



Language varieties in the novel *The Adventures of Huckleberry Finn* in the original text and two translations



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ABSTRACT

The purpose of this article is to quantitatively and qualitatively examine the stylistic and genre compatibility of the source text and the target texts of the book *The Adventures of Huckleberry Finn* (1884) by Mark Twain. The reason for choosing this topic is to ignore the linguistic varieties of English texts in many translated texts available in the book market and the reason for choosing this book is that several different dialects, accents and tones are used in the story and the researcher has tried to find these linguistic varieties. First identify them in the original text and examine their compatibility or non-compatibility in the translated texts, then adapt it to the principles of fidelity in translation and finally establish a relationship between the performance of the translators and the reception of the audience. In this research, first the English text and then the Persian texts were analyzed from the point of view of style and genres used. The examination of linguistic variants in Najaf Daryabandari's translation (1366) and Ibrahim Golestan's (1328) shows that Golestan's translation is more consistent with the original text, but contrary to expectations, it is Daryabandari's translation that is more popular.

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1. Introduction

More than one hundred and twenty years have passed since the writing of *Adventures of Huckleberry Finn*, we see all kinds of criticisms on its different aspects.

Farshidord (1363: foreword) says: "Literature of any nation is one of the main pillars of that nation's culture." Literature without criticism and evaluation does not make the necessary progress and does not evolve as it should. Daneshvarkian (1398:116) says:

"Culture includes social class, regional identity and racial minorities, social interaction, beliefs and behavior, society and political institutions, social relations and life cycle, national history, historical events and understanding them as national geography and national identity"

Farazin culture deals with art, literature, music, etc., and Bastarin culture deals with micro-social issues and people's behavior.

Hemti (1398: 684) says:

"The translator sometimes faces problems when translating with two different cultures; In this situation, as a mediator between these two cultures, he should act in such a way that on the one hand, he conveys the content and message of the source text, and on the other hand, he should be careful about the translation of the text and its cultural elements. It should not be in conflict with the cultural point of view of the audience".

Translation literature has always been of special importance in the eyes of Persian language readers, and therefore there have always been translators who wanted to test their taste and art in translating world famous works.

Najafi (1365:3) says: "Translation in Iran has a long history. Before Islam, as far as the evidence shows, many books were translated from Sanskrit and other languages, especially during the Sassanid period, whose Pahlavi text has been lost, but the translation from them into Arabic in the following centuries is still available today. There is".

Translation from European languages has a history of more than a century, and especially from the end of the Qajar era, it received a lot of

attention, and with the development of printing and publishing facilities, a flood of translation, especially the translation of European works of fiction, poured into the book market in Iran. So that translation has gradually gained the highest degree of importance in the last century of Iran, both quantitatively and qualitatively.

Until about half a century ago, maintaining trustworthiness in translation meant that the words of the original language became more and more Persian, as they changed the titles of the books according to their taste and even changed the names of the Persians into Iranian names. But since half a century ago and especially after 1320, when the translation became more prosperous, the value of the translation was measured by its adaptation to the original text as much as possible, and this was called preservation of style; So that the desired translation of *Kamal* was a translation that could put a Persian word in front of every foreign word (Najafi, 1365:3). Austinoff (2003) says that the translator should not only be faithful to the sentence, but should respect the author's style. Payandeh (2017: 43) refers to this as a structured text whose components are coordinated and reinforce each other and its tensions have been resolved.

The main goal of the article is to quantitatively and qualitatively examine the stylistic and genre compatibility of the English text of the book *The Adventures of Huckleberry Finn* written by Mark Twain with its two translated Persian texts. Despite the ever-increasing demand for publishing and studying translated works, translation studies and the application of linguistics in it do not have a long life in Iran. This article tries to study the novel *The Adventures of Huckleberry Finn* written by Mark Twain and its translated examples from Ebrahim Golestan (1328) and Najaf Daryabandari (1366), the quality of matching these translations with the original text in terms of types. to investigate language and style and by achieving scientific solutions to recognize, distinguish and use linguistic varieties, a stronger connection between linguistic knowledge and the field of translation should be established, because according to Ustinov (2003), the contribution of linguistics in translation cannot be ignored, now Translation in any language you want.

Darzi (2008) quoting William O'Grady and others says: Linguistic varieties are a

fundamental tool in the creation of literature that can remove the monotony of the text and convey the characterization hidden in the text of the work to the reader as best as possible. In addition, they can establish a deeper connection between the characters and the reader by creating unique tones for the people in the story. Language types and specific tone are also observed in the works of most of the authors of the world, but with the examples presented in this article, it can be inferred that some translators ignore them and by choosing a specific type and tone for the text, they turn all its parts into one. the way they translate; From the descriptions and interpretations of the narrator, to the romantic sentences of one and angry expressions of the other. Bamshadi and Davari (2018: 27) say that in most of the studies conducted on encryption, "code" and "linguistic type" are considered to be the same concepts. This understanding of the broad concept of "code" is clearly different from its primary meaning in communication theory.

Naida (1964) believes that one of the most serious problems faced by the translator is leveling the two languages stylistically. According to him, words are only small elements of discourse, and the tone and types used in the text will have a much greater impact on the audience. The classification of language types can include style, formality, etc. He also says that the factors that create different language varieties are visible at all phonetic, syntactic, morphological and stylistic levels.

Daneshwarkian (2018: 32) also says: the right way is the kind of knowledge of language and linguistics that provides a complete explanation of the structure of language and its use at all levels. These levels are semantics or the order of meanings in language, order or processes and systems that arrange signs in the form of beautiful sentences, phonetics and phonology, text structure and coherence in words, and pragmatics or knowing the conventional relationships between language constructions and language users and language uses.

2. Research background

Different translations of a universal work prompt the lovers of the source language and the lovers of the target language to read those different narratives and save the work and its translator with personal or scientific criteria. Rashidi (1389) says: "The quality of translation is a debatable issue and translation researchers have different perceptions of quality and most think that the definition of quality should be appropriate to the type of text and various situations and contexts. He adds: evaluation of translation and translator provides a suitable basis for positive competition to improve quality in translation.

Therefore, the effort of this article in identifying the linguistic varieties in the original text and examining their compatibility or non-compatibility in the translated texts and verifying the principles of fidelity in translation and finally establishing a relationship based on trust between the performance of the translators and the reception of the audience, can be an effective step. In order to standardize the quality of translation in Persian language, which makes quality evaluation criteria available to those who are interested.

Anyway, in the history of translation in Iran, there are many different narratives of world works, Anna Karenina by Tolstoy, One Hundred Years of Solitude by Marx, The Alchemist by Quilio, Crime and Punishment by Dostoyevsky, Blindness by Saramago, Trial by Kafka, examples Most of the polyphonic translations are in Persian language, and although the criteria for evaluating the quality of the translation has not been researched as it should be, but by sharing the method and perspective of this article, it may be possible to cover a part of this shortcoming.

Mark Twain's works are mostly travelogues and autobiographies. In 1865, one of the San Francisco newspapers commissioned this young and more or less unknown satirist to go to the Hawaiian Islands and write a report. Mark Twain's real fame began with the publication of The Celebrated Jumping Frog of Calaveras County, and Other Sketches. This story is a classic example of western satire and Mark Twain's uncanny ability to capture vernacular language and dialect.

The period between the publication of Tom Sawyer and the end of the century were the best years of Mark Twain's life. In these years, he was at the height of creation and comfort with his wife and children, and he was known all over the world as a sweet speaker of the American people. His most important works during this period are *The Prince and the Beggar* (1881), *Life on the Mississippi* (1883), *The Adventures of Huckleberry Finn* (1884), *An American in King Arthur's Court* (1889), *Wilson the Fool* (1894) and *Personal Memoirs of Joan of Arc* (1894). 1896). Mark Twain considered the personal memoirs of Joan of Arc to be his most important work, but today, after a century of discussion and research, the verdict of more or less all critics is that Mark Twain's best work, and one of the greatest works in American literature, is the not-so-flawless novel called *The Adventures of Huckleberry Finn*.

From the novel *The Adventures of Huckleberry Finn*, four other Persian translations have been published; In addition, a variety of short and long narratives of this story have been produced in the form of films and cartoons for television.

a. Foreign research

Ernest Hemingway (1935) says that all the stories of modern American literature originate from one book, and that book is *The Adventures of Huckleberry Finn*. This is the best book that [America] has had, and American writing at all comes from this book.

Shelley Fisher Fishkin (1994), who is one of the leading critics of Twain's works, claims that despite the fact that the author himself said that he was inspired by a boy named Tom Blankenship to create Huck, *Huckleberry Finn* is actually based on the character and life of a black boy. African descent is written. He points out that Twain first wrote about a boy he met at one of his lectures in an essay called *Sociable Jimmy* (published in *The New York Times* in November 1874). Fishkin believes that this boy played a significant role in the development of the character and of course the local dialect of Huck Finn.

William Dean Howells (1997) calls Mark Twain the Abraham Lincoln of American literature.

The racist words that were included in the text and the body of the book were as required by the literature of their time, and although interpretations such as Kakasiah have always been offensive [and especially to the ears of black people], recent criticisms have addressed this category more and more severely, and Rush (2006) called this book a masterpiece. Classic racism is given. Mark Twain knew that words like cockroach are offensive and he used them on purpose. David Sloane (2014) considers the use of such words as a historical necessity and does not consider them offensive. In his opinion, by using such stereotypes, Mark Twain ridiculed the American society's ideas about black people.

b. Internal research

The pursuit of Mark Twain's works and effects is not limited to foreign researchers, and many Iranian scholars have also pursued his literature and stories. Ebrahim Golestan (1328: Introduction) quotes a letter from Bernard Shaw to Twain and says: "It is certain to me that the future historians of America will need your writings as much as the historians of France need the political writings of Voltaire." are in need".

Golestan (1328: Introduction) says that Twain's words were not limited to expressing and praising goodness and laughing at the manifestations of corruption in life. He also developed a way of expression for his expression, and as Twain's thought was dependent on people's lives, his way of expression was also taken from people's language. Mark Twain raised the language of the people to the level of artistic expression. *Adventures of Huckleberry Finn* has the psychology of the Mississippi River and the psychology of Twain's soul. Sweet memories, careful attention in social life, hatred of evil, passion for accidents, artistic vision, fear and hope, all pass like the heavy water of Mississippi and show their passage in the classification of words and sentences.

Najaf Daryabandari (1366: 08) quotes Smith (1963), the author of Mark Twain's first biography, as saying: "[This type of humor] is a specific product that arose in a specific situation; In the battle with the border. It was a very difficult war: taking it seriously was the same and surrendering was the same. The women laughed, so that they wouldn't cry; Men laughed when they couldn't curse anymore. The result is the same

western humor. It is the freshest and wildest humor in the world, but behind it lies pain and sorrow."

Gholamhosseinzadeh (2001: Foreword) based on Bakhtin's theories, considered the adventures of Huckleberry Finn to be a dual novel, including Dialogic polyphony and Monologic monophony, in which the narrator, the author, and the characters interact with each other, and the protagonist as the main axis, the opinions of this It connects people.

Amini (1390) considers Mark Twain to be the last survivor of the generation of adventure writers who lived in the last half of the 19th century, went on adventurous journeys, and most of his stories were more or less inspired by his memories and real life. Salari (1394:161) in an analysis of the English text of *The Adventures of Huckleberry Finn* and its translated texts into Farsi says: apart from the importance of the book itself in the source culture, what has given importance to the translation of this book is the language of the storyteller ... Perhaps one of the reasons that made different translators want to show their taste in translating this work was the great challenge of translating the non-standard language of the book.

3. Research method and theoretical discussion
In this research, first, the main text of *The Adventures of Huckleberry Finn* was examined from the point of view of style and language types, and then random sections of the book were selected. In the next step, the texture of these cuts was explained and the dialects, varieties and special points used in them were identified. Then, the results of these cuts were extracted from the translated Persian texts and were analyzed in the same way and matched with the data of the original text. The research method is qualitative and quantitative content analysis, and while reviewing and studying the background of research and books related to this field, the data is obtained randomly and non-randomly from the text of the original book. These data are then analyzed and analyzed by confronting the texts of the translated books *The Adventures of Huckleberry Finn* (1328) translated by Ibrahim Golestan and *The Story of Huckleberry Finn* (1366) translated by Najaf Daryabandari.

a. Fidelity in translation

The influence of the original text of *The Adventures of Huckleberry Finn* on its English-speaking readers is no secret. Mark Twain's ability to create literary interpretations is also undeniable. However, it cannot be expected that the exact translation of the book will lead to the same effect as the original text. If the words did not play such a role, then what factors caused this effect? Ustinov (2003) considered the issue of translation to be something separate from vocabulary and, citing Cicero, considers the principles of translation to be the same as those he determined in his famous sentence; Not word for word, meaning instead of meaning.

Fidelity in translation can be considered in three levels of semantic, formal and aesthetic concerns of the author. Golestan (1328: 14-13) wrote, quoting Mark Twain, in response to critics who called his vernacular style "illiterate": "I have never intended to educate the educated classes, nor have I been inclined to do such a thing... I don't care if they say that he is a comic writer, or he writes poetically, or he writes ambitiously, or things like that. The end and goal of my wish is to write correctly and accurately, and to be told that he writes correctly and accurately."

Ustinov (2003) quoting Lemaistre says that the first thing to pay attention to when translating... is to fully respect the text and its literal translation; It means that all points of the [source] language should be expressed as if [the author] was speaking in the [target] language. This point of view also has opponents, and for example, Venotti (2008) quoting Shapiro says that the translated text should be a text that is not as if it is a translation. On the other hand, Nabokov (1992) in the introduction to the book *A Hero of Our Time* strongly opposes such a way of thinking and says once and for all that one should get rid of the requirement that the translation should be easy to read or that the reader should not feel the translation while reading. He asks us to let go. The reader [of the target text] should know that the prose of the [source text] lacks elegance.

b. Linguistic varieties

Darzi (2013) quoting William O'Grady and others says that language variety refers to any distinct form of speech used by a speaker or a group of speakers. Separators of a species may be phonetic, lexical, morphological or syntactic.

Hatim and Mason (1990) define five language types for each language as follows: Geographical Dialect, Temporal Dialect, Sociolect, Standard Language and Personal Idiolect. In order to facilitate the comparison and examination of the compatibility of the language types in the English and Persian texts of *Adventures of Huckleberry Finn*, definitions are provided only for this article:

In this article, first some random sections from the main text of *The Adventures of Huckleberry Finn* are selected and examined from the point of view of dialect, language types (the type of criteria that is universally accepted according to conditions such as social class and is generally used in the press and publishing. It is a colloquial type that people use in their daily life and does not follow the language of books and media, and is not necessarily related to the level of literacy or social status, and is written in cursive script) and style and context (Halliday defines the context as syntactic, morphological, and lexical differences of the speaker in different situations) then the context (things like certain combinations of words that lead to impressive inferences) of these sections is explained and grammatical errors (it is a sentence or phrase that has a contradictory structure with what Raymond Murphy (2012) states), spelling errors (a word that is spelled inconsistently with what appears in Webster's dictionary), special points and interpretations (a word or phrase that according to the dictionary is not part of the standard language or is offensive, racist, ethnic, local and influenced by a particular dialect or accent), incoherence are explained the type (a context in which multiplicity can be observed in the language varieties used), inconsistency of the text (things like changing pronouns and... which makes the translated text different from the original text), and its increase or decrease in meaning (cases where the translator adds or subtracts a concept from the original text), are determined, then the results of these cuts are extracted from the two translated Persian texts and analyzed in the same way. The research method is qualitative and quantitative content analysis.

C. The story of the book

The Adventures of Huckleberry Finn begins right at the end of the *Adventures of Tom Sawyer*. Huck and Tom have taken the bandit's money and now they have put their large assets in the bank and move on with their lives. Widow Douglas adopted Huck and Huck is unhappy with his orderly and orderly life. Pep (Huck's father) steals him and imprisons him in the cottage on the other side of the St. Petersburg river. Huck lives a miserable life with his father and finally escapes from the cottage by faking death and settles in Jackson Island and meets Jim.

Jim and Huck save two people from some bandits; Two people who are clearly scammers. One of them pretends to be the Duke of England and the other calls himself the Dauphin of France. The Duke and the Dauphin then take a deplorable action and sell Jim to agriculture. Huck finds out where Jim is being held and decides to rescue him.

Jim reassures Huck that the body they saw on the island belonged to Huck, who is worried that his father's body will be found again. Aunt Sully offers Tom to adopt Huck as a guardian, but Huck, who is very tired of this civilized life, declines the offer and says that he has decided to travel west. The book ends here. *Huckleberry Finn*, Jim, Tom Sawyer, Duke and Dauphin, Pap, Widow Douglas and Miss Watson, Judge Thatcher, The Grangerford family, The Grangerfords, The Wilks, Silas and Celie Phelps and Aunt Polly are the most central people in the story in this section.

d. Narration, writing and book dialects

This is the first time that an entire novel is written in the vernacular language. On the one hand, this issue makes the text of the story more intimate and familiar, but on the other hand, it makes reading it more careful. The narrator of the story, Huck, has a friendly but naive tone and uses street terms and proverbs. To some extent, Huck also has the characteristics of unreliable narrators (an unreliable narrator is a narrator whose words do not have much credibility and actually express the disagreement between the author and the narrator. These types of narrators are usually first person. Sometimes the unreliability of the narrator is determined from the very beginning with a false claim or his acknowledgment of having a mental illness, etc., sometimes it is possible that he is one of the people in the story and the reader doubts his words by reading the story and thinks that his words are malicious. or are invalid. Sometimes, for dramatic effect, the narrator's unreliability is revealed at the end of the story, making the reader who has accepted his words for a long time doubt and create a twist in the story. Sometimes, when it is not clear how unreliable the narrator is, the space is opened for different interpretations. One of the common categories of the unreliable narrator is the naive narrator, which is exemplified in *The Adventures of Huckleberry Finn*. Huck's understanding of the events of the story is sometimes limited and childish, and because he is a child, he sympathizes a lot and has a relatively childish approach to issues).

An important point in the text of the book, which is also the main topic of this article, is that Mark Twain chose some very specific dialects to show

the cultural, educational and most importantly geographical differences of the characters in his story. In order to distinguish people as much as possible and to give depth to their characters, he wrote cursive (braille is a way of incorporating spoken language into written language, meaning that we write as we speak; We break the words and bring them closer to speech. Naturally, cursive writing does not necessarily mean spelling mistakes and irregular writing) and along with the standard language, he used the Missouri Negro dialect, the Southwestern Backwoods dialect, the Pike County dialect, and the Modified Pike County dialect.

The use of these dialects has greatly contributed to the realism and transparency of the story. The way of speaking of each of the people in the story depends to a large extent on their position in the society of the story. For example, Huckleberry Finn, who has lived in poverty since birth and has never been a part of society as he should be, is clearly more illiterate than Tommy, who is a white bookish teenager.

Despite the different cursive writings and words that can be seen in Huckleberry Finn's speech, his words can be recognized and read to a large extent, and the accent is not so thick. Compared to Huck's way of speaking, Jim's sentences are extremely complicated and sometimes you have to read the text of the book aloud to understand them. His vocabulary is different from standard and even slang English as we know it. However, the reader gradually gets to know Jim's way of speaking and it is easier for him to understand his words. The author makes the reader experience getting to know Jim just like Huckleberry Finn himself; Strange and alien at first, then familiar and engaging.

Twain has also deliberately used many dictation mistakes in order to distinguish this dialect from other dialects in the book. This particular dialect shows the low level of literacy and livelihood of the slaves. The slaves are illiterate at the time the events of the story are narrated and Twain shows this by using gross grammatical mistakes, moving words and sometimes deleting them. The use of the dialect of the black people of Missouri is intentional and in order to show the situation of the American South at the time of telling the events of the story as accurately as possible.

Twain also used the Southwestern dialect in the narration of the adventure of Huckleberry Finn. This dialect distinguishes people from the Southwest from others, and it varies slightly depending on where exactly they are from. The Grangerford family are the main speakers of this dialect.

This dialect is also heard by the people of Arkansas. They also have a thick southern accent, but their level of literacy is not as high as the wealthy Grangerford family; In this way, their speech has the components of the Grangerfords' speech, but Twain also points to their lower level of literacy by bringing signs such as spelling mistakes.

Pike's dialect is the most common dialect in *The Adventures of Huckleberry Finn*. By using this dialect, Twain intends to show the manner of speech of most southern whites. Several people, including Huckleberry Finn himself, Tom Sawyer, and Aunt Polly are the voice of Anne. Using this dialect, broken writing, and small grammatical errors, Twain introduces Huckleberry Finn to his readers as an illiterate white teenager. Huck begins his first sentence in the book with a wrong grammar. Tom Sawyer also has mistakes like Huck, but we can always see the hint of literary art in his speech and realize the higher level of his literacy.

Mark Twain also introduces Tom's Aunt Polly as an educated southern woman, writes her sentences with correct grammar, and shows her accent to the reader by using common vocabulary in the southern accent of the time.

Another dialect is a modified version of the same Pike dialect. The Duke, Dauphin, Aunt Sully, Uncle Silas and their neighbors are its speakers. With these changes, Twain wants to show the way of speaking of another group of southern whites. For example, the Duke and the Dauphin try to appear aristocratic and constantly use literary words, but because they use these words incorrectly, they effectively show Huck [and of course the reader] that they are nothing more than two uneducated charlatans. The dialect of the Phelps family is also very similar to the Pike dialect, but slightly different due to their lower level of literacy.

4. Results and discussion

Based on what has been said, some examples have been selected consciously and some unconsciously from the text of the book *The Adventures of Huckleberry Finn* (1884) and compared to them in *Huckleberry Finn* (1328) and the story of *Huckleberry Finn* (1366) from the point of view of dialect, type, grammatical error, spelling error and special interpretation have been.

report 1: Duke, while defrauding the Wilke family, claims that all blacks are thieves and that the servant will definitely steal the money if he sees it; A word that is contradictory, because he and not that black servant is the real thief.

Twain:

“Because Mary Jane ‘ll be in mourning from this out; and first you know the nigger that does up the rooms will get an order to box these duds up and put ‘em away; and do you reckon a nigger can run across money and not borrow some of it?”

Dialect: Pike / Type: colloquial / Grammatical error: - / spelling error: 2: ‘ll - will’ /em - them

Special definitions: 2: The word 'nigger' is racist.

Daryabandri:

"Because Marijane will wear black clothes from now on, once you saw black who was tidying the rooms, she said, put these shirts in the chest and put them aside; At that time, do you think that the black man wouldn't be shocked if he saw this money?"

Dialect: - / Type: colloquial / Grammatical error: - / spelling error: - / Special definitions: 2: The word 'black' is racist.

Note: A quote from Mary Jane is direct, if it is given indirectly in the original text.

Golestan:

"Because Mary Jane has been taking off her mourning clothes for a few days now, and she has put on another dress on top of her clothes. Do you think that if Kaka comes here and sees the money, he won't take a piece of it for himself?"

Dialect: - / Type: colloquial / Grammatical error: - / spelling error: - / Special definitions: 1: The word 'Kaka' and is racist.

Note: "Ra" disrupts the cohesion of a species. "Thke [a piece]" creates semantic reduction.

report 2: Douglas's widow refuses to let Huck stick, which according to Huck is because of his religious beliefs.

Twain:

That is just the way with some people. They get down on a thing when they don't know nothing about it.

Dialect: Pike / Type: colloquial (with illiteracy context) / Grammatical error: 1: double negation /

spelling error: - / Special definitions: -

Daryabandari:

Some people are like this; They get angry with something they have no idea what it is.

Dialect: - / Type: Standard / Grammatical error: - / spelling error: - / Special definitions: -

Golestan:

Some are like this. When they don't understand something, they mess with it.

Dialect: - / Type: Standard / Grammatical error: - / spelling error: - / Special definitions: -

report 3: Douglas's widow is explaining verses from the Bible to Huck, which plays an important role in Huck's moral dilemmas. Huck knows that helping Jim escape is the right thing to do, but on the other hand, it will upset Mrs. Watson became.

Twain:

I went and told the widow about it, and she said the thing a body could get by praying for it was 'spiritual gifts.' This was too many for me, but she told me what she meant - I must help other people, and look out for them all the time, and never think about myself.

Dialect: Pike / Type: colloquial (with illiteracy context) / Grammatical error: 1: The use of many where it cannot be counted / spelling error: - / Special definitions: -

Note: Bringing 'spiritual gifts' in quotation marks shows that Huck did not believe the issue or did not understand it.

Daryabandari:

I went and told the widow. He said that what one gets through prayer is "spiritual reward". I saw that I did not make any head, but the widow told me what she meant. That means I have to help people and always take care of people, never think about myself.

Dialect: - / Type: Standard / Grammatical error: - / spelling error: 2: widow / Special definitions: -

Golestan:

I went to the widow's side and explained to her. He told me that it is possible to obtain spiritual rewards through "Namaz". It was a lot to get rid of these words, but the widow explained to me what it means, which means that I should help other people and do whatever I can for other people and always take care of them and never think about myself.

Dialect: - / Type: Standard / Grammatical error: - / spelling error: 2: widow / Special definitions: 1: "Namaz" is related to the Islam.

Note 1: "Namaz" is not in the original text and has created an increase in meaning.

Note 2: The phrase "spiritual reward" is not in quotation marks and has caused a reduction in meaning.

Report 4: Huck is ashamed of what he did to Jim and wants to apologize. The interesting point is his expression that despite his good intentions, he still considers it humiliating to apologize to a black person.

Twain:

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It was fifteen minutes before I could work myself up to go and humble myself to a nigger; but I done it, and I warn't ever sorry for it afterward, neither. I didn't do him no more mean tricks, and I wouldn't done that one if I'd 'a' knowed it would make him feel that way.

Dialect: Pike / Type: colloquial (with illiteracy context) / Grammatical error: 4 (double negation):

did - done do - done / spelling error: 4: warn't - weren't, afterward - afterwards a - have, knowed - known / Special definitions: The word 'nigger' is racist.

Daryabandari:

It took me fifteen minutes to convince myself to go and apologize to a black man. But I did it, and I never regretted it after that. I didn't bother Jim again, and I wouldn't have done it the last time if I'd known he'd be so hurt.

Dialect: - / Type: Standard / Grammatical error: - / spelling error: - / Special definitions: -

Note: "Apologizing" has a reduced meaning; But the context of the sentence has compensated to some extent.

Golestan:

It took me fifteen minutes to convince myself to go and shrink myself in front of a black man, but I went and did it, and I never regretted it. I didn't put a hat on him anymore, and if I knew it would be so bad, I wouldn't have done it even once.

Dialect: - / Type: Standard / Grammatical error: - / spelling error: - / Special definitions: 1: The word 'Black' is racist.

Report 5: Jim is happy about freedom and expresses his happiness with the same concept of slavery, but he also thinks that freedom is not much use without money.

Twain:

“Well, it’s all right anyway, Jim, long as you’re going to be rich again some time or other.”

“Yes; en I’s rich now, come to look at it. I owns myself, en I’s wuth eight hund’d dollars. I wisht I had de money, I wouldn’t want no mo’.”

Dialect: Missouri Black Pike. / Type: colloquial (with illiteracy context) / Grammatical error: 5: Remove as and the, Is - are (2), Owns – own / spelling error: 8: en - and (2), Myself – myself, wuth - worth, hund'd - hundred, wisht - wish, De – the, Mo – more. / Special definitions: -

Daryabandari:

Well, that's okay, Jim. You will eventually become rich sooner or later.

"Yes. I'm already rich, I think. Now I own myself, I am worth eight hundred dollars. I wish I had the money in my hand; if there was, I wouldn't want more".

Dialect: - / Type: colloquial / Grammatical error: - / spelling error: 1: well (khoob) / Special definitions: -

Golestan:

"Well, that's good anyway, Jim. Because at the end of the day, you're going to be a government."

"yes — hiss. Now I'm a governmentman, don't you see? I own my own, and I have a price of \$ eight hund’d dollars. If I had this money myself, I wouldn't have wished for more."

Dialect: - / Type: colloquial / Grammatical error: 1: (Punctuation marks) / spelling error: - / Special definitions: -

Note: It is not believable to hear "Governor" from Huck Finn's mouth.

Report 7: of PEP again says that the government is bad, here he is explaining why he did not fulfill his duty as a citizen and does not vote. He thinks he is disenfranchised, but his logic has a big problem. He thinks that because the government's opinion is not close

to his opinion, nothing can (and should not) be done. The interesting thing is that by not voting, he is actually giving his vote to the same people (blacks) whom he hates. This logic is actually presented to show the contradiction in the basis of racism and not to criticize the government.

Twain:

Why, they said he couldn’t be sold till he’d been in the state six months, and he hadn’t been there that long yet. There, now — that’s a specimen. They call that a govment that can’t sell a free nigger till he’s been in the state six months...”

Dialect: Pike. / Type: colloquial (with illiteracy context) / Grammatical error: 2: Remove 'for' twice. / spelling error: 1: govment - government / Special definitions: 1: The word 'Nigger' is racist.

Daryabandari:

...saying that it cannot be bought until it has been in this state for six months. It has not been six months yet. Come on, this is also from the situation of this country. Then they call it the government, which cannot sell a free black man, unless he has been in this state for six months... (Daryabandari, 2016: 65 63).

Dialect: - / Type: colloquial / Grammatical error: - / spelling error: - / Special definitions: -

Note: "shesh" and "Shish" disrupt the coherence of a species.

Golestan:

This paragraph is not in the Golestan translation.

Report 8: Huckleberry Finn gets fed up with Tom Sawyer's daydreams and argues with him. Tom blames Huck's opposition on his illiteracy and says that if he were more literate, he wouldn't have started the argument. Huck is not convinced and constantly thinks about the similarities between Tom's logic and religious arguments, and even later in the story he says that some of Tom's words remind him of Sunday teachings [in church].

Twain:

“I didn’t see no di’monds, and I told Tom Sawyer so. He said there was loads of them there, anyway; and he said there was A-rabs there, too, and elephants and things. I said, why couldn’t we see them, then? He said if I warn’t so ignorant, but had read a book called Don Quixote, I would know without asking.”

Dialect: Pike. / Type: colloquial (with illiteracy context) / Grammatical error: 3: Double negation, pronoun and verb mismatch, book name not in italics. / spelling error: 3: di’mond – diamond, A-rab - Arab, warn’t - weren’t, / Special definitions: 1: The word 'a-rab' is racist.

Daryabandari:

I didn't see a diamond or anything. I said to Tomsire, "So, there is a diamond," he said, "Don't worry, there are many camels." He said there are Arabs, elephants and other things. I said, why don't we see? He said that if you were not so illiterate and had read a book called "Don Quixote", you would have known and would not have asked questions ([Daryabandari, 1998: 49-48](#)).

Dialect: - / Type: colloquial / Grammatical error: 2: punctuation marks (?) (;) / spelling error: - / Special definitions: -

Special interpretation: 1 It seems that "Ku Almas" was phrased under the influence of the translator's accent.

Note 1: The classification of "elephant" and "Arab" has compensated the special racist interpretation of the book.
 Note 2: "Bashad" has disturbed the coherence of a species.
 Note 3: The pronoun "I" has changed to "you".

Golestan:

"I didn't see a diamond and I told Tom Sawyer. Tom said there were loads of diamonds anyway, and there were Arabs and even elephants and camels. I said then why couldn't we see them. I answered, the problem is that if you had read Don Quixote's book, you would

have known and would not have asked questions ([Golestan, 1328: 33 32](#)).

Dialect: - / Type: standard (with illiteracy context) / Grammatical error: 1: punctuation marks (?) (;), The name of the book is not in italics. / spelling error: 2: vala-valla, soal-soaal / Special definitions: 1: It seems that "I answered" was phrased under the influence of the translator's accent. / Note: "Camel" has a semantic increase.

 5.Summary and conclusion:

In the last two parts, a biography of Mark Twain, the atmosphere governing the story, the introduction of its characters, the writing method and the style of the book were introduced. Then several random and sometimes non-random samples were selected from the main text and checked according to the aforementioned components. Then, the results of these examples in translated Persian texts were checked in the same order. The result of the investigation is presented and analyzed in the attached table.

Ustinov ([2003](#)), quoting Montesquieu, writes that a translation is like a copper coin that is worth a gold coin, but it is always weaker and poorer than the original. This issue was precisely observed in the comparative analysis of the English text of *The Adventures of Huckleberry Finn* and its Persian translated texts; None of the two texts are close to the original text in terms of the use of linguistic varieties, but they have found a similar value in the literary society of Iran. According to these cases and the results obtained, the answers to the research hypotheses are presented as follows:

1. The first question and hypothesis
 Question: In the book *The Adventures of Huckleberry Finn*, which types of language are used for what purposes?
 Hypothesis: almost the entire book is written as

dialogues with the aim of describing and portraying the society of the story as accurately as possible. On the other hand, the author's insistence on using different language types can be attributed to his accuracy in describing the people in the story and their characterization. Twain wanted black people to speak like black people, illiterate people like illiterate people, etc. These language types are completely calculated and the result of the author's personal acquaintance and research. Criterion: Based on the investigations and according to the author's own statements, the varieties and dialects mentioned in the text of the book were available and used. In this way, the first hypothesis is confirmed.

2. The second question and hypothesis
 Question: Which of the two translated texts is more consistent with the original text?
 Hypothesis: Almost both translators try to distance themselves from standard Persian and present a text similar to speech. It seems that Daryabandari was more successful in this decision and had a broader and deeper understanding of the Persian dialects, because the translation of Golestan seems to be more formal and closer to standard Persian. Benchmark: As seen, based on the analyzes made in the reports, the text of none of the two translators is very similar to the English text, but relatively speaking, Ibrahim Golestan's translation is seen to be more faithful and somewhat closer to the original text. Criterion: Therefore, the second hypothesis is rejected.

3. The third question and hypothesis
 Question: What effect has this match or mismatch had on the reception of the audience?
 Hypothesis: From the point of view of numbers, Daryabandari's translation has performed more successfully in the book market and has also been praised by experts in the field of translation in literary circles. Benchmark: With the analysis presented in the reports, it can be seen that the translation of Ebrahim Golestan, despite being more compatible with the original text, has been less well received than Daryabandari's translation. In this way, the third hypothesis is rejected.

Written by Mark Twain:

Pike dialect 23
 Modified Pike dialect 1
 Dialect of the Negroes of Missouri 6
 Standard type
 Criterion type (with literary context) 1
 Criterion type (with the context of illiteracy)
 Colloquial type 9
 Colloquial type (with illiteracy context) 22
 Grammatical error 63
 Spelling error 128
 Special interpretations 10.

Translated by Najaf Daryabandari:

Criterion type 11
 Criterion type (with the context of illiteracy) 2
 Colloquial type 19
 The problem of species cohesion 12
 grammatical error 5
 Spelling mistake 17
 Special interpretations 12
 Grammatical changes 3
 Semantic increase 3
 Semantic reduction 7
 Semantic problem 1
 Equivalent problem 3.

Translated by Ebrahim Golestan:

Southern dialect 1
 Standard type 12
 Criterion type (with literary context) 3
 Criterion type (with the context of illiteracy) 1
 Colloquial type 13
 Colloquial type (with illiterate context) 2
 The problem of species cohesion 14
 grammatical error 14
 Spelling mistake 7
 Special interpretations 15
 Semantic increase 3
 Semantic reduction 5
 Semantic problem 1
 Equivalent problem 5
 Untranslated 2.

According to the investigations that took place and the general estimation of the table, it seems that none of the two translators are even close to Mark Twain's text in terms of fidelity to the text. However, Ebrahim Golestan has been close to Twain in more cases and according to

the mentioned components such as standard types, grammatical errors, special interpretations and so on. It has performed better.

It was said before that Mark Twain chose some very specific dialects to show the cultural, educational and most importantly geographical differences of the people in his story. In order to differentiate people as much as possible and to add depth to their characters, he wrote in cursive and used four different dialects. The use of these dialects has greatly contributed to the realism and transparency of the story. The way each person speaks depends to a large extent on his position in the society of the story. Twain tries to contrast society, wealth and living conditions of people with their personal preferences and racial characteristics.

Here, it can be said that the most brilliant result of this research is to pay attention to Persian writers and translators to the norms of writing and guide them to a correct understanding of the role of language knowledge and linguistics in the creation of human literary linguistic masterpieces.

Anyway, Ebrahim Golestan's speech (1328), who said that his intention in translating such a book was not merely to narrate a story into Farsi, and that he tried to translate Mark Twain's understanding and manner of expression into Farsi with purity and accuracy, as well as suitable rhythm and flow, is correct. has come out On the other hand, the time interval between the publication of these two translated versions cannot be ignored. It is good to keep in mind that Daryabandari published his translation in 1366 and thirty-eight years after Golestan, which he did in 1328, and it seemed more natural that he identified and corrected Golestan's mistakes.

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