Research Paper

A Comparative Study of Persian Translations of the *Adventures of Huckleberry Finn*: Cultural Gain and Loss in Focus

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Abstract

Discrepant cultural systems of languages are more likely to reflect challenges for translators maintaining the cultural dynamics of translation. Such perspective is mostly highlighted in the translation of literary texts where the main parts of the equation are language and culture. The present study aims to investigate cultural, historical and religious loss or gain in the translation of culture-specific items (CSIs) along with the rendering procedures used by the translators. To this end, through a comparative analytical and descriptive method based on (Vinay & Darbelent Model, 1995), culture-specific items of three Persian translations of the *Huckleberry Finn* story were extracted and divided into three subcategories of cultural, historical, and religious; consequently, the procedures applied by the translators which led to the cultural loss or gain were analyzed. The findings demonstrated that the first translation by Mohebbi had the highest degree of loss (17.16%), and the third translation by Daryabandari had the highest degree of gain (41.58%). Also, the highest frequency of lost items belonged to the cultural type with %6/31 in the first translation by Mohebbi and %2/52 in the second translation by Pirnazar. The findings indicated that the policies and normative differences of societies in different periods had an undeniable impact on the transmission of concepts which reflects the degree of loss and gain in translation. The result of the present study could be thought-provoking for psychoanalytical studies on the translator's decision-making.

Keywords: *Culture-specific items; Gain; Loss; Translation Procedures*

بررسی تطبیقی تـ مههای سـ مـ های اکل ی فی : در ان ن

سیستمها . فرهنگی متفاوت زبانها به احتمال زیاد چالشها یی را برای مترجمان در حفظ پویا یی فرهنگی ترجمه منعکس می.نند. چنین دیدگاهی .یشتر در ترجمه متون ادبی که بخشهای اصلی معادله را زبان و فرهنگ تشکیل مـ دهند، برجسته میشود. پژوهش حاضر با هدف بررسی ضرر یا سود فرهنگی، تاریخی و مذهبیلالا ترجمهلالا لااص فرهنگ (CSIs)لا لالا با لااهالا ئه استفاده شده توسط متـ . . . است. بدین منظور، با.استفاده از روش تحلیلی و توصیفی تطبیقی بر اساس (مدل وینا و داربلنت، ۱۹۹۵)، آیتم های فرهنگ خاص از سه ترجمه فارسی داستان هاکلبری فین استخراج و به سه زیرمجموعه فرهنگی، تا .یخی و مذهبی تقسیم شدند. در نتیجه، رویههای اعمالشده توسط مترجمان که منجر به ضرر یا سود فرهنگی میشد، مورد تجزیه و تحلیل قرار گرفت. یافتهها نشان داد که ترجمه اول محبی با ۱۷/۱۶ درصد و ترجمه سوم دریابندری با ۴۱/۵۸ درصد بیشترین میزان ضرر را داشتند. همچنین بیشترین فراوانی موارد گمشده مربوط به نوع فرهنگی با ۶/۳۱ درصد در ترجمه اول محی و ۲/۵۲ درصد در ترجمه دوم پیرنظر بود. یافتهها حاکی از آن است که سیاستها و تفاوتهای هنجاری جوامع در دورههای مختلف تأثیر انکارناپذی یی بر انتقال مفا .یم داشته .ه نشاندهنده میزان ضرر و زیان در ترجمه است. نتیجه پژوهش حاضر. می تواذ. برای مطالعات روانکاوانه ر. .مینه تـ .مـ. گری .رج. قال تأمل باشد.

ان کل دی: موارد . فرهنگ، ضرر، سود، روشهای ترجمه

Introduction

Translation as a means by which cultural-historical elements are transferred to a culturally diverse target of different origins not only has linguistic components but each of these linguistic parts can be rooted in culture and history which represent them. In this realm, a translator is a cultural mediator, who may move from the source culture to the target culture, choosing as much as he/she thinks appropriate to serve the aim of the translation.

Norms, ideologies, policies, religious issues, and even different intercultural linguistic factors such as contrastive pragmatics form the boundaries between different cultures and appear in their languages. These cultural items reveal cultural differences between countries when they cross borders. This transfer causes misunderstanding of cultural terms or transfer of foreign and inappropriate culture to the host country. Just as different countries have different languages and dialects, they also have specific and different cultural concepts that appear in their language. According to (Amiri & Tabrizi, 2017) , culture_ specific items (CSIs) pose difficulties for the translator while finding the equivalence which eventually lead to cultural loss or gain. (Bührig, House, & Thije, 2009)   believed that translation replaces a text in one language with its equivalent in another. Therefore, the translator, as an intercultural mediator uses translation to create bridges for interactions between communities, focusing on the cultural-ideological differences between the source and the target to find an appropriate equivalent considering the function of the source text as well as the culture and ideology of the target.

A translator is a cultural mediator, who may move from the source culture to the target culture, choosing as much as he/she thinks appropriate to serve the aim of the translation. In this case, the translator aims at preserving the source culture as much as possible. He/she translates the content and the style of the source text and introduces these into the target text. Gradually these foreign elements are integrated into the target language and culture and become part of the new environment. (Al Hassan, 2013, p.97). Lewis (2006) said that "translation is, of course, rewriting of an original text". This rewriting is influenced by two factors "ideology" and "poetics" which reflect an inventory of literary devices, genres, motifs, prototypical characters and situations, and symbols along with "the concept of what the role of literature is, or should be, in the social system as whole" (p.16).

> As a social phenomenon, translation is inevitably influenced by the ideology and the poetics dominating in the society. It is indispensable for a translator to rewrite the text according to the requirement of society. In most cases, the influence by ideology is bigger than by poetics and linguistics; thereby, it is hard to find a complete equivalence between the source text and the target text. Besides, the translator's works have to meet the need of the powerful institutions. Under these circumstances, what the translator needs to do is to rewrite. (Jixing,2013,p.111)

This theory is rooted in the Russian formalist. However, it offers a new perspective on linguistic and structuralist approaches. The idea that society is a poly-system consisting of subsystems that all work together is presented, according to which literature is a subsystem of culture. It is thought to be under the control and influence of internal factors of the system, which are "the professionals" and external factors called "patronage," which contains three elements: "an ideological component, an economic component, and a status component". But the critical point is that there are more factors than just the two factors of ideology and poetics in different societies that, in addition to translation, affect all human activities. These factors determine human communication, the quality of this communication, and its framework. Thus, factors such as politics, societal norms, economic factors, technology, the culture of source and target, even psychological factors related to the translator and author should all be considered.

Culture-specific terms play influential roles in orienting the function of the text since the author places these terms in the text to indicate social features of the source culture. Hence, adapting CSIs to the target culture and language could alter the direction of the text and the purpose of the author. Wati (2017) noted," language and culture are inextricably interwoven, the transference of the linguistic expression is precisely an attempt to integrate elements of one culture into another" (p.21). According to Chesterman (2012) , CSIs represent the culture, religion, and even history of countries. These items that affect the quality of translation and the text's comprehensibility may differ in the source and target community. The degree of difference between S and T languages and cultures exacerbates this challenge. The more significant the differences, the more distant the cultures become and the more difficult it is for the audience to understand. This difference poses loss and gain in translation. Concerning House (1977), the concept of" cultural filter" is an instrument for the translator to identify socio-cultural differences between the source and target linguistic-cultural communities and select the appropriate equivalence in target language considering both the function of the source text and target society.

In selecting equivalences, factors such as the policy of the current state, publisher, norms of the society, and audience's taste affect the translator's decision-making , which forms the translator's choices. This framework causes loss and gain of the cultural concepts. "The distance and differences between two different cultures determine the extent of the gain or loss that will be experienced by the CSIs as they are translated." (Tiwiyanti & Retnomurti, 2017).

According to Tiwiyanti & Retnomurti (2017), there are generally two types of loss. The first type is "inevitable loss", which is caused by differences in bilingualism. This type is unrelated to the translator's ability and information from the target language and community, and the translator inability to find the appropriate equivalent. The second type, called "avertable loss", results from the translator's failure to find an equivalent for conveying concepts (p.3). Bassnett (2006) explained gain as "The enrichment or clarification of the source language text in the process of translation."

Tiwiyanti & Retnomurti (2017) indicated that Culture-specific items (CSIs) are difficult to translate since they are related to cultural knowledge and cultural background of the given culture. The distance and differences between two different cultures determine the extent of the gain or loss that will be experienced by the CSIs as they are translated. Amiri & Tabrizi, (2017) studied the procedures selected by the two translators of Persian translations of the story "Waiting for Godot" according to the models of House (1997) and Newmark (1991). They acknowledged that one of the two translators had an overt translation, while the other one had domesticated the text resulting in a covert translation.

Moreover, Alavi & Noroozi (2020) used the House's TQA model to assess the quality of the Persian translation of the story "The Graveyard." For that purpose, they examined the translation in the dimensions of "lexical, syntactic, and textual meaning." As a result, they claimed that the Persian translation did not act like the original text because it used cultural filter and was presented as a covert translation. Finally, Dabaghi (2012), analyzing the translation of the story "Blind Owl" from Persian to English, stated that the procedures used to translate "cultrume" in the English translation text include "cultural equivalence," "paraphrasing," and "domesticating."

According to Siregar (2018) " the purpose and characteristics of translation are to promote understanding among different countries" (p.17). Therefore, translation conveys both the meaning and the hidden culture in language. In this regard, as a transmitter of information from one country to another, the translator plays an influential and essential role in this process by choosing equivalents for cultural terms. He examines all the influencing factors and measures the quality of the final product by sufficient information regarding the norms and tastes of the audience and other factors such as the policy and culture of the target society. To produce a culturally acceptable translation for the audience, the translator should realize and manage the

effect of linguistic and cultural differences between the source and target to convey the meaning as much as possible. Thus, various procedures are applied to manage these differences, which may lead to cultural loss and gain in translation.

As a result of all the factors influencing translator choices and the use of the cultural filter, there are degrees of loss and gain in the process of transmitting meanings in translation that are intended to create naturalness. Loss and gain occur for various reasons, including linguistic and metalanguage, but ultimately, both are for understanding the text and conveying the whole message to the target. Reviewing the related literature on the cultural loss and gain in translation and their reason, the current study may shed some light on types of cultural loss and gain and the related procedures in translation of culture-specific terms in a literary text.

Methodology

The selected corpus for the current study was the story of Huckleberry Fin, chosen due to the large bulk of cultural items reflecting the characteristics of American society. In addition, the point that Mark Twain was an activist and an earnest supporter of the anti-imperialism motivated different translators with different approaches in transferring cultural terms to retranslate the book. The novel″ The Adventures of Huckleberry Finn" written by Mark Twain, who was an American author, was first published in December 1884 in the United Kingdom and then in 1885 in the United State. Three Persian translations have been selected which belong to different political and cultural eras in Iran:

1. The first translation, entitled "برده ی فراری (The Story of Hawk Finn)" was translated in 1334 by Javad Mohebbi.

2. The second translation, entitled " هاکلبری فین"was translated in 1339 by Hushang Pirnazar.

3. The third translation, entitled " فین . هاکلبِ سرگذشت"was translated in 1366,1369 (Second publish), and 1380(Third publish) by Najaf Daryabandari.

The third translation, which was published in Iran after the Islamic Revolution, faced different norms. Iran's foreign policy after the 1979 revolution was largely based on the values of the religious system and changed its nature, so that this change was not ineffective even on people's views and acceptance of literary products. Many censorships and changes in media and literary products were considered very important due to the changes in norms that took place after the revolution.

The point is that the strictness of the norms of the society and the tendency of the people towards the religious issues and the culture of the West were less than the period when the challenges of the people for the Islamic Revolution and the establishment of the Islamic state began.Since the 1960s, people have had more flexible views of Western culture than when the Islamic Revolution began (1334), and the government more open to foreign culture transmission through translation.

Through a qualitative, descriptive design, culture-specific items (CSIs) of the English text and the equivalent of each in the Persian translation were extracted and first compared with the original text, then with each other with loss and gain in focus. These items were checked considering the rendering procedures used by the translators which led into loss and gain. The procedures were examined based on the Translation methods presented by (Newmark, 1991; Vinay & Darbelent Model, 1995).

The translation procedures described by Vinay and Darbelent (1995) are classified from the most literal at the top to the most creative at the bottom, therefore they provide a reliable framework for recognizing the traces of translation gain and loss in a literary genre. Newmark's approaches (1991) to translation methods are not dissimilar to Vinay and Darbelnet (1995), but

he believes that translation methods have a "continuum" that emphasizes the source language at one end and the target language at the other.

Results and Discussion

In this section, the results of analyzing three Persian translations of *The adventures of Huckleberry Finn*, which belong to three different political and religious periods in Iran, are presented. Cultural loss and gain and the procedures applied by the translator based on the model presented by(Vinay & Darbelent Model, 1995) were demonstrated. Culture-specific items were divided into three subcategories namely as cultural, religious, and historical which are discussed in the following.

Translation Loss and Gain

In Table 1, the number and percentage of lost and gained items in each of three translations considering types of culture specific items, are presented which indicate that the highest number of gained items belongs to cultural items in the third translation (Daryabandari). However, the highest number of lost items are resulted from translating cultural items in the first translation (Mohebbi).

Table 1
Translation Loss and Gain Frequency

	Translation1 Mohebbi	Translation2 Pirnazar	Translation3 Daryabandari
Loss	**26 of 66(%17/16)**	10 of 66(%6/6)	**4 of 66(%2/64)**
Gain	50 of 66(%33)	**56 of 66(%36/96)**	**63 of 66(%41/58)**

Translation Loss and Gain in three Types of Culture-Specific Items

In table 2, the number and frequency percentage of CSI's categorized under three types of cultural, historical, and religious, are presented.

Table 2
Translation Loss and Gain Frequency in three Types of Culture-Specific Items

	Translation1 Mohebbi		Translation2 Pirnazar		Translation3 Daryabandari	
CSIs Type	**Loss**	**Gain**	**Loss**	**Gain**	**Loss**	**Gain**
Cultural	**17(%6/31)**	**19(%6/84)**	**7(%2/52)**	**29(%10/44)**	**3(%1/08)**	**33(%11/88)**
Historical	**2(%0/18)**	**7(%0/63)**	**1(%0/09)**	**8(%0/72)**	**2(%0/18)**	**8(%0/72)**
Religious	**8(%1/76)**	**15(%3/3)**	**3(%0/66)**	**19(%4/18)**	**0**	**22(%4/84)**

According to the table, the highest frequency of lost elements belongs to the cultural elements translation with %6/31 in the first translation and with %2/52 in the second translation. On the other hand, the lowest percentage of lost elements belongs to the religious type in the third translation with no lost religious elements. Cultural elements with %11/88 gained percentage have the highest level of gain in comparison with the other two translations.

Translation Loss and Gain Frequency based on Vinay and Darbelnet Model (1995)

As written in the following Table, the highest number of gained items was achieved through using the literal translation method, however, the transposition method was the one that resulted

in the lowest number of gained items. A sample of 66 examples collected from the original book were presented in the appendix for a more detailed and comprehensive analysis.

Table 3
Translation Loss and Gain Procedures

Procedure	Translation1 Mohebbi	Translation2 Pirnazar	Translation3 Daryabandari	Frequency percentage	Loss	Gain
Borrowing	4	8	9	%13/86	0	21
Calque	-	-	-	%0	0	0
Literal	7	13	32	%34/32	0	50
Transposition	7	1	4	%7/92	0	12
Modulation	23	11	13	%31/02	13	34
Adaptation	12	21	6	%25/74	18	36
Equivalence	0	10	6	%10/56	4	13

Cultural Elements Translation:
Cultural Loss

Table 4 represents three examples for each translation in the cultural field. The translators decision making for applying procedures and the result of each procedure in terms of loss is provided.

Table 4
Cultural loss and the procedures used in three Persian translations

T	N	Text	Translation	Procedure	Result
1	1	He took it and put it out at interest.	------	------ (Omission)	Loss
	2	I'll give you something better-I' give you a cowhide".	------	------ (Omission)	Loss
	3	I put on the sun-bonnet and tied it under my chin.	چارقدی را نیز به از همان خانه به دست مده بر سر کرده و زیر گلویم گره زدم	Adaptation	Loss
2	1	It was according to the old saying, "Give a nigger an inch and he'll take an ell."	لحق که ضرب المثل قد یمی ت گفته که "اده مرده رو بدی به کفنش کثاف میکنه	Equivalence	Loss
	2	I'll give you something better-I'll give you a cowhide".	در کونت بالاخونه می‌س لا	Equivalence	Loss
	3	good land! What are they doin' there, for gracious sakes?	فت، رسپ، تو کشتی که داره غرق میشه اینا چیکار می‌کنن؟	Adaptation	Loss
3	1	He started and run round and round the cabin hollering	از جا می پرید و ج یغ میر لالا	Modulation	Loss
	2	good land! What are they doin' there, for gracious sakes?	ای ددا! این اونجا چه کار هلا کنند؟	Adaptation	Loss
	3	a four-gallon jug of whisky.	یک قرابه ی شانزده لیتری ویسکی	Equivalence	Loss

Due to omission and non-translation of the cultural elements of the texts, the concept was not presented to the audience in the first and second examples of the first translation (Mohebbi) therefore cultural loss was observed. In addition, in the third example, the translation of the word "sunbonnet", which means a kind of women's sun hat with straps to be worn under the neck and used to be part of women's clothing in the West, was domesticated because it was translated as "چارقد"which in Persian means a very long scarf, so the cultural meaning of sunbonnet has been lost.

The first example of the second translation has used the equivalent of the proverb in the text in Persian and presented it to the audience. It should be noted that the cultural and racist view was observed in the source text which represented a top-down view of the landlord to the blacks, which does not exist in the equivalence given in the translation. Also, in the second example, the concept of "give a cowhide" was translated differently to the audience as if the major concept was not conveyed to the audience. The translator chose a cultural equivalent which is too far from the source text therefore cultural loss is observed. In the third example, the terms expressing emotion and surprise were translated and adapted differently, and the cultural aspect was communicated.

In the first example of the third translation, the phrase "round and round the cabin hollering", which meant "very busy doing many different things", was translated in such a way that the concept of being busy and active was not translated at all. In the second example, the translator did not use the adaptation procedure to translate the terms of expression of the emotion in such a way that the audience would reach the meaning used in the original text, therefore a part of meaning which conveyed the manner of doing was lost. In the third example, "four-gallon jug of whiskey" translates to "قرابه" which was a measuring scale. This English scale was translated into Persian by the translator differently from the original text, since the collocation of the word "قرابه" with Whiskey did not communicate the same cultural image and the dynamics of the source text was not maintained.

Cultural Gain:
Table 5 indicates gained cultural elements and procedures used in Persian translations. Three examples selected from samples are presented for each of translations.

Table 5
Cultural gain the procedures used in three Persian translations

T	N	Text	Translation	procedure	Result
	1	Miss Watson's big nigger, named Jim	ن. .. .م. . .. . . .L. . . . .L.	Transposition	Gain
1	2	but all the boys said it would be wicked to do it on Sunday.	اما بقیٍ.ی بچه ها میگفتند که روز یکشنبه معصیت دارد	Adaptation	Gain
	3	There was a cross in the left boot-heel made with big nails, to keep off the devil.	روی پاشنهی پوتین چپ نعلی مثل صلیب کوبیده بودند که جادو را باطل کند	Adaptation	Gain
	1	I rose up and there was Jackson's Island, about two mile and a half down stream.	لالا لالالالاند را دیدم که در دو میل لالا .لالاﻯ لا لا لالالالایده می شد	Borrowing	Gain
2	2	because he reckoned it was all done with witchcraft.	بیچاره کاکا لایاهه ماتش بلاه بود خیال میکرد که سحر و جادو دارم میکنم	Literal	Gain

		Text	Translation		
	3	You said it was the worst bad luck in the world touch a snake-skin with my hands.	گفتی که انگولک کردن پوست مار خیلی عاقبت ناخوشی داره	Adaptation	Gain
	1	I put on the sun-bonnet and tied it under my chin.	آن کلاه آفتابی زنانه را هم سرم گذاشت و بندش را زیر چانه ام بستم.	Literal	Gain
3	2	The preachers had high platforms to stand on, at one The end of the sheds.	آن سر سایبان، واعظ روی سکوی بلندی ایستاده بود.	Literal	Gain
	3	but all the boys said it would be wicked to do it on Sunday.	ولی همه ی بچه ها گفتند یکشنبه برای این کار بدشگون است	Literal	Gain

In the first example of the first translation, the order of the words was changed but the cultural and racist aspect was well presented to the audience through transposition procedure. In the second example, although the whole sentence was translated and adapted to Persian culture, the ideological cultural aspect of Sundays and the sensitivities that existed in Western culture and Christianity on Sundays were gained. In the third example, the translator used the adaptation procedure to translate the term "keep off Devil". The idea and culture of using horseshoes for good luck and avoiding bad events in the West, were conveyed to the audience.

In the first example of second translation, the words "mile" and "Jackson's Island" were both borrowed and translated without change. In the second example, the translator used the literal procedure to translate the concept of " لالا" and " کاکاسیاهه" which preserved the cultural aspect of the source text. The third example, conveyed the belief in bad luck of touching the snakeskin that existed in Western culture in the past, especially the low culture of Jim, who was part of the uneducated class of society.

In the first example of the third translation, the cultural concept of "sunbonnet" was gained with a literal translation. In the second example, the words "preachers" and "platforms" and in the third example, the phrase "wicked to do it on Sunday" were translated literally, and both translations successfully conveyed cultural concepts to the audience.

Historical Elements Translation:
Historical Loss:

As Table 6 shows, the items rooted in Western history, stories, and events as well as names and titles were considered historical elements. Some elements, such as numbers and units of measurement were considered part of both historical and cultural categories because they share cultural and educational background as part of history.

Table 6
Historical loss the procedures used in three Persian translations

T	N	Text	Translation	procedure	Result
1	1	I read considerable to Jim about kings, and dukes, and earls, and such, and how gaudy they dressed, and how much style they put on, and called each other your majesty, and your grace, and your lordship, and so on, 'stead of mister; and Jim's eyes bugged out, and he was interested.	من ماجراییی کشتی والتراسکات را برای جیم تعریف کردم. می کوشیدم ثابت کنم ، که چنین ماجراهائی هیجان انگیز است ولی پاسخ داد که خواهان ماجرا نیست مسلما نقطه نظرهایمان با هم تفاوت داشت		

	He says:"I didn't know dey was so many un um. I hain't hearn 'bout none un um, skasely, but ole King Sollermun, onless you counts dem kings dat's in a pack er k'yards. How much do a king git?"		Modulation	Loss
2	Jim talked out loud all the time while I was talking to myself. He was saying how the first thing he would do when he got to a free State he would go to saving up money and never spend a single cent, and when he got enough he would buy his wife, which was owned on a farm close to where Miss Watson lived ; and then they would both work to buy the two children, and if their master wouldn't sell them, they'd get an Ab'litionist to go and steal them	می گۀ تۀ وقتی به یک ایالت آزاد رسیدیم اولین کاری که می کنم این است که پولم را پس انداز می کنم وي لا شـ لا هم ولخرجی نمی کنم.وقتی پولم را جمع کردم زنم را می خرم،که نـ ِیک خانه میس واتسونبرده ی یک مزرعه است،آنوقت دونفری کار میکنیم و دو تا بچه هایمان را می خریم، و اگر صاحبشان بچه ها را نفروختند دست به دامن یک نفر ضد بردگی پی شویم که بچه ها را بدزد	Modulation, Adaptation	Loss

In the first translation the names "ducks" and "kings" were omitted through modulation procedure. While the third translation used the adaptation procedure to translate the word "cent" and translated it to " شاهی" which was localized as the old currency of Iran. The historical background of the word cent was lost. However, in the translation of the whole sentence, through applying modulation procedure, the meaning of the word "Abolitionist" was gained. In the third translation example, the word" yard" was translated to " متر"so that its historical aspect was lost**.**

Historical Gain:
Historical gain of three translations considering procedures used by each translators were presented in Table 7.

Table 7
Historical gain the procedures used in three Persian translations

T	N	Text	Translation	procedure	Result
1	1	By rights I am a duke!	من وارث بر حق مقام دوک هستم	Borrowing	Gain
	2	"Yes," says I, "and other times, when things is dull, they fuss with the parlyment; and if everybody don't go just so he whacks their heads off. But mostly they hang round the harem."	آری داشتم می گفتم... به شکار می روند یا اگر، خیلی کسل شدند سر به سر پارلمان می گذارند. ..ۀ . . حوصله شان سر رفت عده ای را گردن می زنند مثلا لاۀ ِن نـی	Adaptation	Gain
	3	Why, you'd think it was Christopher C'lum- bus discovering Kingdom-Come.	گۀی لاِلالا لالالالا قاره ی جدید را کشف ملا لاند	Modulation, Borrowing	Gain
2	1	Most everybody thought it at first. He'll never know how night he come to getting lynched.	اول همه لاِلا لا لالاِلا لاکردن، لالا ِلالالا لا مونده لاود مردم لالاِگسارش کلالا	Adaptation,	Gain
			Footnote: لالاِلا لا لاذ لالالالا لالا		

			کرده اِم چون در فارسی بِ .بِر .þ را نیافتم.ایِ þ لغت در اصل یعنی اعدام بدو.þ محاکمه و به دست جمعیت افسارگسیخته است		
	2	Why, you'd think it was Christopher C'lum-bus discovering Kingdom-Come.	انگار که کریستف کلمب ملکوت خدا رو کشف کرده	Equivalence	Gain
	3	By rights I am a duke!	حقا و نسبا من دوک هستم	Borrowing	Gain
3	1	"I'll answer by doing the Highlandþ Aling or the sailor's hornpipe ; and you-well, let me see-oh, I've got it-you can do Hamlet's soliloquy."	من جواب آنکور رو با رقص اسکاتلندی یا با سرنای دریانوردان می دم؛ تو هم بذار ببینم – آره، فهمیدم- تو هم گفتار ه .ت رو می خونی	Literal, Borrowing	Gain
	2	"Goodness gracious, is dat you, Huck? En you ain' dead -you ain' drownded—you's back agin? It's too good for true, honey, it's too good for true. Lemme look at you, chile, lemme feel o'you. No, you ain' dead! you's back agin', live en soun', jis de same ole Huck-de same ole Huck, thanks to goodness!"	«ای داد بر من! تویی، هک؟ نمردهی؟ غرق نشدی؟ برگشته ی؟ من که باورم نمیشه. بذار ببینمت، پسرم، بذار بت دست بزنم. نخیر،. نمرده ی! صحیح و سالم برگشته ی، همون هک خودمون، خدارو صد هزار مرتبه شکر!»	Equivalence	Gain
	3	Why, you'd think it was Christopher C'lum- bus discovering Kingdom-Come.	اگه می دیدی خیال می کردی کریستف کلمب داره ملکوت آسمون رو کشف می کنه	Equivalence	Gain

In the first and third examples of the first translation, the translator used the borrowing procedure to translate the words "ducks" and "Christopher Clumbs". In the second example, despite changing the sentence in a way that was understandable the historical aspect related to the parliament and the author's intention gained.

The second translation, in addition to conveying the meaning of the word "lynch" in a way that was understandable to the Persian-speaking audience, at the end of the book also provided information about this word and sufficient explanations to the audience. The second example, in which the term "Christopher Columbus discovering Kingdom-Come" was used to describe the impossibility of doing something, was understandably equivalent to Iranian culture. The third example, like the first translation by using borrowing, gained the word "duck" without changing the word in translation.

The third translation in the first example with the literal and borrowing procedure provided a translation of the concepts of "The Highland Aling or the sailor's hornpipe". In the second example, the translator chose the appropriate equivalent for the terms to express the feelings of Jim, a black slave, and their particular way of speaking and accent which was able to attribute the low level of culture attributed to blacks in Western history to the audience. In the third example, the translator did as the second translator and chose the term "kingdom of heaven" in Iranian culture as an equivalent that created meaning in translation. The term "it was Christopher Columbus lumbus discovering Kingdom" had its roots in history when Christopher Columbus discovered the unknown continent, and since then people used the term to describe the impossible and the difficult.

Religious Elements Translation:
Religious Loss:

In table 8 three examples for the first and second translations indicated the procedures through using which religious items were lost. Due to lack of religious loss in the third translation, there was no example in the Table 8.

Table 8
Religious loss the procedures used in three Persian translations

T	N	Text	Translation	procedure	Result
	1	the Angel of Death	------	----- (Omission)	Loss
1	2	Then she told me all about the bad place, and I said I wished I was there.	------	----- (Omission)	Loss
	3	She said it was wicked to say what I said.	میس واتسون گفت اگر بچه بدی باشی به جهنم خواهی رفت	Modulation	Loss
	1	After supper she got out her book and learned me about Moses and the "Bulrushers".	بعد ازشام کتاب دعایش را درمی آورد و ازموسی برایم می خواند	Adaptation	Loss
2	2	I says to myself, if a body can get anything they pray for, why don't Deacon Winn get back the money he lost on pork? Why can't the widow get back her silver snuffbox that was stole?	اگر آدم هرچه بخواهد بتواند با دعا بگیرد چرا آخوند محله ضرری که بابت معامله‌ی خوک کرده بود از خدا پس نگرفت؟	Equivalence	Loss
	3	She said it was wicked to say what I said.	.به آدم خبیث از این	Modulation	Loss

In Table 8 the first and second examples with religious orientation were both completely removed and not translated. Also, the third example of the word "wicked" which meant sin was translated as بچه ی بد. the word was carried religious load which was addressed taboo concepts; therefore this aspect of meaning was removed in translation.

In the second translation of the first example addressing the story of "The ark, containing the three-month-old baby Moses who was placed in reeds by the river bank (presumably the Nile) to protect him from the Egyptian mandate to drown every male Hebrew child, and discovered there by Pharaoh's daughter" explained in the Bible, the word "Bulrushers" was omitted and translated only as "داستان موسی" .

In the second example, the word "Deacon" which meant *religion leadership in Christianity*, was rendered with the Persian equivalent of " آخوند" which did not convey the religious meaning of the translation of " شماس" to the audience. In addition, the religious background of the sentence was lost because of translating the word "wicked" into "خبیث " through modulation procedure.

Religious Gain

Religious gained elements of each examples in three translations and procedures used to translate religious elements are presented in Table 9.

Table 9

Religious gain and the procedures used in three Persian translations

T	N	Text	Translation	procedure	Result
	1	Tom made everybody swear to keep the secret.	تام همه رو قسم داد که راز نگهدار باشن	Modulation	Gain
1	2	but a Sunday school picnic, and only a primer-class at that	ماعده ای از محصلین کلاس اول دبستان برای‌لایک نیک یکشنبه آمده بودند	Transposition	Gain
	3	They are as tall as a tree and as big around as a church	از ما بهتران مثل کلیسا گنده و چون درختان تناورند	Modulation	Gain
	1	First you know you'll get religion, too.	لالا واسهلاللا لالللالا لا لالا لا لا لا	Equivalence	Gain
2	2	They are as tall as a tree and as big around as a church	جنا قد چنار و به کلفتی لا لا کلیسان	Modulation	Gain
	3	the Angel of Death	لالا لا لا لا بکشمت	Equivalence	Gain
	1	but a Sunday school picnic, and only a primer-class at that	لا لا . لا لاللا لا لا لا لالا مدرسه ی کل لا آمده بولالالا لا لا. لا لا لا لا لا لادهای کلاس اول	Literal	Gain
3	2	We's doin clame' well, en we better let blame' well alone' as de good book says.	هوین تقصیراتۍ که تا حالا لالا بسلایست؟ که به قولا کتاب مقدس گفتنی یه تقصیر دیگه هم روش بلانیم؟	Modulation, Transposition	Gain
	3	First you know you'll get religion, too.	لالا لاللا لا‌لا لا لالالاللا لا لا لالا	Adaptation	Gain

The first translation succeeded in expressing the religious dimension of "swear" and the translation was close to the original concept which led to religious gain through the modulation procedure. In the second example, only the grammatical shift in the translation was done and the beliefs related to Sundays in Christianity were gained through transposition procedure. Also, in the third example, religious concept of the text was conveyed to the audience through applying modulation procedure. The second example introduced the concept of religious beliefs about demons, especially among blacks. In this type of dialect chosen in the translation, Jim's way of speaking also showed his social level to the audience. "Angle of death" in the third example in Islam refers to the angel of death named"عزرائیل " which in translation was also chosen as an equivalent leading to religious gain. The third translation used literal procedure for religious camps on Sunday by changing the structure of the words with the transposition procedure. The adaptation procedure in the third example also conveyed the concept of "religion" to the audience

Conclusion

The result of analyzing 66selected samples containing CSI's in three subcategories of cultural, historical, and religious, from three Persian translations indicated that the three translations differed in terms of preservation or non-preservation of cultural, historical, and religious items. The first translation presented by Javad Mohebbi in 1334 and the second translation by Houshang Pirnazar in 1339 were both published in a similar historical and political period in Iranian society with an interval of 5 years are very close in terms of the number of lost and gained items. So that first the first translation has the maximum number of lost items and then the second translation. The first and second translations were produced in a situation where Iran faced many political

challenges and conflicts during the second Pahlavi regime. In addition, the protests and uprisings of the religious people led by Ruhollah Khomeini began. On June 6, 1963, the starting point of the Islamic Revolution was formed. During this period, Mohammad Reza Shah took security and intelligence measures to suppress Islamic militant ideology and made efforts to suppress the clergy and religious movements.

In addition, during the formation of these movements, Iranian intellectuals made efforts to revive Shiite-friendly political thought and a revolutionary interpretation of Shiism. They also tried to spread Shiite ideology and liberation from the Pahlavi regime among the people, especially students and the educated. In search of the primary roots of the Islamic Revolution, one can reach the coup d'etat of August 28, 1943. During this period, the policy and tendency of the people were to reform foreign policy and reduce cultural privileges to foreign superpowers. (Abbasi, 1358, p, 13-38)

Since the beginning of the Islamic Revolution, the reduction of people's strictness towards Western issues, and the resumption of relations with the West, people's views on Western issues have become less strict, and the Iranian people have become more receptive to Western issues. This change has led to the preservation of cultural elements in the third translation. Therefore, the closer the translation time was to contemporary history, the less lost cultural elements and the gained elements were seen in translations.

The role of society, politics, ideology, norms, and ultimately the audience's taste on the type of translation is undeniable. Therefore, the reasons for the loss of some elements during the translation process are issues beyond the translator's control and are imposed on him by society. The results of this study were in line with the view of Khanjani (2011) in that this study examined factors beyond the textual elements and had a substantial impact on the text and translator choices. According to Khanjani (2011), in addition to the cultural filter, the translator uses other filters to convey concepts, including the ideological filter, which can be said that the ideologies that dominate people and the government, and even the translator, act as a filter that removes elements inappropriate to the ideology from the text. According to (House, 1977), the methods used by the translator to achieve the acceptance of his translation by the society are a kind of cultural filter that elements that are not compatible with the translation goals and cause the text to be rejected by society would be removed from the text through using cultural filter. The translator also uses other filters to convey concepts, including the ideological filter, which can be said that the ideologies that dominate the people and the government, and even the translator, act as a filter that removes elements inappropriate to the ideology from the text. SeyedJalili (2018), in his study on the role of cultural filter in the acceptance of three Persian translations of the literary text of the book "Naturdasht" through a descriptive-analytical method, concluded that if the cultural filter is used too much and the removal of foreign factors is excessive, the central meaning of the text will be damaged. As a result, the audience will not be able to achieve the function of the original text. Also, Alavipour and Norouzi (2020) used the House'sTQA model to assess the quality of the Persian translation of the story "The Graveyard." For that purpose, they examined the translation in the dimensions of "lexical, syntactic, and textual meaning." As a result, they claimed that the Persian translation did not act like the original text because it used cultural filter and was presented as a covert translation. Finally, Bagheri (2020), after studying the translation of the story "Blind Owl" from Persian to English, stated that the procedures used to translate "cultrume" in the English translation text include "cultural equivalence," "paraphrasing," and "domesticating." The above mentioned studies support the significance of the current study and its findings.

The findings of the current study are also in line with the study conducted by Shalforosh Amiri and Heidari Tabrizi (2018) which presented the procedures selected by the two translators of Persian translations of the story "Waiting for Godot" according to the models of House (1997)

and Newmark (1988). They acknowledged that one of the two translators had an overt translation, while the other one had domesticated the text domestication and presented a covert translation.

Agustina(2008) studied and analyzed the loss and gain in the translation of the comic text entitled "The Adventure of TinTin: TinTin in America" Into Indonesian Version "Petualangan TinTin". Procedures used by translators to provide appropriate translation with cultural content were introduced by Thimalie (2011) through a qualitative study of meaning loss caused by linguistic and non-linguistic features as tools to compensate for lost items. The findings of this study were similar to those of the current study with the exception of non-linguistic compensatory focus.

According to the research entitled "loss and gain in translation of culture-specific items in Ahmad Tohari's Lintang Kemukus" carried out by Tiwiyanti and Retnomurti (2016)," Culture-specific items (CSIs) are difficult to translate since they are related to cultural knowledge and cultural background of the given nation. The distance and differences between two different cultures determine the extent of the gain or loss that will be experienced by the CSIs as they are translated" In addition, they acknowledged in the project that there are two types of loss, which include "inevitable loss" and "avertable loss," and that the translator uses some translation procedures such as" translation by loan word with explanation, translation by paraphrase using related word, and translation by paraphrase using unrelated word" to compensate for these losses (p.11).

The results of this study were in line with the work presented by HadjMohammad (2018) ,a qualitative research on loss and gain in translations of the Qur'an which demonstrated that:

1.Adaptation procedure is not acceptable because, in this method, the translator can freely change the text, which may cause loss which is not permitted in the religious genre.

2. In religious texts, deletion and addition procedures are also unacceptable because they distort the original text information.

3. In contrast, if used in a way that preserves the value of the original text, the foreignization procedure can help the translator convey the characteristics of the source language and culture to the audience.

4. "Literal translation is a good procedure to follow, particularly if we keep in mind that procedures helps in maintaining translation direction towards the source text" (p.77).

5. The footnoting procedure can also help to make it easier for the audience to understand the concepts.

Summarizing the results of the above studies, in the translation process, the translator faces several cultural, social, and political challenges that he must manage to make appropriate choices. But the critical point is that in the translation process, as Khanjani (2011) stated, several factors, in addition to textual elements, influence the translator's decision.

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