Saleh Hosseini's Stylistics through Translating Proper Names In Five Translated Novels Based on Leppihalme's Model

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ABSTRACT
Translating the proper names (PNs) is one of the most challenging topics in translation studies and, at best, in literary translation studies and it seems to be important in two ways. First, the PNs, including the categories of material and spiritual items of each language and culture, are related to the identity and ideology of that culture. Second, translators' strategies in translating the PNs may indicate the translator's presence, voice, and style. Translating the PNs can be investigated through a variety of patterns and approaches. This paper examines Saleh Hosseini's style, as a literary translator, based on Leppihalme's model, in his five translated novels. Hosseini has preserved the original writers' style through 'retention of the name' and has shown his style through 'replacing the name by another name,' as two main procedures proposed by Leppihalme (Leppihalme,1997). This paper used a method of collecting data from the PNs in a body consisting of five novels by two authors, namely Animal Farm and 1984 by G. Orwell, and The Sound and The Fury, Absalom! Absalom! and Go Down, Moses by W. Faulkner, shows that Hosseini, in translating the PNs of these works, has tried to reconcile the preservation of the style of these writers with that of his style, showing that if in the original text, "style is the man himself," in translation, style is the translator himself.

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Translating the proper names (PNs) is one of the most challenging topics in translation studies and, at best, in literary translation studies and it seems to be important in two ways. First, the PNs, including the categories of material and spiritual items of each language and culture, are related to the identity and ideology of that culture. Second, translators' strategies in translating the PNs may indicate the translator's presence, voice, and style. Translating the PNs can be investigated through a variety of patterns and approaches. This paper examines Saleh Hosseini's style, as a literary translator, based on Leppihalme's model, in his five translated novels. Hosseini has preserved the original writers' style through 'retention of the name' and has shown his style through 'replacing the name by another name,' as two main procedures proposed by Leppihalme (Leppihalme,1997). This paper used a method of collecting data from the PNs in a body consisting of five novels by two authors, namely Animal Farm and 1984 by G. Orwell, and The Sound and The Fury, Absalom! Absalom! and Go Down, Moses by W. Faulkner, shows that Hosseini, in translating the PNs of these works, has tried to reconcile the preservation of the style of these writers with that of his style, showing that if in the original text, "style is the man himself," in translation, style is the translator himself.

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1) Introduction

Translating the proper names (henceforth, the PNs) is one of the most challenging topics in translation studies and, at best, in literary translation, and it seems to be important in two ways. First, the PNs, including the categories of material and spiritual items of each language and culture, are related to the identity and ideology of that culture. In this sense, translating these names has become increasingly important. In one way, these names have a special meaning in culture and are linked to its identity and ideology. In another way, translators' techniques in translating the PNs may somehow show the translators' discursive presence, and preferably, their style and voice. It seems that translating the PNs, done through different patterns and approaches, can reveal the translators' presence, style, and voice. This paper shows Saleh Hosseini's style as a literary translator by analyzing the techniques used in translating the PNs in the five novels by two authors based on Leppihalem's model.

2) Background and Theoretical Framework

As for translating the PNs, the main theoretical framework has rooted in the models proposed by the scholars and translation theorists, including Newmark's (Newmark, 1988), Harvey & Higgins's (Hervey & Higgins, 1992), Baker's (Baker, 1992), Leppihalme's (Leppihalme, 1997), Fernándes's (Fernándes, 2006), and Sarka's (Sarkka, 2007) models, among others (See Horri, 1398). In this regard, Leppihalme (Leppihalme, 1997) recommends a more efficient pattern. Leppihalme (Leppihalme, 1997, 9-78) has suggested the three general principles for translating the PNs: to keep the

PNs in the TL without changing them; changing the PNs, and omitting the PNs totally (this model will be discussed in detail later up). Regarding the translation of the PNs in children's fantasy literature, Fernándes (Fernándes, 2006) proposes ten strategies for translating the PNs: rendition, copy, transliteration, re-creation, substitution, deletion, addition, disposition, phonological replacement, and conventionality. Of course, these patterns overlap in some features. In general, components of these models can be classified under two available strategies: foreignization and domestication, to which we will come soon.

As already mentioned, the PNs are of different kinds, and they perform various functions and roles, especially in literary texts. On the one hand, the PNs fall under cultural items. Newmark (Newmark, 1988) describes culture as a way of life specific to a society that uses a particular language to express its ideas. However, Vermeer (Vermeer, 2007) defines *language* as culture and the linguistic process. From his perspective, language is a specific part of the culture, and translation is a cultural phenomenon dealing with the particular cultures: "translation is the process of transferring culture" (Vermeer, 2007, 40). Wu (Wu, 2008, 123) describes culture as the "general way of life of a society," covering all aspects of life. Mezmaz (Mezmaz, 2010) describes it as attitudes that control group behaviors. Overall, these definitions emphasize the connection between language and culture.

As for the PNs classifications, Newmark (Newmark, 1988) lists cultural categories of several types and material and social cultures. Mirzasuzani (Mirzasuzani, 1387) has identified the PNs in terms of semantic features of four

types: concrete names, including names related to objects and objects surrounding; figurative name, consisting of the specific names, technical and professional names, referring to the scientific and professional terms standard in professions and technical business; and colloquial and slang which monitors the use of names in the speech-language and conversation. Following Newmark and others mentioned earlier, Mirzasuzani divides the PNs into different types: 1) Names of the individuals; 2) Geographic names affected by three factors: place, language, and human. 3) Names of objects. The names of the characters in the literary text are the same as the names of the individual. The PNs of places can be regarded as geographic names. The names of objects can be used to refer to any things whose examples are repeated in the translation of the PNs in the five novels translated by Saleh Hosseini. Among the various literature related to the translation of the PNs, no literature has studied the translation of the PNs in these five novels under investigation. However, Horri (Horri, 2010) has investigated translating FID in the Persian translation of *To the Lighthouse*. Also, some researchers have studied the translation of the PNs in different literary works. For instance, Annabi Sarab (Annabi Sarab, 1388) has investigated translation of the PNs in the translated books of children and young adults.

3) **Translating the PNs in Five Saleh Hosseini's Persian Translations**

As an Iranian translator, Saleh Hosseini (1325-) has translated several literary landmarks from different authors into Persian. Among his many works, Hosseini has translated novels by Virginia Woolf, Joseph Conrad, George Orwell,

and William Faulkner, the writers who have their style. However, the crucial point is that Hosseini has been able, through repeating some recurring patterns, to maintain the stylistic features of these authors and maintain his particular style all through his translations. This paper examines how Hosseini has translated the PNs in these five novels by two authors: George Orwell (*1984*, *Animal Farm*) and William Faulkner (*The Sound and the Fury*, *Absalom! Absalom!* and *Go down, Moses*). It seems that translating the PNs can be one way to study the translator's discursive presence, voice, and style in the translated texts.

Of course, stylistics has been one of the long-term and complex issues. Since the connection between literary studies and translation studies, stylistics has always been a challenging and multifaceted topic. Different definitions have been provided for the style, and each period and literary school has also defined the style differently. However, all believe that style is associated with language, and writers express their purposes. In a well-known definition, style is the study of the writers' linguistic habits, and each author has some recurring patterns in using language, mainly employed unconsciously. These linguistic habits vary from author to author. The way Woolf uses her linguistic habits, for example, vary from how Orwell, Conrad, and Faulkner use their linguistic habits. Even the linguistic habits are not the same in the works of the same writer. These linguistic habits become increasingly important as the translation of the author's style into a foreign language comes up. Here, of course, one significant problem is raised: if a writer's style is considered an author's

thumbprint (Baker, 2000), should this style be kept or changed in the process of translation? What happens to the translator's style and voice, which may have their style and voice? What happens to the original writer's style and voice? In this sense, 'the stylistic equivalence comes to the fore, balancing the author's style and the translator's style. While keeping his functional loyalty to the style of the original text, the translator attempts to keep his stylistic features and, particularly his thumbprint in the translated text. Many approaches have been proposed to measure this kind of stylistic equivalence. Translating the PNs seems to be among the topics in which the stylistic equivalence can be studied between the author and the translator. Translators seem to be able to use the techniques employed in translating the PNs, in the most widespread sense of the word, to preserve their style while preserving the writer's style. From this perspective, the techniques used in translating the PNs may be strategies to attain the stylistic equivalence in the original and translated texts. In this paper, the methods used by Saleh Hosseini as a literary translator for translating the PNs of five novels by two authors are studied based on Leppihalme's model.

4) Research Method

Among the many different methodologies for analyzing the translation of specific names by scholars, this paper takes Leppihalme's model (Leppihalme, 1997) as its practical framework. As mentioned earlier, this model has three main procedures and several sub-procedures: 1) the retention of the SL names in the TL. 2) the replacement of the SL names with the TL names. 3) The omission of the PNs. The sub-procedures of this model will be listed in the following tables later up.

Data collection

As already mentioned, the kinds of PNs are extensive and branching. As for the collecting data for the PNs of the five novels translated by Hosseini, firstly, the PNs of the characters, places, and the generic names of the two Persian translations of *Animal Farm* and *1984* by G. Orwell are listed in the following tables:

1984		*Animal Farm*	
Translation	Names	Names	Translation
وینستون اسمیت	Winston Smith	Mr. jones	آقای جونز
امانوئل گلدشتاین	Emmanuel Goldstein	Mr. Fredrick	آقای فردریک
اوبراین	O'Brien	Mr. Pilkington	آقای پیل کینگتون
خانم پارسونز	Mrs. Parsons	Mr. Whymper	آقای وایمپر
تام	Tom	Pinkeye	چشم صورتی
تیلاتسون	Tillotson	Bluebell	بلوبل
ویترز	Withers	Jessie	جسی
آگیلوی	Ogilvy	Pincher	پینچر

سایم	Syme	Boxer	باکسر
روتفورد	Rutherford	Clover	کلوور
شکسپیر	Shakespeare	Muriel	موریل
میلتون	Milton	Napoleon	ناپلئون
بایرون	Byron	Snowball	اسنوبال
کاترین	Katharine	Moses	موزز
آقای چارینگتون	Mr. Charrington	Benjamin	بنجامین

Table 1: A Selection of the PNs of Characters in

Orwell's Two Novels

A selection of the names of places in the two
translations is listed in the following table:

1984		*Animal Farm*	
Translation	Names	Names	Translation
لندن	London	Manor Farm	مزرعۀ اربابی
اقیانوسیه	Oceania	England	انگلیس
باغچه	crazy garden	Ireland	ایرلند
آفریقا	Africa	Berkshire	برکشایر
مغولستان	Mongolia	Sugar candy mountain	کوه پر از شهد و شکر
مدیترانه	Mediterranean	Willingdon	ولینگدون
اورسیه	Eurasia	Red lion	شیر سرخ
شرقاسیه	Eastasia	Animal Farm	مزرعه حیوانات
ایسلند	Lceland	Foxwood Farm	مزرعه فاکس وود
جزایر فارو	Faroe lslands	Pinchfield Farm	مزرعه پینچ فیلد
انگلستان	England	Minorca	مینورکا
بریتانیا	Britain		
ایستگاه سن پانکراس	Saint Pancras Station		
جزایر آتلانتیک	British Isles		

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پرتغال	Portugal		

Table 2: A Selection of the PNs of places in Orwell's
Two Novels

A selection of the general and public names and their translations are listed in the following table:

1984		Animal Farm	
Name	Translation	Name	Translation
Ministry of Truth	وزارت حقیقت	March	مارس
Minitrue	وزارت حقی	June	ژوئن
Minipax	وزارت اصل	October	اکتبر
Miniluv	وزارت عشق	January	ژانویه
Miniplenty	وزارت فراوانی	November	نوامبر
Records Department	ادارۀ بایگانی	August	آگوست
Fiction Department	ادارۀ فیکشن		
Junior Anti−Sex League	گروه جوانان ضد سکس		
Inner Party	حزب مرکزی		
The Brotherhood	انجمن اخوت		

Table 3: A Selection of the General Names in
Orwell's Two Novels

Data analysis of the PNs in Hosseini's Persian translations of Orwell's two novels

In Leppihalme's model, as we shall see later, we have a movement from the first procedure (i.e., transferring the same name together with sub-procedures) to the second procedure (i.e., replacing the word with other names, followed by other sub-procedures). The first procedure makes the translation sound foreignized and the second domesticated, indicating how far the translator has moved from SL to TL. The frequency Hosseini has used Leppihalme's procedures has come in the following table:

Sign	Leppihalme's Procedures	Frequency in Hosseini's translation
(I)	Transferring of the same name (without change and by its contract form in the target language), with three subcategories:	-
ia	Using the same name	-
iaa	Preserving the phonetic and written form of the name	55
iab	Changing the phonetic and written form of the name	26
ib	Using the same name with additional explanation	-
iba	Mentioning explanations and descriptions for the reader	-

ibb	Referring the reader to a familiar name in the target culture	-
ic	Using the same name plus a detailed description, for example, in the form of a footnote	4
iic	Preserving part of the name and translating the other part	5
(II)	(١)Replacing the name with another name that has two subcategories:	-
iia	Replacing the name with another name in the source language;	-
iib	Replacing the name with another name in the target language	11
iiba	Replacing the name with the name of the target language along with some information and tips	15
iibb	Replacing the name with the name of the target language along with the footnote	6
iibc	Replacing name without explanation	3
iibd	Replacing the name with another name in the source language	3
(III)	Removing a name that has two subcategories	-
iiia	Removing the name but transferring the concept with the help of another name	-
iiib	Removing both names	-

Table 4: Frequency of Leppihalme's Procedure Used by Hosseini

As the table suggests, Hosseini has used Leppihalme's procedures differently. The frequency of these procedures indicates that Hosseini has tried to use foreignizing strategies for different propensities, showing his loyalty to the original text and preserving the writer's original style and voice in the translated text. Furthermore, the way he has tried to replace the original names with other TL names demonstrates how he would like to show his discursive presence, voice, and style. However, the critical point is that Hosseini has kept both the writer's stylistic features of the SL through foreignizing strategies. At the same time, he has tried to show his stylistic features through domesticating strategies. Interestingly enough, these stylistic features may also lead to a more general issue at the macro-level of the text, introducing the translator's discursive presence and voice in the target language and culture, talking about which is out of the scope of this paper.

One author, Three Novels, and One translator

In addition to translating Orwell's two novels, Hosseini has also translated Faulkner's three novels: *The Sound and the Fury*, *Absalom! Absalom!* and *Go down, Moses*. Firstly, Hosseini's translation of the PNs of the characters. Then the PNs of the places, and finally, the PNs of the general names are shown in the following tables based on Leppihalme's model:

Go down, Moses		Absalom! Absalom!		The Sound and the Fury	
Name	Translation	Name	Translation	Name	Translation

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ISAAC McCASLIN	اسحاق مكازلین	Miss Coldfield	میس كولدفیلد	Luster	لاستر
Uncle Ike	عمو اسو	Quentin Compson	كونتین كامپسن	Caddie	كدی
Uncle Buck	دایی باك	Harward	هاروارد	Versh	ورش
Tomy's Turl	تامیزترل	Sutpen	ساتپن	Uncle Maury	دائی موری
Cass	كاس	Ellen	الن	Benjamin	بنجامین
Hubert Beauchamp	هوبرت بوچام	Miss Rosa Coldfield	میس رزا كولدفیلد	Caroline	كارولین
Miss Sophonsiba	میس سوفونسیبا	Judith	جودیت	Dilsey	دیلسی
Tennie	تنی	Henry	هنری	Roskus	راسكوس
		Thomas	تامس	Cahline	كاولین
				Queenie	كوینی
				T.P	تی.پی
				Fancy	فنسی
				Mrs. Patterson	خانم پاترسن
				Quentin	كونتین
				Jason	جیسون

Table 5: A Selection of the PNs of the characters in

Faulkner's three novels

A selection of the PNs of the places in the three translations of Faulkner's novel is given in the table below:

Go down, Moses		Absalom! Absalom!		The Sound and the Fury	
Name	Translation	Name	Translation	Name	Translation
Jefferson	جفرسن	Yaknapatawpha	یاكناپاتاوپا	Harvard	هاروارد
Warwick	واریك	Virginia	ویرجینیا	Jefferson	جفرسن
Hall	سرسرا	Tennessee	تنسی	Mississippi	می سی سی پی
Gallery	هشتی	Mississippi	میسی سیپی	Avenue South Bend Indiana	خیابان ساوت بندایند یانا
Missippi	میسی سیپی	New Orleans	نیو اورلئان	America	امریكا
		Carolina	كارولینا	Cambridge	كمبریج

		Jefferson	جفرسن	salt lick	نمکزار
		Gallery	ایوان	French Lick	فرنچ لیک
				Canada	کانادا
				Havana	هاوانا
				Boston	بوستون
				Massachusetts	ماساچوست
				New England	نیو انگلند
				Pennsylvania	پنسیلوانیا
				Eddy	ادی

Table 6: A Selection of the PNs of place in three Faulkner novels

A selection of the PNs of the general names in the three translations of Faulkner's novel is given in the table below:

Go down, Moses		*Absalom! Absalom!*		*The Sound and the Fury*	
Name	Translation	Name	Translation	Name	Translation
Saddle	زین	Blinds	آفتابگیر	Christmas	کریسمس
rein	مهمیز	Wooden trellis	داربست چوبی	Santy Claus	بابا نوئل
Saddle	افسار	Hard chair	صندلی فلزی	Cemetery	اهل قبور
Leash	قلاده	Water color	آبرنگ	August	اوت
Whip	شلاق	Pick	کلنگ	valley	وادی مرگ
Jug of buttermilk	قمقمۀ شیر	Axe	تبر	Chimaera	خیمایر
Necktie	پاپیون	Lace	سجاف	Eden	عدن
Dinner horn	شیپور شام			Unitarian steeple	کلیسای موحدین
Gate-post	دیرک دروازه			Pony	تادی
Lamp	آباژور			Sassprilluh	ساساپاریا
Floor-board	تخته‌پوش			Galilee	دریای جلیل
				Easter	عید پاک
				Decoration Day	روز یادبود

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				Yankees	ینگه ای

Table 7: A Selection of the PNs of General Names in

Faulkner's three novels

The frequency of the procedures used by

Hosseini has shown in the following tables:

Sign	Leppihalme's Procedures	*The Sound and Fury*	*Absalom, Absalom!*	*Go down, Moses*	Number in three translations
iaa	Preserving the phonetic and written form of the name	12	8	4	24
iab	Changing the phonetic and written form of the name	2	1	2	5
iic	Preserving part of the name and translating the other part	4	0	2	6
iib	Replacing the name with another name in the target language	-	-	-	-
ib	Using the same name with additional explanation	-	-	-	-

Table 8: Frequency of the PNs of Characters in

Faulkner's three novels Based on Lepihalme's model

Sign	Leppihalme's Procedures	*The Sound and Fury*	*Absalom, Absalom!*	*Go down, Moses*	Number in three translations
iaa	Preserving the phonetic and written form of the name	15	6	2	23
iab	Changing the phonetic and written form of the name	2	1	0	3
iic	Preserving part of the name and translating the other part	4	0	0	4
iib	Replacing the name with another name in the target language	-	-	-	-
ib	Using the same name with additional explanation	-	-	-	-

Table 9: Frequency of the PNs of place in Faulkner's

three novels Based on Lepihalme's model

Sign	Leppihalme's Procedures	*The Sound and Fury*	*Absalom, Absalom!*	*Go down, Moses*	Number in three translations
iaa	Preserving the phonetic and written form of the name	-	-	-	-
iab	Changing the phonetic and written form of the name	-	-	-	-

iic	Preserving part of the name and translating the other part	-	-	-	-
iib	Replacing the name with another name in the target language	15	14	16	45
ib	Using the same name with additional explanation	1	1	0	2

Table 10: Frequency of the PNs of General Names in Faulkner's three novels Based on Lepihalme's model

Now, the general frequency of different kinds of the PNs in Faulkner's three novels is shown in the following table:

Sign	Strategy's name	*The Sound and Fury*	*Absalom! Absalom!*	*Go down, Moses*	*Number in three translations*
(I)	Transferring of the same name (without change and by its contract form in the target language), with three subcategories:	-	-	-	-
ia	Using the same name	-	-	-	-
iaa	Preserving the phonetic and written form of the name	27	14	7	46
iab	Changing the phonetic and written form of the name	4	2	2	8
ib	Using the same name with additional explanation	1	1	0	2
iba	Mentioning explanations and descriptions for the reader	0	0	0	-
ibb	Referring the reader to a familiar name in the target culture	0	0	0	-
ic	Using the same name plus a detailed description, for example, in the form of a footnote	-	-	-	-
iic	Preserving part of the name and translating the other part	8	0	2	10
(II)	) (١)**Replacing the name with another name that has two subcategories:**	-	-	-	-
iia	Replacing the name with another name in the source language;	0	0	0	0
iib	Replacing the name with another name in the target language	15	14	16	45
iiba	Replacing the name with the name of the target language along with some information and tips	0	0	0	0
iibb	Replacing the name with the name of the target language along with the footnote	-	-	-	-
iibc	Replacing name without explanation	0	0	0	0

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iibd	Replacing the name with another name in the source language	-	-	-	-
(II)	Removing a name that has two subcategories	-	-	-	-
iiia	Removing the name but transferring the concept with the help of another name	-	-	-	-
iiib	Removing both names	-	-	-	-
iiic	Removing part of the name without explanation	-	-	-	-

Table 11: General frequency of the PNs in three Faulkner's novels Based on Leppihalme

As the tables show, Hosseini has tried to preserve the original names in the TL in 46 instances taken out of the three Faulkner's novels. In 45 instanced, he has replaced the original names of the SL with those corresponding names in the TL. In 10 instances, he has kept one part of the name and changed another part of that name. In 8 instances, he has changed the phonetic and written formats of the names. Finally, he has used the same name but with additional explanation. Looking holistically, we can say that, on the one hand, Hosseini has tried to apply the foreignizing strategies to keep the stylistic features of the original novels; hence, Faulkner's style and voice, maintaining the cultural features of the SL through holding its linguistic features in the TL. On the other hand, he has tried to adhere to the linguistic and cultural features of the TL by preserving the Persian cultural and linguistic features through keeping the domesticating strategies all through his translations. In the meantime, Hosseini has sought to preserve the stylistic features of the TL, paving the way to show his discursive presence, hence, his style as a literary translator in the TL.

5) Results and Discussion

Two writers, Five Novels, One translator

This paper aimed to show how a literary translator can preserve the original writer's stylistic and cultural features while showing his discursive presence, voice, and style in the translated text. For doing so, it was tried to examine the way Hosseini, as an Iranian literary translator, has translated the PNs, as one of the cultural and stylistic features of two novelists, based on the foreignizing/domesticating strategies he has employed in all through his translations. This paper took Leppihalme's model as its theoretical and practical framework among different models. The data was collected from the five novels of two writers: George Orwell and William Faulkner. Studying the translations of an author's novels with the same translator will be challenging regarding the translation of the PNs. Interestingly enough, Leppihalme's model provides a practical framework considering the recurring patterns a translator may choose, consciously or unconsciously, all through his translations. Suppose it is possible to attain such recurring patterns. In that case, one may hypothesize that translation of the PNs through different models proposed by the theorists, Leppihalme's model included, might pave the way for studying the stylistic features of the translator as the co-author of the text in the TL and provide the situation for analyzing the translator's discursive

presence, voice, and styles in the translated texts.

Now, this question is raised: what can the translation of the PNs by the translators draw on the translation literary studies? Of course, this question has been answered in this paper, in one way or another. In general, by examining the translation of the PNs in Saleh Hosseini's translations, it can be said that Hosseini, as a literary translator, has shown a tendency in most of his translation activities and in most of the novels he has translated to preserve the stylistic features of the source texts as much as possible in the target language and culture. At the same time, Hosseini has tried to show his loyalty to the stylistic and cultural features of the TL too, at least at the level of lexis, by substituting the PNs, especially the names of flowers, plants, or foods with similar names in the TL.

Suppose one can consider style as the writer/translator's linguistic habits, largely repeated unconsciously in different works. In that case, one may provide this hypothesis that Hosseini's tendency to maintain the stylistic and cultural features of the language and culture of the source and target texts can be regarded as his discursive presence, style, and preferably, his voice and position, as an active agent, in the polysystem of Persian language and culture. This discursive presence, voice, and style has been done through the foreignizing and domesticating strategies such as maintaining the phonetic and written formats of the original names (foreignizing strategies) and replacing the name with a similar one (domesticating strategies). The presence and the display of the translator's linguistic habits through inter-lingual factors-for example, at the level of lexical items

- are designated as the translator's stylistics. In a word, if the writers whose works Hosseini has translated have their style, then Hosseini himself also has a style as a literary translator and is present in his translations. In this sense, the translator's stylistics can be corresponded to and studied the same way as the writer's stylistics. In general, the crucial point regarding the translator's style is that the translator has to make some changes, whether through optional or obligatory shifts, to convey the author's style, resulting in what might be regarded as a part of the translator's stylistics. The translator must own the style to recreate the author's style in the TL. In this sense, the author's style is preserved through the translator's style, although the language as a medium for this transmission differs, quite naturally, from the ST to the TT.

Moreover, the main idea behind the translator's stylistics lies in the way the translator has been visible or invisible in the translated texts, about which it needs a new space to deal with. However, the dominant ideology and the hegemony require, or better, force the translator to be invisible, in favor of the writer, in his translation. According to this dominant ideology, what is preferable is the original writer who has created the original 'meaning' and hidden it in that material stuff called 'the book.' Now, the translator's task is to dive into the book to catch that 'meaning' hidden in the book and to transfer and reproduce it in the TL. In this sense, the translator is at the service of the original text just to transfer that hidden meaning to the TL. Accordingly, the translation is regarded as a more secondary, derivative, mechanical, and non-creative activity. However, the significant point is that

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the translator cannot help with the text and is forced to interfere and sometimes interpret the text. He is the first interpreter and exegete of the original text. He does necessarily interfere with the text both through the obligatory and optional shifts he makes in the translation and also since he has some recurring linguistic habits, designated as his 'stylistics,' that are shown mainly unconsciously in the translation. In general, if "the style is the man himself," as quoted from Buffon (1707-88), the style in translation is the translator himself; if the writer has his style in his created work, the translator has his style in his created translation. However, the dominant ideology would like the translator to be invisible in his translation. But the translator is 'there,' and his artistic work is no less inferior to the writers. In this sense, the translator is regarded as the second writer of the text, and if the TL reader enjoys the writer's work, it is through the translator's task. Through his discursive presence, voice, and style, the TL readers become familiar with the writer's presence, voice, and style. However, the translator is not supposed to forget about the writer's style in favor of his style. It seems that the translated text is "the duet between the writer and the translator" (Pekkanen, 2010) in which both the writer's style and that of the translator are preserved. An efficient translation is the result of two plays: The translation is neither a writer's play nor a translator's; as, for example, in an orchestra of the piano and violin, both the pianist and violinist play in such a harmonious way that the result would be ear-pleasing for the hearers. So, if one plays an untuned novelty and, so to speak, "False," the result would not be appealing but ear-scratching! A harmonious 'translation' is the duet between the writer and

the translator: it shows both the stylistic and cultural features of the SL and the. It can thus be argued that the harmonious translation is the duet between the writer and the translator, about which the present writer has discussed at full length elsewhere.

6) Conclusion

In general, by examining the translation of the PNs in Saleh Hosseini's translations, it can be argued that Hosseini has shown this tendency in most of his translatorial activities and in most of the novels he has translated to preserve the stylistic features of the STs as much as possible in the target language and culture. At the same time, Hosseini has tried to show his loyalty to the stylistic and cultural features of the TL too, at least at the level of lexis, by substituting the PNs, especially the names of flowers, plants, or foods with similar names in the TL. In a word, if the writers have a particular style, Hosseini as a translator also has a particular style. In this sense, the translator's style can be compared with that of the writer. Overall, we can point to some more specific findings:

1) If we consider the style as the linguistic habits of the writers, preserved through some recurring patterns, consciously or unconsciously, then it is possible to consider the translator's style in the translated texts.

2) If these linguistic habits and recurring patterns can be placed under the author's stylistics, the translator's stylistics can also be investigated in the process of translation.

3) Just as the author's stylistics can be traced in different models, the translator's stylistics can be investigated based on various models.

4) Leppihalme's model is traceable, showing the specific strategies used by the translators and including the process of foreignizing and domesticating strategies.

5) In different translations from different authors, Hosseini has demonstrated his specific and recurring linguistic patterns and habits.

6) In his translation, especially in these five translations, Hosseini has shown that he has used both foreignizing and domesticating strategies.

7) By applying these strategies, Hosseini has shown his loyalty both to preserve the original authors' linguistic and cultural features and keep the linguistic and cultural characteristics of the TL.

8) Translating the PNs can be regarded as one way, among others, to investigate the linguistic and cultural features of both the SL and the TL.

9) If the style is the writer himself, the style in translation is the translator himself.

10) The stylistics of translation is the product of the duet between the writers and the translators.

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