

Concept of Marriage in the Translation of *La Reine Margot*: A Case Study¹

Farzaneh Farahzad² & Hajar Mohammadnia Dizaji³

Abstract

In line with massive cultural and social transformations in nineteenth-century Iran, an authoritative translator, Mohamad Taher Mirza Eskandari, succeeded in translating a female-centered novel, *La Reine Margot*. In the decades leading to the constitutional movement, he introduced a translation with relative hegemonic power that managed to become an arena for articulating relatively modern ideas about the social institution of marriage and divulging the positioning of women within it. As a modern discursive practice, the translation was also launched as a platform to challenge the traditional conceptualizations of marriage. This case study used discourse analysis methodology (Fairclough, 1992) triangulated with thematic analysis (Braun & Clarke, 2012) and comparative analysis proposed by Tymoczko (2002) and Pym (2014). It peruses to explore the strategies through which Eskandari's 1895 Persian translation of Alexandre Dumas' French historical novel, *La Reine Margot*, sought to achieve hegemony, oppose the traditional premodern discourse, and pave the way for the introduction of new ideas about marriage. It also analyzes women's position within the translation. The main questions to answer are what strategies the translator applied to criticize and dissociate from the traditional social context and illustrate a modern concept of marriage, what aspects of marriage were foregrounded, and the implications of all this for the representation of women.

Keywords: Translation, Marriage, Women, Discourse analysis, Modern discourse, Premodern discourse

1. This paper was received on 11.05.2021 and approved on 30.08.2021.

2. Professor, Department of English Translation Studies, Faculty of Persian Literature and Foreign Languages, Allameh Tabataba'i University, Tehran, Iran; email: farzaneh.farahzad@gmail.com

3. Corresponding Author: Ph.D. Candidate in Translation Studies, Allameh Tabataba'i University, Tehran, Iran; email: hajar.md@gmail.com

Overview

Translation is a discursive practice that performs a sociocultural role in the target society (Gentzler & Tymoczko, 2002). It acts to transform the petrified conceptualizations of cultural phenomena and constructs (Tymoczko, 2000). Similarly, translation of the novel in late nineteenth-century Iran, as a discursive practice, was presented as a portal to the modern world and fulfilled various cultural functions in the pre-constitutional movement when the society was struggling to transform a plethora of social, political, and cultural issues (Salmani & Abbasi, 2013). Among novels translated into Persian in this period, female-centered novels depicting female protagonists and portraying their lifestyles started to be translated by mainly prominent and authoritative translators. Modern ideas about the lifestyles and social standing of women were disseminated through these novels.

Perhaps one of such translations was prince Mohamad Taher Mirza Eskandari's translation (Dumas, 1313AH) of Alexandre Dumas's historical novel, *La Reine Margot*, which depicted the story of conceivably the first modern female character of the west, Marguerite, who has an exceptional place in French Renaissance culture (Williams, 2017). The novel revolved around her marriage to Navarre's King, Henry de Bourbon (Dumas, 1999). It related a relatively modern concept of marriage through which personal and political concerns were revealed. It was published in 1845 in Paris and immediately translated anonymously into English (Dumas, 1999). In 1895 Eskandari translated it into Persian (Dumas, 1313AH).

The present case study explores the orientation of Eskandari's translation (Dumas, 1313AH) towards reappraising the premodern conception of marriage and its tendency towards introducing new forms of marriage in late nineteenth-century Iran. It investigates the translation strategies Eskandari applied for such inclination. Besides, it explains the aspects of marriage foregrounded in the

translation and the effects of the translator's choices on the representation of women.

Literature Review

Conceivably a limited number of contributions were made to translations studies incorporating discourse analysis in the sociocultural study of translation. Brisset's prolific study is among the very few which presciently envisages a discursive role for translation. She (1996) puts translation within the social practice, investigating how translation contributes to an emergent discourse while taking shape in the target discourse. In the context of Québécois society, Brisset argues that "translation has a primarily mirroring function; it must legitimize the discourse of social representation by bringing in, from outside, support that will reinforce social identity" (1996, p. 158). To attain this goal, the translators manipulate the source text, change its point of view, omit parts of it, copy and paste other parts, add to the original text, and sometimes gloss the text. They construct an intelligible representation of the original text from a particular discursive position (Brisset, 1996). The transformation of the text is constructed or deconstructed in terms of a particular point of view (Brisset, 1996). In forcing the audience to see the text from a particular viewpoint, translation becomes a mode of persuasion (Brisset, 1996). However, drawing predominantly on linguistic theories, specifically speech act theories, introducing such terms as iconoclastic and perlocutory translation, Brisset (1996) fails to give translation an acute dissident or reformatory discursive function.

Western Modernity

Modernity in the West, mainly originated in France and England, came to the fore in the 16th to 18th centuries (Kumar, 2020). It was associated with a plethora of concepts such as individual subjectivity, scientific explanation, and rationalization (Snyder, 2016). It was also accompanied by the inclusion of

women into areas historically dominated by men, new formats of writing and thinking, innovative fields of inquiry, new forms of art, a proliferation of new products, and the development of innovative technologies (Snyder, 2016).

As a product of modernity, the novel reflects the conditions of this period and endorses the common lifestyle (Eagleton, 2005; Watt, 1957). It is a form of fiction that does not require specialist erudition or classical education since it confirms its language to the conventions of its contemporary common tongue (Eagleton, 2005). Therefore, it appeals to and is readily comprehensible for less-educated groups and lay readers, such as women (Eagleton, 2005).

Another defining characteristic of the novel is its complete reflection of "individualistic and innovating reorientation" (Watt, 1957, p. 13). Unlike previous literary forms, the novel neither reflects the general tendency of its culture nor is conformity to traditional practice its major test of truth (Watt, 1957).

Social Practice in Nineteenth-century Iran

Eskandari introduced *Laren Margo* (Dumas, 1313AH) into a society dominated by the premodern and traditional conception of marriage (Paidar, 1995). There were two socially sanctioned marriages in the premodern discourse: formal and temporary (Polack, 1361). Men were allowed up to four formal and unlimited temporary wives (Afary, 2009; Najmabadi, 2005). Polygyny was the norm among the middle-class and the elite (Delrish, 1375; Rice, 1923). Marriage was normatively arranged by parents, where the would-be partners were not supposed even to see and meet each other before the wedding (Polack, 1361). Traditional marriages were based on female subordination, which limited women's roles to giving birth and rearing children (Baghdar Delgosha, 1396). In the premodern conception, women were neither

positioned as wives nor partners (Najmabadi, 2005; Rice, 1923). Therefore, emotional ties between spouses were entirely ineffectual (Paidar, 1995).

Women, within the premodern discourse, belonged to private spheres and were excluded from the public space (Baghdar Delgosha, 1396). They were socially secluded (Paidar, 1995). They were not even talked about in public; their names were never mentioned, they were usually referred to by titles dependent on their male relatives (Bamdad, 1347; Rice, 1923). Nearly all of them were illiterate. The rate of literacy among women was a mere “three in a thousand” (Rice, 1923, p. 102). A few numbers of the upper-class women have received a minimal education in their childhood, in the traditional private *Maktabas* (Baghdar Delgosha, 1396) or “been taught privately by a visiting” tutor (Rice, 1923, p. 149). Those who had the privilege of such schooling received limited instruction in basic literacy (Baghdar Delgosha, 1396).

Method

For the present case study, the three-dimensional textual approach Fairclough (1992) proposed for discursive analysis is applied. It is triangulated with thematic analysis (Braun & Clarke, 2012) and comparative analysis of the translation with another translation of the source text (Pym, 2014; Tymoczko, 2002). Therefore, the analysis of the following case study encompasses three dimensions of a) interpretation of processes of production and consumption of the translation; b) description of the translated text, based on thematic analysis and strategies used by the translator; and c) the interpretation of both of these in the light of social discourse in which the translation was embedded. Consequently, the analysis is carried out at two levels: first, macro-level analysis of the production and consumption of the translation, encompassing its hegemonic power and the position it took within the broader social discursive practice, and second, microlevel analysis of the translated text.

Applying the Gramscian theory, Fairclough defines hegemony as “leadership as much as domination across the economic, political, cultural and ideological domains of a society” (Fairclough, 1992, p. 92). It “is about constructing alliances, and integrating rather than simply dominating subordinate classes, through concessions or through ideological means, to win their consent” (Fairclough, 1992, p. 92). Accordingly, the hegemonic power of *Laren Margo* (Dumas, 1313AH) is analyzed based on its popularity, the ranges of its envisaged readership, and the institutional status of its translator.

First, to analyze translation at the microlevel, the themes related to marriage were identified from the text (Dumas, 1313AH). Then the examples of the extracted themes were interpreted based on the applied translation strategies. The Persian TT is compared with the English translation of the same ST to account for such strategies. Pym believes that comparing two translations with each other is at once more profitable and rewarding than comparing a translation with its source text, even assuming we know exactly which specific text the translator had worked from (Pym, 2014). Tymoczko also endorses comparing a target text with another translation rather than the source text (Tymoczko, 2002). She recommends against analyzing a single translation in reference to the source text if one is to conduct a perspicacious microlevel analysis (Tymoczko, 2002). She believes that comparing two or more translated versions of the same source text would make the translator’s intentional choices and manipulations more detectable (Tymoczko, 2002). Consequently, both Tymoczko (2002) and Pym (2014) reckon that using another translation as the reference point and the standard for comparison is more productive and illuminating. Following the methodology provided by them (Pym, 2014; Tymoczko, 2002), this study compared Eskandari’s translation (Dumas, 1313AH) with Allinson’s English translation (Dumas, 1999) of *La Reine Margot*.

Macrolevel Analysis

Laren Margo (Dumas, 1313AH) enjoyed an apparent institutional power. On the one hand, its translator, Eskandari, was undoubtedly supplied with the institutional power since he was an official translator and a prominent figure in the Qajar Court (Ahmadzadeh, 1390). The King directly authorized him to translate literary works (Dumas, 1313AH). As an officially recognized translator, he was hugely influential in winning the consent of the readers (Ahmadzadeh, 1390).

Further, Eskandari secured an irrefutable autonomy in the selection of works for translation. Assuming a social function as a translator, to transfer and disseminate western knowledge, he intentionally preferred historical novels to other fictive works since, for him, such novels signified scientific objective accounts of actual historical events (Dumas, 1306AH). The other reason why Eskandari embarked on translating the literary genre of the novel might lie in the linguistic and semantic simplicity of the novel, which conformed with the generally low rates of literacy among Iranians in the nineteenth century. Furthermore, based on the nonconformist aspect of the novel, a translation thereof on the verge of constitutional movement in Iran indicated a step toward challenging the traditional practice. Moreover, it was a way of importing western modernity (Khojasteh, 1387).

On the other hand, *Laren Margo* (Dumas, 1313AH) managed to incorporate an extensive readership. It simultaneously appealed to the lay public and cultivated intellectuals. The translator's intentional simplicity of style and use of common language (Dumas, 1313AH) made it accessible to a wide range of undereducated readers. Thus, he integrated the subordinate classes of society. Concomitantly, Eskandari assimilated the intellectuals both by choosing a modernist literary genre and a historical narrative. The historical basis of *Laren*

Margo (Dumas, 1313AH) provided the intellectuals with a glimpse of early modern and political accounts of the Western world. Therefore, like Eskandari's other translations, *Laren Margo* (Dumas, 1313AH) was an outstanding success (Ahmadzadeh, 1390). It has been reprinted at least three times in the years leading to constitutionalism and several times afterward. In this way, it has won Persian readers' concession.

Consequently, Eskandari's social standing, his position as a royal translator, his extensive targeted reader groups, and the popularity of *Laren Margo* bestowed upon the translation (Dumas, 1313AH) irrefutable domination and hegemony across Iran's social and cultural spheres.

Microlevel Analysis

The thematic analysis of *Laren Margo* (Dumas, 1313AH) and the extracted themes concerning marriage are tabulated below.

Extracted Themes	Relevant Examples From <i>Laren Margo</i>
Monogamy	در آنجا یکی از ملاهای هوکنو هست با یکزن و شش طفل در آنجا خانه دارند. (ص. ۱۱۴)
Women are reconfigured as the wife and man's partner in life	[هانری] گفت ما را لازم است که با هم متفقاً مثل دو شخص معاهد و متعهد در امورات عمل نمائیم زیرا که در حضور خداوندی قسم با اتحاد باهم یاد نموده‌ایم چنین نیست خانم؟ (ص. ۳۱) پس میپرسم این خانمی که در حضور خداوند در محراب بییمان یگانگی و اتحاد سوگند یاد نموده اکنون خود را در کدام طرف خواهد داشت با دشمنان من متعلق خواهد شد یا اتحادش با من خواهد بود (ص. ۳۱) شما [...] از بابت اتحاد و اتفاق و یاری باوفا میباشید [...] مختصراً اینکه من محتاج بوجود زنی هستم که مرا در پولتیک وفاداری نماید (ص. ۳۶) مارگریت گفت [...] اما کسی را حق آن نیست که از من بخواهد که او [شوهر] را خیانت کنم و راز او را بروز بدهم آیا کسی حق آن دارد که از شما متوقع شود که راز پرنسس دپورسیان زن خود را بروز بدی (ص. ۳۷)

	<p>شاید از این بابت باشد که مادرم فراموش کرده که مرا اول باید هلاک سازد بعد شما را زیرا بمجرد اینکه شنیدم شخص شما در خطر است تکلیف خود را بعمل آوردم زیرا که تکلیف زن اینست در هر حال با شوهر شریک باشد اگر شوهر را نفی بلد می کنند او نیز با شوهر باشد و اگر شوهر را محبوس مینمایند او نیز با شوهر بزندان برود و اگر شوهر را میکشند او نیز با شوهر کشته شود. (ص. ۱۴۲)</p> <p>هانری گفت مقصود معلوم است و آن اینست که اگر شما خواسته باشید (نمیگویم که دوست من باشید) اما معاهد و متفق و یار و معین من بشوید من جواب همه را میدهم [...] هانری گفت اما متفق و معاهد من مارگریت دست دراز کرده و گفت این را مضایقه ندارم هانری [...] گفت نعم المطلوب مادام باور کردم و شما را از برای خود متحد و معاهد قبول نمودم (ص. ۳۴)</p> <p>و بسیار دلش میسوخت و ترحم میکرد بر شخصی که قسم خورده است که اقلا [...] عهد اتحاد محکم و استوار باشد. (ص. ۱۴۴)</p>
<p>Approbation of individuality</p>	<p>هانری گفت یعنی اتحاد و اتفاق در پولتیک مطلق و آزاد و راست مادام مارگریت گفت آری آزاد و صادق (ص. ۳۶)</p> <p>حال می بینید مادام [...] بدون اینکه دیگری ما را مجبور سازد با هم اتفاق کردیم در کمال آزادی و با هم متحد شدیم مثل دو دل آزاد و صادق که معاونت و یاری همدیگر را لازمه تکلیف خود میدانند و از یاری یکدیگر مضایقه و دریغ ندارند آیا این بهتر نیست مادام؟ (ص. ۳۴)</p>
<p>Reasonable women</p>	<p>میسو گفت که خانم من چقدر هوش شما دقیق و نظر شما عمیق است. (ص. ۳۱)</p>
<p>Educated women</p>	<p>فن خطابه مستلزم دانستن تلفیق کلمات فصیحه است و آگاهی تمام از علم و تاریخ می خواهد تا کنایات و اشاراتی که در طی کلام و ضمن خطاب و بیان درج مینمایند بر مخاطب معلوم باشد و بداند که چه میگوید و شارل نهم و خواهرش مارگریت نهایت آگاهی را از فنون خطابه داشته اند و بدقت کلام خطیب را گوش داده و کنایات و اشارات را می فهمیدند (ص. ۱۴)</p>
<p>Virtuous women</p>	<p>آری مادام [...] شما [...] زنی معقول و پاک نهاد هستید [...] هانری گفت می خواهم بگویم که اگر شما کسی بودید که راز را فاش میکردید مرا منع از صحبت نکرده می گذاشتید تا حرف زده خود راز خود را فاش میکرد پس پاک نهاد بودید که مرا مانع از حرف زدن شدید (ص. ۳۵)</p>

Denouncement of arranged marriage	<p>ما را با هم زن و شوهر کردند پیش از آنکه همدیگر را به بینیم و یکدیگر را دوست داشته باشیم بی مشورت و مصلحت ما را بهم دیگر ندیده و نشناخته دادند. پس معلوم است که زن و شوهری چنانچه باید با هم نخواهیم شد. (ص. ۳۴)</p> <p>شما به من نگفتید که این مزاجت شما با شاه ناوار برخلاف میل شماست؟ — مارگریت گفت چنین است و حق است زیرا که من هیچ او را ندیده بودم و نمیشناختم. [...] گفت آیا شما نگفتید که ظن و اعتقاد شما بر این است که این ازدواج از برای شما بالاخره اسباب بدبختی خواهد شد. گفت لامحاله مواصلت که بخلاف میل شخص شد موجب ملالت میگردد. (ص. ۱۴۶)</p>
-----------------------------------	--

The second phase of the textual analysis encompasses the strategies used for the translation of the extracted themes. Primarily, the marriage portrayed in *La Reine Margot* was a modern concept. Thus, it was unequivocally monogamous. Eskandari completely mirrored this feature in his translation (Dumas, 1313AH). The translation (Dumas, 1313AH) represented monogamy as the normal and the only kind of marriage.

Besides, the marriage depicted in the novel is an arranged one, where Henry and Marguerite's mothers arranged for them to marry. They met before, and they had a chance to get to know each other to a limited extent before the marriage. However, their consent for the matrimonial bond was not sought after. Thus, vices of such marriage were relayed throughout the novel, and the idea of arranged marriage was rebuked.

Eskandari (Dumas, 1313AH) reflected such criticisms of the source text and further expanded the text to add features of marriage as practiced in Iran to criticize precisely the Iranian concept of marriage. A case in point is the following excerpt:

They have married us without our either knowing or loving one another; without consulting us who are chiefly concerned. We, therefore, owe each other nothing as husband and wife. (Dumas, 1999, p. 12)

ما را باهم زن و شوهر کردند پیش از آنکه همدیگر را ببینیم و یکدیگر را دوست داشته باشیم بی مشورت و مصلحت ما ما را بهمدیگر ندیده و نشناخته دادند. پس معلوم است که زن و شوهری چنانچه باید باهم نخواهیم شد. (دوماس، ۱۳۱۳ق)

The English text presupposes prior love between the spouses and thorough mutual acquaintance, as well as their consent as the *necessary* conditions for a matrimonial bond, and since the partners to marriage in the story were deprived of such a prior stage, they did not accept one another as husband and wife. Eskandari's translation (Dumas, 1313AH) expanded the text and added *ندیده* and *همدیگر را ببینیم*. Thus, Eskandari (Dumas, 1313AH) incorporated a different dimension to the marriage: the spouses *had not even seen each other before marriage*. Eskandari applied the same expansion in the following example:

"That your marriage with the King of Navarre was against your own inclination?"

"Yes, no doubt: *I knew nothing of the Prince de Béarn when he was proposed as my husband.*" (Dumas, 1999, p. 62)

این مزاجت شما با شاه ناوار برخلاف میل شماست؟ — مارگریت گفت چنین است و حق است زیرا که من هیچ او را ندیده بودم و نمیشناختم. (دوماس، ۱۳۱۳ق، ص. ۱۴۶)

In this way, Eskandari tried to represent the prevalent practice in Iran where men were only allowed to see their wives for the first time only after the wedding.

The other highlighted theme in the translation is companionship. In the English text (Dumas, 1999), political and religious considerations were narrated as the causes of the arranged marriage. Henry, the husband, and Margot, the wife, accepted the impossibility of proper matrimony under such conditions, freely

agreed to be political companions and allies instead of affectionate spouses. Eskandari (Dumas, 1313AH) not only transferred this aspect but also, through some expansions, emphasized companionship. For example, in the following excerpt, a wife "who has sworn at the altar to love me" was replaced with "who has sworn alliance and sincerity".

In which camp, Madame, am I to reckon her who bears my name, and who has sworn at the altar to love me?" (Dumas, 1999, p. 11)

پس میپرسم این خانمی که در حضور خداوند در محراب پیمان یگانگی و اتحاد سوگند یاد نموده اکنون خود را در کدام طرف خواهد داشت با دشمنان من متعلق خواهد شد یا اتحادش با من خواهد بود (دوماس، ۱۳۱۳ق، ص. ۳۱)

Besides, in the following excerpt, "ally" was translated into four synonymous equivalents in Persian first into *معین* و *یار* و *متفق* then emphasized twice.

"I will not say my friend, but my *ally*, I can brave everything; [...]."

"And my *ally*?"

"Certainly." [...]

"Well! Madam, I believe you," said he, "and accept you as my ally. (Dumas, 1999, p. 12)

هانری گفت [...] اگر شما خواسته باشید (نمیگویم که دوست من باشید) اما *معاهد* و *متفق* و *یار* و *معین* من بشوید من جواب همه را میدهم [...] هانری گفت اما *متفق* و *معاهد* من مارگریت [...] گفت این را مضایقه ندارم هانری [...] گفت نعم المطلوب مادام باور کردم و شما را از برای خود *متحد* و *معاهد* قبول نمودم (دوماس، ۱۳۱۳ق، ص. ۳۴)

In this way, Eskandari (Dumas, 1313AH) highlighted the role of wife as man's partner.

The next theme is the position of women within marriage. The English text (Dumas, 1999) depicted Marguerite as the wife who is supposed to love her husband, remain faithful to him, and be his friend. However, since the traditional

role of women in Iranian marriages was confined to motherhood, Eskandari attempted to explain the role of "wife" for Persian readers. The following excerpt demonstrates such an attempt:

A wife's duty is to share the fortunes of her husband. If you are exiled, sire, I will be exiled too; if they imprison you, I will be your fellow-captive; if they kill you, I will die too. (Dumas, 1999, p. 60)

تکلیف زن اینست در هر حال با شوهر شریک باشد اگر شوهر را نفی بلد می کنند او نیز با شوهر باشد و اگر شوهر را محبوس مینمایند او نیز با شوهر بزندان برود و اگر شوهر را میکشند او نیز با شوهر کشته شود. (دوماس، ۱۳۱۳ق.ص. ۱۴۲)

By changing the specific pronoun of "I", which exclusively referred to Margot, into general او, and specific "you", which solely referred to Henry, into general شوهر, Eskandari tried to specify the duties of "the wife", who is husband's companion. In other words, the English text (Dumas, 1999) merely described what Margot said as her duty to her husband, while Eskandari (Dumas, 1313AH) illustrated the role of every woman within the matrimonial bond and hence defining the meaning of a 'wife' to his readers.

The other theme extracted from the translation is education. All of the female characters of the novel were at least literate. However, the protagonist's education was emphasized more than others. Beyond basic literacy and education, Marguerite had scientific sensibilities, attended to the wounded and performed basic surgeries, and was fluent in many languages. Eskandari not only mirrored all of such descriptions verbatim, but he also represented Marguerite as more learned than the source text. For instance, in the following extract, Eskandari added features of erudition for her, which the English text lacked:

Accordingly, there was no lack of speeches made to King Charles IX. and to the Queen of Navarre;[...]. Many allusions to the past, many

requests for the future, were adroitly conveyed to King amid these orations; but to all these allusions he replied with his pale lips and crafty smile (Dumas, 1999, p. 6)

فن خطابه مستلزم دانستن تلفیق کلمات فصیحه است و آگاهی تمام از علم و تاریخ می‌خواهد تا کنایات و اشاراتی که در طی کلام و ضمن خطاب و بیان درج مینمایند بر مخاطب معلوم باشد و بداند که چه میگوید و شارل نهم و خواهرش مارگریت نهایت آگاهی را از فنون خطابه داشته‌اند و بدقت کلام خطیب را گوش داده و کنایات و اشارات را می‌فهمیدند (دوماس، ۱۳۱۳ق، ص. ۱۴)

Lastly, in Eskandari's translation (Dumas, 1313AH) the wife is more virtuous than the original. For instance, in the following excerpt an "unfaithful wife" changed into a good trustworthy wife in Persian:

"I mean that, were you capable of betraying me, you might have let me go on until I betrayed myself by my own words. You stopped me. *I know now that someone is concealed here; that you are an unfaithful wife*, (Dumas, 1999, p. 12)

هانری گفت می‌خواهم بگویم که اگر شما کسی بودید که راز را فاش میکردید مرا منع از صحبت نکرده می‌گذاشتید تا حرف زده خود راز خود را فاش میکردم پس **پاک‌نهاد** بودید که مرا منع از حرف زدن شدید (دوماس، ۱۳۱۳ق، ص. ۳۵)

Through omitting "you are an unfaithful wife", the woman in Eskandari's translation (Dumas, 1313AH) became a chaste and sensible wife.

The translation strategy for the other extracted themes did not involve any form of manipulation; such themes were mirrored in *Laren Margo* (Dumas, 1313AH).

Results and Discussion

The macrolevel analysis of *Laren Margo* (Dumas, 1313AH) revealed that the translation succeeded in securing an indisputable hegemony. It achieved

hegemony through several reprints, its success in reaching extensive wide-ranging readers, and the institutional power of the translator.

Moreover, the thematic analysis of the text showed that *Laren Magro* (Dumas, 1313AH) indisputably censured the practice of arranged matrimony, which was a prevalent practice in Iran. Simultaneously, it related monogamy as the only form of marriage, praised individuality and freedom of choice, and instigated new roles for women in the family through a partnership with the husband. Besides, women were described as reasonable and righteous.

Principally, the adopted translation strategies contributed to foregrounding such themes. The translator, retaining the feature of monogamy, challenged the prevailing practices of polygyny and temporary marriages in the traditional Persian society. Besides, Eskandari (Dumas, 1313AH) manipulated the concept of arranged marriage and intentionally made it precisely similar to the prevalent form of marriage in Iran. In this way, he criticized the exact prevailing premodern arranged practice in Iran.

The other detected manipulations in *Laren Margo* (Dumas, 1313AH) indicated the inclination of the translator in portraying some features of modernity. Firstly, Eskandari (Dumas, 1313AH) foregrounded the alliance of the wife with the husband in political and social matters. He represented her as a member of society capable of allying with men. Therefore, he challenged the traditional conception of women as belonging to the private sphere. On the other hand, he emphasized the partnership of women and their integration in political issues. In this way, the translation assimilated modernity in that it integrated women into traditionally male-dominated spaces.

Besides, Eskandari's *Marguerite* is an adroit orator. The added exaggerated ability of the main female character in the translation alongside her other highly admired scientific and linguistic erudition contrasted in the eyes of

its premodern readers, where the most education a few women managed to get was a limited basic literacy. It also entails that Eskandari's translation (Dumas, 1313AH) was in line with other features of Western modernity, that of rationalism and emphasis on the importance of education and science.

Lastly, the wife Eskandari wanted to present to Persian readers needed to be someone worth trusting, a wife who was deemed acceptable in the eyes of Iranian readers. It seems that to make all the modern features of the women justifiable for Persian readers, Eskandari represented Margot, his model of a modern wife, more ethical and righteous.

Furthermore, the choice of text played an essential role in Eskandari's inclination to represent modernity and reappraising the traditional concept of marriage. Selecting a text for translation that denounced a marriage where men and women were not free to pick their future spouses and retaining such denouncement in translation, Eskandari implied that people need subjectivity in decision-making and freedom in choosing their partners if the marriage was to be considered a proper matrimonial bond. That is, selecting a text which rebuked arranged marriage was a step towards introducing individualism as a feature of modernity, which protected individual liberty and freedom of choice.

Therefore, the results show that Eskandari's translation became a contributing means of instigating the modern configuration of marriage; thus, it is comparable to the role Brisset (1996) assigned for translation in shaping social conceptions.

Conclusion

Laren Margo (Dumas, 1313AH) became a medium for the representation of a fictive historical tradition that connected the nineteenth-century Iranian preexisting social discourse to the early modern French royal institution of marriage. The translation prudently detached itself from the traditional practice,

and without outright imposition, propagation or persuasion represented a modern version of marriage and positioned women as a *companion*. Eskandari, on the one hand, questioned the age-old ideas on marriage, and on the other hand, attempted to introduce a modern conceptualization of marriage and redefine the position of women within it. He achieved this primarily through the selection of the source text, and secondly, through translation strategies. Besides, the hegemonic power of translation made it discursively effective.

Selection of a modern literary genre, a novel from one of the pioneer countries of modernity in the west, i.e., France, to translate was a step towards introducing a new way for expressing innovatory ideas and challenging the traditional Persian social practice. Eskandari translated a text with a female appellation in its title to a society where female names were not related in public. Besides, he divulged issues related to women through a female-centered novel, which depicted the exemplar of a *modern Western* woman. Generally, he introduced a novel to Persian culture, which manifestly criticized its contemporary concept of marriage.

Further, the translation strategies were at the service of Eskandari's inclination towards casting aspersions on the premodern practice and paving the way for introducing the modern configuration of marriage and women. In the translation, manipulations coexisted with the faithful representations of the source text. On the one hand, Eskandari faithfully retained the oppositional and innovatory features of the source text in his translation. In this way, translation became oppositional and innovatory. Eskandari faithfully translated the concept of monogamy as the normative practice and highlighted the far-reaching disadvantages of the arranged marriage. Thus, the translation attempted to illuminate the significance of individual subjectivity, a feature of modernity, in marriage.

On the other hand, Eskandari, applying expansion and substitution translation strategies, tried to foreground two other features of Western modernity: first, extensive infusion of women in spaces where they had traditionally been deprived of, such as political and social participation, when he highlighted the necessity of the wife's political alliance with the husband; and second, rationalism when he amplified the level of the education of the female protagonist. Overall, he portrayed a new role for women within the institution of marriage: a wife who is a trustworthy and chaste woman, a man's partner in life. Companionship was the most dominant theme of the translation.

The present study delimited itself to the analysis of the central theme of *Laren Margo*, i.e. marriage, and the representation of women within the text. Other discursive themes were not analyzed. Therefore, the study is limited in its scope of transferability. Further studies are required to explore the general discursive formation and configuration of women in the translation and its relation to the social practice.

Works Cited:

- Afary, J. (2009). *Sexual Politics in Modern Iran*. New York: Cambridge University Press.
- Ahmadzadeh, M. (1390, Summer & Autumn). Vaziyat Tarjomeh, Koneshgaran, va Ab'ad An dar doreh-ye Qajar. *Iran History*, 68(5), 1–26.
- Baghdar Delgosha, A. (1396). *Mashruteh, Zanan va Taqirate Ejtemai' be Enzemame Namehaye Enteqadie Zanan Alehye Nabarabarihaye Ejtemai'*. Tehran: Roshangaran & Women Studies Publishing.
- Bamdad, B.-M. (1347). *Zane Irani az Enqlabe Mashrutiat ta Enqlabe Sefid*. Tehran: Ibne Sina.
- Braun, V., & Clarke, V. (2012). Thematic Analysis. In H. Cooper, *APA Handbook of Research Methods in Psychology: Vol. 2. Research Designs*. The American Psychological Association.
- Brisset, A. (1996). *A Sociocritique of Translation: Theatre and Alterity in Quebec, 1968–1988*. Toronto, Buffalo, London: University of Toronto Press.

- Delrish, B. (1375). *Zan dar Doreh-ye Qajar*. Tehran: Hozeye Honari.
- Dumas, A. (1999). *Queen Margot*. (D. Coward, Ed., & A. Allinson, Trans.) Oxford / New York: Oxford University Press.
- Eagleton, T. (2005). *The English Novel: An Introduction*. Blackwell.
- Fairclough, N. (1992). *Discourse and Social Change*. Cambridge and Massachusetts: Polity Press.
- Gentzler, E., & Tymoczko, M. (2002). Introduction. In M. Tymoczko, & E. Gentzler, *Translation and power* (pp. xi-xxviii). Amherst and Boston: University of Massachusetts Press.
- Kumar, K. (2020, October 29). *Modernization*. Retrieved May 2021, from Encyclopedia Britannica: <https://www.britannica.com/topic/modernization>
- Najmabadi, A. (2005). *Women with Mustaches Men without Beards: Gender and Sexual Anxieties of Iranian Modernity*. Berkeley and Los Angeles: University of California Press.
- Paidar, P. (1995). *Women and the political process in twentieth-century Iran*. New York: Cambridge University Press.
- Pym, A. (2014). *Method in Translation History*. London & New York: Routledge.
- Rice, C. C. (1923). *Persian Women & Their Ways*. London: Seeley, Service & Co. Limited.
- Salmani, B., & Abbasi, S. (2013). The Impact of Translation in Emerging Iran's Political-Religious Intellectual Discourses and Socio-cultural Changes. *Biannual Journal of Applied Linguistics and Discourse Analysis*, 1(1).
- Snyder, S. L. (2016, May 20). *Modernity*. *Encyclopedia Britannica*. Retrieved from Encyclopedia Britannica: <https://www.britannica.com/topic/modernity>
- Tymoczko, M. (2000). Translation and Political Engagement: Activism, Social Change and the Role of Translation in Geopolitical Shifts. *The Translator*, 6(1), 23-47.
- Tymoczko, M. (2002). Connecting the Two Infinite Orders: Research Methods in Translation Studies. In T. Hermans, *Crosscultural Transgressions: Research Models in Translation Studies II Historical and Ideological Issues* (pp. 9-25). Manchester & Northampton: St. Jerome.
- Watt, I. (1957). *The Rise of the Novel*. Berkeley and Los Angeles: Univesity of California Press.

Williams, W. (2017). Marguerite de Navarre: Renaissance Woman . In C. Prendergast, *A History of Modern French Literature: From Sixteenth Century to Twentieth Century* (pp. 91–112). Princeton & Oxford: Princeton University Press.

منابع فارسی

احمدزاده، م. ا. (۱۳۹۰)، تابستان و پاییز). وضعیت ترجمه، کنشگران و ابعاد آن در دوره قاجار. *تاریخ ایران*. (۶۸(۵)، صص. ۱-۲۶).

باغدار دلگشا، ع. (۱۳۹۶). *مشروطه، زنان و تغییرات اجتماعی به انضمام نامه‌های انتقادی زنان علیه نابرابری‌های اجتماعی*. تهران: روشنگران و مطالعات زنان.

بامداد، ب. م. (۱۳۴۷). *زن ایرانی از انقلاب مشروطیت تا انقلاب سفید*. تهران: ابن سینا.

پولاک، ی. ا. (۱۳۶۱). *سفرنامه پولاک: «ایران و ایرانیان»*. (مترجم، ک. جهانداری)، تهران: خوارزمی.

خجسته، ف. (۱۳۸۷). *پیدایش و تکوین رمان فارسی. تاریخ ادبیات فارسی*، (۳) ۵۹، (صص. ۶۱-۸۹).

دلریش، ب. (۱۳۷۵). *زن در دوره قاجار*. تهران: حوزه هنری.

دوماس، ا. (۱۳۰۶ق). *سه تفنگدار*. (مترجم، م. ط. اسکندری)، تبریز: دارالسطنه.

دوماس، ا. (۱۳۱۳ق). *لارن مارگو*. (مترجم، م. ط. اسکندری)، بی‌جا: دانش.

مفهوم ازدواج در ترجمه «لارن مارگو»: مطالعه‌ای موردی^۱

فرزانه فرحزاد^۲ و هاجر محمدنیا دیزجی^۳

چکیده

هم‌راستا با تحولات اجتماعی و فرهنگی اواخر قرن نوزدهم میلادی در ایران، شاهزاده محمدطاهر میرزا اسکندری، مترجم توانمند دربار، توانست بستر لازم را برای ترجمه رمان تاریخی و زنانه-محور لارن مارگو، اثر الکساندر دوما که در سال ۱۸۴۵ به فرانسه منتشر گردیده بود، پیدا کند. این ترجمه که در سال ۱۳۱۳ق به چاپ رسید، در دهه‌های منتهی به جنبش مشروطه، محلی برای تبیین ایده‌های مدرن ساختار ازدواج گردید و توانست نقش زنان در ازدواج را از حوزه خصوصی خارج و در عرصه عمومی بازنمایی کند. همچنین این ترجمه، به‌عنوان ابزار مدرن گفتمانی توانست با قدرت هژمونیک خود تبدیل به فضایی گردد برای نقد مفهوم ازدواج در گفتمان سنتی ایران. مطالعه موردی حاضر، با تکیه بر روش تحلیل گفتمان (فرکلاف، ۱۹۹۲) و تلفیق آن با تحلیل موضوعی (براون و کلارک، ۲۰۱۲) و تحلیل تطبیقی ترجمه (تیموکزکو، ۲۰۰۲؛ پیم، ۲۰۱۴)، بر آن است تا رویکردها و راهبردهایی را واکاوی کند که محمدطاهر میرزا اسکندری در راستای به‌دست آوردن هژمونی، رخنه در گفتمان سنت، به چالش کشیدن مفهوم سنتی ازدواج و عبور به مفهوم مدرن آن، و بازنمایی جایگاه جدید زن مدرن در ازدواج به کار برده است. به‌بیان دیگر، به دنبال پاسخ به این پرسش‌های اصلی است که مترجم در روند گذار از مفهوم سنتی ازدواج به مفهوم مدرن آن از چه راهکارها و شیوه‌هایی بهره برده است، چه مسائلی مورد توجه ویژه او قرار گرفته است، و برآیند این راهکارها در بازنمایی جایگاه زن در ازدواج چه بوده است.

واژه‌های راهنما: ترجمه، ازدواج، زنان، تحلیل گفتمان، گفتمان مدرن، گفتمان سنتی

۱. این مقاله در تاریخ ۱۴۰۰/۰۲/۲۱ دریافت شد و در تاریخ ۱۴۰۰/۰۶/۰۸ به تصویب رسید.

۲. استاد، گروه مترجمی زبان انگلیسی، دانشگاه علامه طباطبائی، تهران، ایران؛ پست الکترونیک: farzaneh.farahzad@gmail.com

۳. نویسنده مسئول: دانشجوی دکتری ترجمه، دانشگاه علامه طباطبائی، تهران، ایران؛ پست الکترونیک: hajar.md@gmail.com