilsey said.	دیلسی گفت "با من یکی به دو نکن سیا بچه."	دیلسی گفت "غلام بچه با من یکی به دو نکن."
17. How come it is, Dilsey said. He aint wore out the name he was born with yet, is he.	دیلسی گفت چطو شده که بنجیه. هنوز اسمی رو که وختی زاییده شد بهش دادن کهنه نکرده مگه نه.	دیلسی گفت: چطور بنجی یه. هنوز اسمی رو که وقت دنیا اومدن بهش دادن کهنه نکرده.
18. "Hush up." Luster said. Cant you never get done for a while.	لاستر گفت: ساکت شو. شد یه دقه خفخون بگیری.	لاستر گفت: صداتو ببر. نمیشه یه دقه دس از عر زدن برداری.
19. "bring him here." Mother said. "He's too big for you to carry.	مادر گفت "بیارش اینجا. واسه تو خیلی گنده است که بغلش کنی.	مادر گفت "بیارش اینجا. زورت نمی رسه کولش کنی.
20. It was bad enough when your father insisted on calling you by that silly nickname, and I will not have him called by one. Nicknames are vulgar.	همون بس بود که پدرت اصرار داشت تو رو باون اسم عوضی احمقونه صدا کنه من نمیذارم که روی این هم از این اسمها بذارین. اینجور اسمها مبتذله.	وقتی پدرت بند کرد که تو را با آن کنیه مسخره صدا کنه که از بد هم بتر بود حالا هم نمی دارم او را با اسم مصغر صدا کنید. کنیه و اسم مصغر پیش پا افتاده س.
21. "Shut your mouth." Quentin said. Jason looked at her.	کونتین گفت "خفه شو." جاسن بهش نگاه کرد.	کونتین گفت "دهنت را ببند." جیسن به او نگاه کرد.
22. Versh said, your name Benjamin now. You know how come your name Benjamin now. They making a bluegum out of you.	ورش گفت حالا دیگه اسمت بنجامینه. میدونی چطو شده اسمت بنجامینه. میخوان سق سیا از آب در بیای.	ورش گفت: حالا اسمت بنجامینه. میدونی چطور شده که حالا اسمت بنجامینه. میخوان کا کا سیات بکنن.
23. He shoved me back a little. "Don't you start bellering, now.	کمی مرا به عقب زور داد. حالا عربده تو سر نده.	کمی مرا عقب زد. "حالا داد و بیداد راه ننداز.
24. "She sulling again, is she." Roskas said.	روسکاس گفت "باز دیلسی داره بد دهنی میکنه. آره."	راسکوس گفت "باز داره نق میزنه."
25. Goddam you, Quentin said. Goddam you.	کونتین گفت ذلیل بشی. ذلیل بشی.	کونتین گفت: ای لعنتی. ای لعنتی.

<p>26." Hush." Dilsey said. "you all get <b>undressed</b>, now.</p>	<p>دیلسی گفت " ساکت. حالا همتون لخ شین.</p>	<p>دیلسی گفت "هیس. حالا همه تون لباستونو در بیارین.</p>
<p>27."And see what you got by it." Caddy said. "<b>Tattletale.</b>"</p>	<p>کدی گفت " خوب. از این کار چی گیرت اومد. فضولباشی. "</p>	<p>کدی گفت " از این کار چی گیرت آمد. ای خبرچین."</p>

Attenuation is widely used as a moral consideration to mitigate taboo words. Due to the ideology of society and translator, rude words have been consistently omitted in literary works. Thus , translation of Faulkner’s The Sound and the Furry by Hosseini contains numerous softening mentioned in the above table.

### Omission

Source text	Sholevar’s translation	Hosseini’s translation
<p>1.Take the <b>decanter</b> and fill it.</p>	<p>تنگ شراب و بیر پر کن.</p>	<p>تنگ را بیر پرش کن.</p>
<p>2.<b>Damn</b>" if one of them didn’t leave a track." He said.</p>	<p>لعنتی ها مگه رد می دارن.</p>	<p>حتما یکیشان ردی به جا گذاشته.</p>
<p>3.See can you let him alone now, less you don’t want to go to that show tonight.</p>	<p>ببین حالا میتونی کار به کارش نداشته باشی مگه اینکه امشب خیال نمایش و از کله ات در کنی.</p>	<p>حالا ببین میشه کار به کارش نداشته باشی. مگه اینکه امشب نخوای به اون نمایش بری.</p>

The aforementioned elements omitted in the second translation don’t change the meaning definitely . It is clear that all of the omissions have been made by Hosseini can be due to political and moral consideration.



Substitution

Source text	Sholevar's translation	Hosseini's translation
1. "Go away. He said. <b>"Don't bother me."</b>	گفت از اینجا برین. مزاحم من نشین.	از اینجا بروید. موی دماغ من نشوید.
2. Luster said <b>"you done played hell now."</b>	لاستر گفت دیگه آتیش و روشن کردی.	لاستر گفت حالا شر به پا کردی.
2. "Do you think buzzards are going to undress <b>Damuddy.</b> " Caddy said. Yoy are crazy.	آدم خل خیال میکنی شاهینا پوست دامودی را میکنند.	کدی گفت "فکر میکنی لاشخورا لباس بی بی جونم از تنش در بیارن. دیوونه ای.
3. Would you let a buzzard <b>undress you.</b>	تو میذاری یک لاشخور لباستو از تنت در بیاره.	مگر تو می ذاری شاهین پوست تنت را بکنه.
4. He wants your lightning <b>bugs.</b>	اون مگس های شب تاب تو رو میخواد.	کرم شب تابتو میخواد.
5. We could see the lights coming up <b>the drive.</b> T.P. went back to the cellar door.	چراغ ها را دیدیم که از خیابان باغ بالا می آمدند. تی پی به طرف در سرداب برگشت.	چراغ ها را دیدیم که از درشکه رو بالا می آمدند. تی پی به طرف در انباری برگشت.
6. They aint going to have no <b>band.</b>	هنزو دسته موزیک نیومده.	هنوز نوازنده ها نیامدن.
7. I walk right up to him and spit in he <b>eye.</b>	راس میرم طرفش تو صورتش تف میکنم.	راس میرم طرفش تو چشماش تف میکنم.
8. Quentin <b>kicked</b> T.P.	کونتین تی پی را با لگد زد.	کونتین تی پی را با تیپا زد.
9. I don't own <b>pistol.</b>	من پیشتاب ندارم.	من هفت تیر ندارم.
10. Slipping out behind my <b>back.</b>	تا چشم منو دور دیدین دودین بیرون.	پشت سر من یواشکی در میرین.
11. Where's his <b>nigger?</b>	لله سیاش کجاست.	کا کا سیاش کجاست.
12. Charlie came and put his <b>hands</b> on Caddy.	چارلی آمد و دست هایش را روی شانته های کدی گذاشت.	بازوهایش را دور من حلقه زد.
13. Caddy took the kitchen soap and washed her mouth at the <b>sink.</b>	کدی صابون طبخ را برداشت و دهنش را سخت در روشویی شست.	کدی صابون آشپزخانه را برداشت و دهانش را محکم در دستشویی شست.
14. Do you think I wanted <b>anything like this to happen.</b>	خیال میکنین دلم میخواست همچی اتفاق بیفته.	فکر میکنی میخواستم این رو سیاهی بار بیاد.

15. Father said ,did you leave the gate <b>unlatched</b> when you came in, Jason.	پدر گفت تو وقتی توی اومدی کلون در و انداختی.	پدر گفت: وقتی آمدی تو چفت در را ننداختی.
16. This family is <b>bad enough</b> .	این خانواده به قدر کافی بد هست.	خدا میداند این خانواده ابرو ندارد.
17. "I'll <b>declare</b> ." Luster said.	لاستر گفت: می‌گم ها.	لاستر گفت: عجب بساطی داریم.
18. "Is you been <b>projecking</b> with his graveyard." Dilsey said.	دیلسی گفت: داشتی قبرسونسو انگلک میکردی.	دیلسی گفت: نکنه با قبرسونسو میرفتی.
19. "I aint been teasing him." Luster said. He was playing with that bottle full of <b>dogfennel</b> and all of a sudden he started up belling.	لاستر گفت: من سر به سرش نداشتم. داشت با اون شیشه پر از گلشن بازی میکرد که یهو عربده شو سر داد.	لاستر گفت: سر به سرش نداشتم. با اون بطری پر از علف هرز بازی میکرد که یهو بنا کرد به عر زدن.
20. I chop it right him with this here <b>butcher knife</b> .	یه دفعه دیگه درازش کن تا با این کارد قصابی قطعش کنم.	دوباره دستتو دراز کن تا با این ساطور قطعش کنم.
21. I'd tear them years right off <b>your head</b> .	اون گوشاتو از بیخ میکندم.	والا پوس از سرت میکنم.
22. "Do you want to poison him with that <b>cheap store cake</b> ." Mother said.	مادر گفت: میخواین با این کیک های ارزون در دکون مسمومش کنین.	مادر گفت: میخوای با این کیک آشغال مسمومش کنی.
23. "With two grown negroes, you must bring him into the house, <b>bawling</b> ." Mother said.	مادر گفت: دو تا سیا گنده پیشش تازه وقتی داد و فریاد میکنه میارنش توی خونه.	مادر گفت: دو تا سیا گنده. آن وقت باید او را عر زنان بیاورید توی خانه.
24. "Go on, minute." Dilsey said. "you aint big enough to tote a <b>flea</b> ."	دیلسی گفت: در برو فسقلی. هنوز تو آنقدر بزرگ نشده ای که یه پشه رو بغل کنی.	دیلسی گفت: برو ببینیم فسقلی. از بس فسقلی هستی نمی تونی یه پر رو بلند کنی.
25. "Stop that, now." Father said. "Do you want me to whip you again." Father lifted Jansen up into the chair by him. <b>Jansen snuffled</b> .	پدر گفت: بس کن دیگه. دلت میخواد دوباره کتکت بزنم. پدر جاسن را بلند کرد و روی صندلی کنار خودش نشاند. جاسن فرت فرت میکرد.	پدر گفت: بس کن دیگر میخوای دوباره بزومت. پدر جیسن را بلند کرد. پهلوی خودش روی صندلی نشاند. جیسن مف مف میکرد.
26. I cried louder and polled <b>other dress</b> .	بلندتر گریه کردم و دامنش را چنگ زدم.	بلندتر گریه کردم و گوشه لباسش را چنگ زدم.

27. <b>I can't fool with you</b> on night tonight.	امشب دیگه نمیتونم تا صب خودمو مسخره تو بکنم.	من که نمی تونم امشب خودمو تا صبح الاف تو بکنم.
28. <b>I wouldn't swap</b> Maury for a matched team.	من موری رو با یک جفت اسب خوب عوض نمیکنم .	موری حرف نداره . با یک جفت اسب خوب هم تاخنتش نمیزنم.
28. You were both <b>snooping around</b> after me.	دوتابیتون سایه به سایه من می یومدین.	هر دوتاتون دنبال کون من راه افتاده بودین.
29. Here something you can play with along with that <b>jimson weed</b> .	اینجا یه چیزی هس که باهانش بازی کنی. این گلاب گاب تر کونک.	بیا اینم یه چیزی که بتونی تاتوره باهانش بازی کنی.
30. "You, Benji." T.P.said. what you doing, <b>slipping out</b> .	اوی بنجی. چیکار میکنی. سرتو میندازی پایین میری.	آی بنجی. داری چکار میکنی. داری در میری.
31. You know just as well as me that Roskus got the <b>rheumatism</b> too bad to do more than he have to.	خودتون بیشتر از من میدونین که باد مفاصل روسکاس خیلی سخت تر از اونیه که بتونه بیشتر از اونچی که مجبور کنه.	تو هم مث من میدونی که راسکوس استخوان دردش اونقدر زیاده که نمیتونه بیش از اونکه مجبوره کار کنه.
32. Folks don't like to look at a <b>looney</b> .	مردم نمی خوان به یه خل نگاه کنند.	مردم دلشون نمیخواد به دیوونه نگاه کنن.
33. <b>Hum up</b> , Queenie.	یا الله کویینی.	هونج کویینی.
34. "Come on." Caddy said.	کدی گفت: راه بیفتین.	کدی گفت: بیایید.
35. <b>I'm coming just as fast as I can</b> . Dilsey said.	دیلسی گفت: الساعه میام.	دیلسی گفت: تا دستم خالی شد میرم.
36. <b>Aint you got no better sense than that</b> .	شعورت بیشتر از این نمیرسه.	بنازم به این عقل.
37. <b>Beller your head off</b> if you want to.	حالا اگه میخوای آنقدر عریده بزنی تا جونت در آد.	اگه میخوای اون قدر عر بزنی تا مغزت بریزه تو دهننت.

Most of the above substitutions printed in bold face can be due to ideological and moral grounds.

**Addition**

Source text	Sholevar's translation	Hosseini's translation
1. Dan came <b>waddling out</b> from under the steps and chewed my ankle.	دان از زیر پله ها بیرون آمد و قوزک پای مرا جوید.	دان با تاب دادن دمش از زیر پله ها بیرون آمد و قوزک پام را جوید.
2. Charlie came and put his hands on Caddy and I cried more.	چارلی آمد و دست هایش را روی <b>شانه های</b> کدی گذاشت.	چارلی آمد و دست هایش را روی کدی گذاشت.
3. Frony said. "Aint you shamed of yourself. Talking a baby's play pretty.	خجالت نمیکشی اسباب لازمی بچه کوچولو رو میگیری.	خجالت نمیکشی اسباب بازی بچه رو زرتی میگیری.
4. All I get to do is say Ise here.	تنها چیزی که من باهاس بگم اینه که الانه انجام.	اونوقت من میدونم و گفتن <b>لیبک</b> .
5. They moaned two days on sis Bealah clay	موقع تشیع جنازه <b>خواهر مقدس</b> بولاه کلی دو روز گریه زاری کردن.	دو روز برای آجی بیولا کلی گریه زاری کردن.
6. You just trying yourself. You been doing it all day.	رو که بهت بدن میخوای زمین و زمان و بهم بریزی. صب تا حالا کارت همین بوده.	<b>تنت داره میخاره</b> . امروز شورشو در آوردی.

In the above examples, additions to the translation increase the accuracy and the clarity.

**3. Conclusion**

This study found that from four manipulation typologies proposed by Zauberga (2004), the most frequently applied translational manipulation was "substitution". The data also indicated that the second translational manipulation used by translator was "attenuation" which showed the cultural differences. It means that the manipulations are results of cultural, ideological, historical and political implication. The study also showed that the application of Zauberga's manipulation typologies was more in Hosseini's translation. The results obtained from data analysis support that a large number of manipulations were directly related to ideology of both translator and society. To certain extent, translators have succeeded to employ proposed manipulation typologies; however, employing "attenuation" can be considered as one of the most significant example of ideological and political implication. Taking into consideration, the proposed manipulation typologies overlooked in Sholevar's translation aren't problematic. Generally speaking, there shouldn't be a relationship between the performance of the translators and the chronological order of their translation. Each translation judged on its own merits at its own type

because each period of time possesses its own translating conventions and in order for a translation to become a smash hit, it should conform to these conventions since the convention changes over time.

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