

THE EFFECT OF TRANSLATOR' GENDER ON THE CENSORSHIP OF TABOOS IN IRANIAN CONTEXT

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ABSTRACT: This research attempted to conduct an empirical study to investigate the differences in the way male and female translators use censorship to deal with the translation of taboo expressions, and also to find the correlation between genders' habitus and the censorship of taboo words. To this end, 60 Iranian undergraduate students in the field of "English Translation" were selected as the participants of this study. An English proficiency test was given to them to ensure they were all intermediate and upper. A sexually-loaded text with a full-frontal description of a woman's body and a text full of swear words were extracted from two different books and given to the participants to translate. To examine different censorship strategies, Brownlie's category was adopted as the framework of the research. Analysis of the data revealed a significant positive relationship between translators' gender, their habitus, and the degree of censorship they used. Based on the findings of this study, due to the robust habitus in the mind of female translators, they tried to use censorship more than the male participants. Males felt more freedom in choosing proper equivalences and sometimes intensified the vulgarity of taboos by applying dysphemism in some cases. This paper also explains the reason for the robust habitus and the higher degree of censorship in female translators' work.

KEYWORDS: cultural taboos, censorship, gender, habitus, gender performance, translation of taboos, taboo language

1. Introduction & literature review

The process of translation which occurs within a social context, is affected by various extra-linguistic factors, such as cultural discrepancies, patronage, power relations, translational strategies, translator's ideology, and gender. This process is not just a textual substitution from the source text to the target text, but it is a more severe act that occurs in a broader context (Kaya Tanriverdi, 2015). Translation is an ideological activity that "oscillates around the asymmetrical relations between cultures involved/reflected in the act of transmission" (Dutton, 2014, p. 1). All thoughts and ideas which are expressed in one language or by one specific social group can be easily transferred to another language through translation, and this transposition of thoughts encompasses the process of culture de-coding, re-coding, and en-coding. Embracing culture in translation means de-coding all cultural items "that are key to social organization, cultural practices, and dispositions constituting the habitus as a culture, and are central to the question of personal and social identities, as well as to social cohesion" (Tymoczko, 2014, p. 242). In the late 80s, Snell-Hornby (1990) introduced a new term called "cultural turn" and defined it as a departure from translation as text to translation as culture and politics. The metaphor of "cultural turn" referred to the analysis of translation in its cultural, political, and ideological context (Nasery & Pishkar, 2015, p. 4). The introduction of cultural turn resulted in modification of translation's notion, and nowadays, translation is considered as a means of communication that deals with at least two languages and broad networks of elements such as cultural, historical, political, and ideological differences (Hatim & Mason, 2005). According to Nida (1964), both linguistic and cultural differences between the source and target languages have the same importance, but cultural differences are more problematic for translators than different linguistic structures. Moreover, Abbasi et al. (2012), stated that translators are needed to be bicultural as well as being bilingual because culture, as an element that impresses every aspect of our life, can significantly affect the process of translation too. Culture is a problematic issue in the translation process, particularly when the ST and TT do not come from the same culture. It even becomes more critical when some concepts with different connotative meanings exist in both cultures (Vossoughi & Hosseini, 2013). One of the issues significantly affected by culture is the translation of taboo expressions. Wilhelm Wundt, the German psychologist, defines taboo as "the oldest human unwritten code of laws" (as cited in Freud, 2001, p. 22). His definition of taboo is the indicator of the concept's long history. According to Radcliffe-Brown (1939), the word "taboo" is derived from the Polynesian word "tabu," which means "to forbid" or "forbidden," and it can be applied to every kind of prohibition. It is worth mentioning that taboos are changeable from one context to another. In most cases, something considered taboo in one culture does not necessarily have the same role in the other

culture. In other words, taboos are credible for “a specifiable community of people, for a specified context, at a given place and time” (Allan & Burridge, 2006, p. 27).

Taboo words are of two types. They can be culture-specific or language-specific. Some of them can be in more than one category. “This duality and vagueness of the nature of them intensify the problem of translation from culturally different SL and TL.” (Nasery & Pishkar, 2015, p.7). Therefore, it can be concluded that the translation of taboo structures needs knowledge more than just knowing the denotative meaning presented in the dictionaries. (Nasery & Pishkar, 2015).

Mabry (1998) indicated that there could be three possibilities during the process of translating taboo structures:

- 1) The taboo term in L1 is not taboo in L2
- 2) The taboo term in L1 is taboo in L2 too
- 3) The term which is not taboo in L1 is considered taboo in L2.

In the first one, translators will not face any obstacle for rendering the exact meaning. Still, in the second and third one, they have to “make decisions about the most appropriate way for reproducing not precise but similar and acceptable meaning” (Alavi et al., 2013, p. 2). In 2008, Isbuga-Erel conducted a study on the translation of taboos. She analyzed eight translations of four novels and found out following eight translation choices which she argues to be influenced by the self-censorship: 1) Euphemism 2) Change of ST unit 3) Omission 4) Addition 5) Explication 6) Over-explicitness 7) Domestication/cultural adaptation 8) Transliteration. Translation of taboo expressions can be challenging, and may compel translators to resort to censorship or euphemism. Hudson (2000, p. 261) describes euphemism as: “the extension of ordinary words and phrases to express unpleasant or embarrassing ideas. The indirectness of form is felt to diminish the unpleasantness of the meaning. The words so extended are called euphemism”. In some cases, translators may give priority over censorship rather than a euphemism. This censorship may result from translators' decisions, or it may be imposed by an external power. Santaemilia (2009) believes that censorship is imposed by external authorities and constraints, but self-censorship is applied by the translators themselves, which is representative of a struggle between self and context, and in both kinds, the main aim is producing an acceptable translation from both social and personal perspectives.

Brownlie (2007) has divided censorship into three divergent groups: a) public censorship, b) structural censorship, c) self-censorship. She explained that in “public censorship,” governmental agencies impose censorship which can be applied before or after publication. In Structural censorship, “it is the structure of society itself” that imposes censorship (Brownlie, 2007, p. 206); and self-censorship, occurs “when the cultural agent willingly censors his or her work, to escape public censorship” or for the approval of the “dominating sector in society (p. 206). This means that it occurs even before publication. By comparing five different translations of the novel “Nana” by Zola (2009), Brownlie (ibid) has introduced six types of self-censorship techniques that can be considered as a modification when they are compared to the source text. These six techniques are as follows: 1) Omission, 2) Addition, 3) Substitution, 4) Literal Translation, 5) Toning down, 6) Leaving an ST content in the SL. The main reasons for self-censorship can be juridical sovereignty, State institutions, and target culture’s norms which altogether inbreed the sociological perspective toward translation. In the last two decades, the idea that translating could be analyzed in terms of social practice has become a controversial issue within the descriptive translation studies (DTS) paradigm (Inghilleri, 2005; Simeoni, 1998; Wolf, 2007). These sociological perspectives resulted in the emergence of theories within which the social nature of translation is eminent. Gouvanvic (1997) believes that the polysystem theory and Toury’s descriptive translation studies lack “a social explanation of the role of institutions and practices in the emergence and reproduction of symbolic goods. Bourdieu's model seems to be the one best suited to account for the complexities of cultural products”. Bourdieu, Latour, and Luhmann are the most influential scholars in approaches that originate in the social sciences. Bourdieu was the one who drew the attention of researchers toward the notion of translator’s habitus and its primary role in translation studies. The philosophical idea of habitus originates in the thought of Aristotle, whose notion of “hexis” was translated to habitus. This term was later applied by Bourdieu. It is a complex concept that can be understood as a structure of the mind characterized by a set of acquired schemata, sensibilities, dispositions, and tastes (Scott & Marshall, 1998). “The

particular contents of the habitus are the result of the objectification of social structure at the level of individual subjectivity. Hence, the habitus is by definition the same as the structural conditions in which it emerged" (Liu, 2012, p. 2). Based on Bourdieu, habitus can be defined as a specific behavior or belief which becomes part of a society's structure in a way that its original purpose can no longer be recalled and becomes socialized into individuals of that culture. This notion is the subjects' internalized system of social structures in the form of dispositions (Liu, 2012). From Bourdieu's perspective, translators are the guardians of the word or the gatekeepers and constructors of culture. They can select, transform, and define a text, which provides them with the key to socially accepted values and truths. In other words, they endeavor to translate based on the internalized unwritten rules which have been shaped both by habitus and symbolic capital. This habitus will help them provide an acceptable product that fits the target culture's norm.

Overall it can be said that the translation of curse words or language of sexually related issues relies heavily on historical and political situations. However, it can vary according to personal struggle, ethical opposition, religious conflict (Bou & Pennock, 1992). Since this study is based on Iranian culture, it is worth mentioning that the publication rules in Iran have changed after the Islamic revolution. Mollanazar (2011) introduced some criteria which are the significant reasons for censorship in Iran: "(1) the dominant regime, (2) the state's entity, (3) Islam, (3) public decency" (p. 180). According to Mollanazar (2011, p. 180), "political, religious, and moral censorship" are the most common ones in Iran. Another significant issue to talk about is the 'translator's gender.' Since women and men have different languages (Holmes, 2013), the gender of translators may overshadow the process of translation of taboo words and result in another product. Thelwall (2008) believes that no one learns taboo expressions from authority sources such as parents or teachers, and the use of such words is tightly related to the roles of gender and society's expectation. Jay (1992) has claimed that "men curse more often than women; men use a larger vocabulary of curse words than do women, and men use more offensive curse words than do women." Coates (2014) assumes women's language is politer and more refined than men's. Furthermore, in 1975, Lakoff's investigation indicated that females are socially "encouraged and rewarded for using "elegant" language, whereas males are allowed more flexibility and roughness in language use."

Leonardi (2007) brought gender, ideology, and translation together in her investigation. By studying and analyzing the English translations of an Italian novel based on their thematic structure, word order, punctuation, addition, omission, and mistranslation, she concluded that "women and men translate differently, and then, some translations may be the result of differences in the translators' as well as the authors' sex, various text types chosen for translation or different socio-cultural background."

Based on all these researches, it can be concluded that the process of translation, which has played an essential role in communication through history, may encounter various hindrances. Most of these hindrances are rooted in cultural divergence among different nations. Translation of taboo expressions which is deeply rooted in culture can be considered as one of the most challenging tasks for translators. To tackle this difficulty and provide a logical translation, translators ought to have a great acquaintance with both target and source culture. Their chosen way of transmission of taboos may be influenced by their gender. In this research, it has been tried to investigate the effect of the translator's gender on the translation of taboo cultural words and find out which kind of methods each gender has applied more to deal with the problem of censorship. To do so, two English texts which are full of taboo words have been given to the participants of different genders, and they were asked to translate them into Persian. Their translations have been assessed to compare the product of both genders and determine techniques they have applied. Brownlie's self-censorship techniques have been adopted as the theoretical framework of the study, and all data is analyzed upon it. According to Brownlie (2007), the strategies to which translators may resort during the process of taboos' translation can be categorized to:

1. Omission
2. Addition
3. Substitution
4. Explication
5. Euphemism
6. Dysphemism

To draw a clearer picture, it can be explained that omission is used to prevent translating a specific structure, and Addition is utilized as a means of providing less offensive target text. In some cases, the translators substitute the omitted phrase to avoid the use of taboo expressions, or they employ the explication technique by providing an explanation for taboos instead of translating them directly. In some other cases, they resort to euphemism and substitute the taboo word with a mild or indirect equivalence to prevent being harsh or blunt. The last technique, which is dysphemism, is understood as representing more unpleasant terms in the target language than the source one. It is hypothesized that the gender variable is ineffectual in the translation of taboo expressions, and both groups supply similar translation disregard of their gender. This survey is conducted to fulfill the gap of Iranian studies in the scope of “the effect of translator’s gender on manipulation and censorship of cultural taboos” and discover an appropriate answer to the following questions:

1. Can translation of cultural taboos be affected by the translator’s gender?
2. How do different genders deal with the translation of taboo expressions?
3. Is there any correlation between the translators' gender and their habitus?

2. Methodology

2.1. Participants

Participants of this study were 60 Iranian undergraduate students majoring in English translation at Shahid Bahonar University, Iran. Since the primary concern of this study is 'gender,' 30 of the participants were females, and 30 were males. They were all in the 7th or 8th semester of their college to make sure all the participants were familiar with translation theories and had passed related courses. They were also supposed to be at least at the intermediate English level (CEFR level B1) to minimize the risk of heterogeneity of their translations. To ensure that all the participants hold the required level of English proficiency, an intermediate placement test was given to them. Furthermore, they were all seniors and had a lot of time and opportunities to expose the English language and culture.

2.2. Instruments

Since students' listening and speaking were not a concern in this study, to evaluate the participants' level of English proficiency, the 'Straightforward Pre-intermediate and Intermediate Placement test' designed by Macmillan Dictionary was used. The test consisted of 50 multiple-choice questions. Based on the test, those with at least 35 correct responses, were considered to be at the intermediate level or above. To evaluate the extent to which participants use censorship in their translations, two culture-bound texts were chosen. The first paragraph was selected from the book "The Unbearable Lightness of Being" by Kundera (2004), which was full of explicit descriptions about a woman and her body. The second paragraph was from "Sh*t My Dad Says," a book by Halpern (2010) full of swear and taboo words. To test the validity of the chosen instruments, content validity was used. The methodology and the description of what was going to be measured, alongside the selected test and texts, were given to two translation professors at Shahid Bahonar University. They confirmed that the selected texts were culture-based and full of taboo words. Also, they confirmed that the format of instruments was in line with the variables and the objectives of the study. To make sure that the participants feel free to choose appropriate translation strategies without the negative impact of power relations, the questionnaire was developed online and anonymous.

2.3. Procedure

The questionnaire (which was consisted of the placement test and the two paragraphs) was created online via Google Forms to reduce the potential risk of power-relations negative impact on the participants. Then the questionnaire's URL was sent to them. Since one of the variables of this study was gender, the participants were half male and half female. They were neither informed of the culture-bound texts nor notified about the taboo-based structure of the texts. The participants first answered some questions regarding their personal information, such as gender and age. Then they answered 50 questions of the English proficiency test. Immediately after that, they were given two pieces of texts to translate. Since there was no time limit in the case of the translation of the paragraphs, the participants were allowed to spend ample time preparing a high-quality translation to the best of their knowledge. Eventually, all the placement test responses and translations were gathered by the researchers and arranged for later data analysis.

3. Data Analysis

To measure the extent to which each translator used censorship in translating taboo terms, and also the habitus that was deeply rooted in the mind of the translator, Brownlie's category of different strategies in translating taboo words (which consists of substitution, omission, euphemism, addition, explication, and dysphemism) was applied. To clarify the differences between the translation of male and female participants, samples of their translation of taboo words are chosen and displayed in Table 1 and Table 2.

As shown in Table 1, male translators did not have difficulties translating the word "breast" into Persian. "SINE" in Persian is considered the exact translation of "breast." No one omitted this word in his translation; however, some used dysphemism (such as "MAME" or "PESTAN," which have more vulgar connotations). On the other hand, as shown in Table 2, some female translators used a part-whole modulation and translated it to "BALA TANE," which means "the upper body." Since it has a less sexual connotation, this modulation is considered a sort of euphemism. It is worth mentioning that most of the participants, regardless of their gender, translated without any kind of censorship. For the word "nipples," some part-whole modulations can be seen in the translations of both males and females. Also, in the case of female translators, some substitution is seen. In the case of "I don't give a shit," the deep-rooted habitus makes a noticeable difference. In the translation of this sentence, males remained more faithful to the source text. They tried to keep the vulgar language and connotation of the original. Even dysphemism is used a lot, and some male translators used a more vulgar language than the original. However, in the case of female translators, there is no single usage of dysphemism in the translation of this sentence. Female translators have given priority to the use of omission and euphemism over other strategies. This process gets more complicated when the study's participants encounter the noun phrase "crazy son of a bitch". Most of the participants, regardless of their gender, preferred euphemism as their translation strategy; however, as an effective strategy, most of male participants and some female translators used compensation as a translation procedure. First, they euphemized "son of a bitch" due to its highly negative connotation in Iranian culture. They used dysphemism for the word "crazy" and chose an equivalent with a vulgar connotation to compensate for the former. Regarding the word "farting," both males and females applied different strategies. Some chose a word with a similar connotation, some applied omission, and some euphemism. Although dysphemism is not used in this case, the omission would be considered the significant translation strategy in both males' and females' translations. "Asshole" for its highly vulgar connotation is not translated without censorship. Euphemism is the most common strategy used in this case.

Table 1: Sample of male translators' translation of taboo words

<i>Males</i>					
<i>her breasts</i>	<i>dark circles around her nipples</i>	<i>I don't give a shit</i>	<i>You're a crazy son of a bitch</i>	<i>farting</i>	<i>makes you an asshole</i>
سینه هایش	سینه هایش	اصلا اهمیتی نمیدم	دیوونه عوضی	گ*زیدن	احمق نشونت میده
ممه هایش	دایره بزرگ و تیره دور پستون هاش	به یه ورم نیست	زده به سرت کره خر	میگ*زه	یه آدم عوضی
سینه هایش	تیرگی بزرگ نوک پستانهایش	برام مهم نیست	احمق حرومزاده	گ*زیدن	ازت یه عوضی میسازه
سینه ها	هالی ی بسیار بزرگ و تیره نوک پستانهایش	برام مهم نیست	ای احمق بی سرو پا	ادرار توی ماشین	کار احمقاست
سینه هایش	دایره های سیاه نوک آنها	اصلا برام مهم نیست	تو یه حرومی احمقی	باد شکم خالی کردن	کوچولوی عوضی
سینه هاش	دایره های بزرگ و تیره اطراف نوک سینه هایش	من هیچی بهت نمیگفتم	تو یه احمق دیوونه ای	سر و صدا کردن	نشون میده تو احمقی
سینه هایش	دایره های سیاه و بزرگ دور سینه هایش	به تخ*م هم نیست	تو یه دیوونه ی ک*خلی	گ*زیدن	از تو یه بچه کو*سی میسازه

سینه هایش	حلقه های سیاه و بزرگ دور نوک سینه هایش	به تخم*م	خیلی خری	می گ*زه	یه آدم ل*اشی
سینه هایش	محدوده خیلی بزرگ خیلی پررنگ دور نوک سینه هایش	برام اصلا اهمیتی نداره	تو یه احمق حرومزاده ای	باد معده خالی کردن	تورو تبیل (کو*گشاد) میکنه
سینه ها	دور نوک سینه هایش دو دایره بسیار بزرگ و تیره رنگ وجود داشت	برای من ذره ای اهمیت ندارد	تو یه حرامزاده ای دیوانه ای	گ*زیدن	کار آدم های عوضی است
سینه ها	دایره های خیلی سیاه دور نوک پستانش	اصلا مهم نیست برام	ای احمق عوضی	خالی کردن باد معده	تورو یه احمق نشون میده
سینه هایش	گردی های بسیار بزرگ سیاه نوک سینه هایش	اصلا به تخم*م نیست	تو یه عوضی حروم زاده ای	گ*زیدن	تورو یه ک*خل نشون میده
سینه هاش	حلقه های تیره بزرگ دور نوک سینه اش	اهمیتی نمیدم	تو پدر سوخته احمقی هستی	گ*زیدن	نشونه عوضی بودنته
سینه هاش	حلقه های تیره دور نوک سینه اش	اصلا اهمیتی نمیدم	تو یه بی سرو پایی	گ*زیدن	کار آدمای احمقه
سینه هایش	دایره های تیره بزرگ دور نوک سینه هاش	واسم مهم نیست	تو دیوانه ای حروم زاده	گ*زیدن	حرکتی نیست که از تو هیچ پخی بسازه

Table 2: Samples of male translators' translation of taboo words

Females					
<i>her breasts</i>	<i>dark circles around her nipples</i>	<i>I don't give a shit</i>	<i>You're a crazy son of a bitch</i>	<i>farting</i>	<i>makes you an asshole</i>
سینه هایش	دایره ی بسیار بزرگ و تیره ی دور نوک سینه هایش	اصلا برام مهم نیست	عوضی روانی	گ*زیدن	کار بیشعوراست
بالا تنه اش	اطراف نوک سینه هاش که بزرگ و تیره بودن	اصلا اهمیتی نمیدم	کور خوندی حروم زاده	کار خرابی	آخر حروم زادگیه
سینه هایش	تیرگی های بزرگ روی آنها	پشیزی برابم مهم نیست	تو دیگه عجب آدم دیوانه ای هستی	بو کردن	تو رو به آدم احمقی تبدیل میکنه
سینه هایش	نقطه های سیاه و بزرگ اطراف نوک سینه اش	برام مهم نیست	یه احمق به تمام معنای	باد در کردن تو ماشین	عوضی بودن رو نشون میده
بالا تنه اش	دایره های تیره روی سینه اش	من اهمیتی نمیدم	دیوانه ی عوضی	هدر دادن زمان	بیشعوریت رو میرسونه
سینه هایش	دایره های سیاه دور نوک پستانش	_____	کور خوندی	خرابکاری	یک عوضی هستی که
بالا تنه	دایره های تیره ای که اطراف سینه اش بود	_____	حروم زاده	میگ*زی	تورو یه احمق جلوه میده
سینه هاش	دایره های خیلی بزرگ و سیاه اطراف سینه اش	من توجه نمیکنم	تو یه پدرسگ روانی ای	نشستن	خُل ات میکنه
سینه هایش	دایره های خیلی سیاه و بزرگ دور نوکشان	هیچ ربطی به من نداره	تو یک پسر دیوانه عوضی هستی	آزاد کردن باد شکم	تو به دیوانه ی مادر به خطایی
سینه هاش	اطراف نوک سینه ها پر از دانه های سیاه و بزرگ بود	برای من اهمیتی نداره	تو یه حروم زاده دیوانه ای	میگ*زی	از تو یه عوضی میسازه

سینه هاش	نوک سینه های گرد و بزرگ و تیره رنگش	من دیگه تاکید نمیکنم	تو خیلی پسر پی ادبی هستی	گ*زیدن	باعث خجالت زدگیه
سینه هایش	گودی و تیرگی دور چشمهایش	اصلا برام اهمیت نداره	تو یه پسر حرومی دیوانه ای	باد معده اتو ول بدی	ازت به کله خراب خفن نمیسازه
سینه هایش	دایره های بزرگ و تیره دور نوک سینه هاش	من دیگه تاکید نمیکنم	تو یه حروم زاده احمقی	گند زدن تو ماشین	نشون میده که احمقی
سینه هایش	دایره تیره رنگ دور نوک سینه اش	من توجه نمیکردم	تو حرام زاده ی دیوانه ای هستی	باد معده ات را خالی میکنی	تورو احمق جلوه میده
سینه هایش	تیرگی بیش از حد اطراف نوک سینه هایش	برای من اهمیتی نداره	تو یک پسر دیوانه ای	گ*زیدن	حرکتی نیست که تورو فوق العاده نشون بده

As shown in Table 1, male translators did not have difficulties translating the word "breast" into Persian. "SINE" in Persian is considered the exact translation of "breast." No one omitted this word in his translation; however, some used dysphemism (such as "MAME" or "PESTAN," which have more vulgar connotations). On the other hand, as shown in Table 2, some female translators used a part-whole modulation and translated it to "BALA TANE," which means "the upper body." Since it has a less sexual connotation, this modulation is considered a sort of euphemism. It is worth mentioning that most of the participants, regardless of their gender, translated without any kind of censorship.

For the word "nipples," some part-whole modulations can be seen in the translations of both

4. Results

As shown in figures 1 and 2, for the word "breast," 77% of male and 71% of female participants applied no kind of censorship. However, 20% and 10% used dysphemism, respectively.

Figure 1: Percentage of male participants' censorship

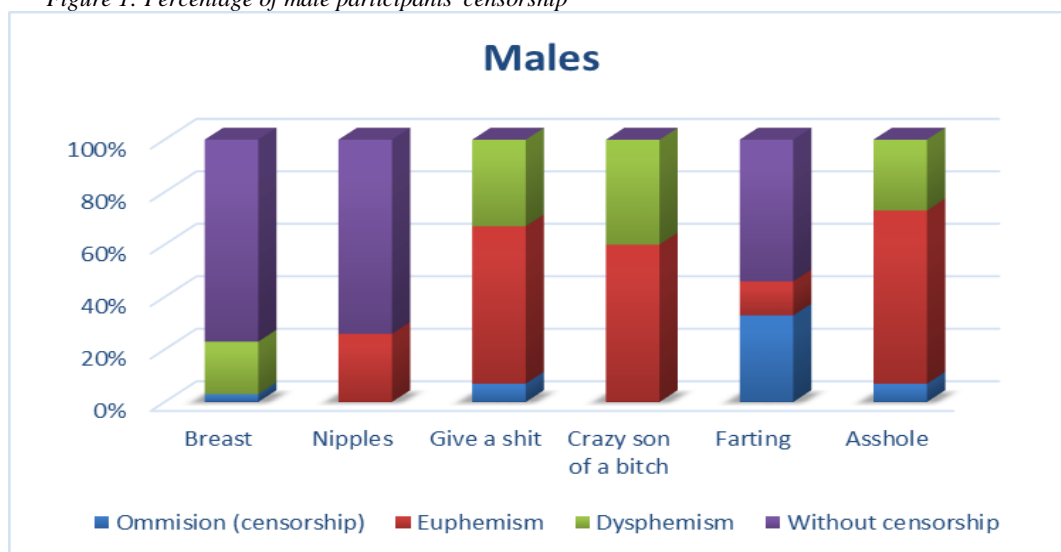


Table 3: Percentage of male participants' censorship

Males						
Taboo	breast	nipples	give a shit	Crazy son of a bitch	farting	Asshole
Technique						

Omission (censorship)	3%	0%	7%	0%	33%	7%
Euphemism	0%	26%	60%	60%	13%	66%
Dysphemism	20%	0%	33%	40%	0%	27%
Without censorship	77%	74%	0%	0%	54%	0%

Figure 2: Percentage of female participants' censorship

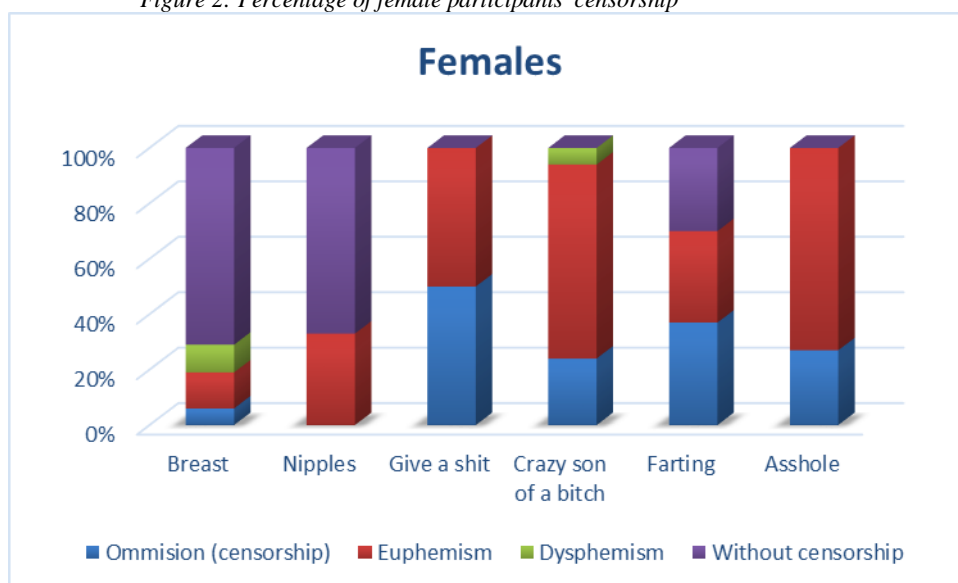


Table 4: Percentage of female participants' censorship

Females						
Taboo \ Technique	breast	nipples	give a shit	Crazy son of a bitch	Farting	Asshole
Omission (censorship)	6%	0%	50%	24%	37%	27%
Euphemism	13%	33%	50%	70%	33%	73%
Dysphemism	10%	0%	0%	6%	0%	0%
Without censorship	71%	67%	0%	0%	30%	0%

For "nipples," most of the males (74%) and females (67%) did not use any censorship method. Instead, they chose the exact equivalent in Farsi. Only 26% of males and 33% of females euphemized it. 60% of males and 50% of females euphemized the sentence "I don't give a shit." Since there is a big difference in the habitus existing in the mind of the participants of this study, the rest of the female participants omitted it while male translators used not only omission (7%), but also other

strategies such as dysphemism (33%). When it came to the word "farting," 70% of female participants applied one of the censorship methods, while in the case of male participants, the percentage is less than 50%.

For the word "asshole," again male translators applied more varied strategies than females. Although the main strategy used in this case is euphemism on the part of each gender, males used 7% omission and 27% dysphemism. Females only used deletion (27%).

5. Conclusion

Our initial aims were to discover whether there is any correlation between the translators' gender and the method they resort to in the case of translating taboo expressions. Moreover, it was intended to shed light on the relationship between gender and habitus. To achieve an appropriate response to all research questions, Brownlie's category of strategies has been adopted as the framework of the research. The result of the study represented that in the case of taboo expressions, censorship is mostly sine qua non of translation. By applying other strategies like "euphemism," translators try to compensate for the pivotal information which has been missed as the result of censorship. In the current research, based on the data drawn from the analysis, a significant number of females compared to male translators, have given priority to censorship instead of expressing the exact meaning of taboo words. Some others who tended to remain faithful to the original text, avoided omission of whatever which was considered abominable, and rendered the content of taboo expressions under cover of euphemism.

In contrast to them, males felt more latitude in the transference of marked issues; and even in some cases, they have intensified the enormity of taboos by applying dysphemism. In this research, however, there wasn't any external inhibition in the translation of taboos, females have harbored to the censorship. It seems that the issue of censorship has been internalized in them much more than males. In other words, self-censorship is more probable among females. It can be concluded that despite radical changes in the culture and social attitude toward the expression of taboo words, females still surround themselves with decency in order to conform to the standards of morality in their society and being accepted more easily. This issue has been materialized in their translations too. It has turned into habitus and an unwritten rule for them in a way that they do not allow themselves to illustrate their intentions precisely with or without prohibitions that are imposed and sanctioned by institutionalized authority. The internalization of the target culture norms has propelled them toward censoring and providing a product that fits more effectively with the expected norms. Habitus and internalization of the unwritten rules can be the main reasons for cloaking obscene meanings of the original texts through censoring or applying euphemized equivalences. The high rate of euphemism among female translators indicates the constitutive nature of censorship which has resulted in more creative translations among them. Generally, it can be concluded that the translation of cultural taboos can be highly affected by the translator's gender, and different genders will render taboo expressions by applying different strategies. Since there is a positive correlation between females and habitus, the rate of censorship and euphemism among females is much higher than males.

This translation differences among both genders may not be limited to the issue of cultural taboos, so by way of a concluding remark, we would like to underline the need to carry out further studies on the effect of translators' gender on other aspects and domains of the translation process.

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