

Evaluation of Cultural and Ideological Manipulations in Four Persian Translations of Jhumpa Lahiri's *Hell-Heaven*

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ABSTRACT

The present paper examined cultural and ideological implications in translation studies. For this purpose, four Persian translations of *Hell-Heaven* were chosen. *Hell-Heaven* is a story adopted from "Unaccustomed Earth" (2008), written by the Indian-American writer, Jhumpa Lahiri. Therefore, the translations were explored to detect translators' ideological shifts; in the way that all components of translations were pondered to detect translational adaptations chosen by four translators. The result showed that translators had adopted translational strategies such as addition, deletion and substitution to deal with American and Indian's cultural and ideological differences.

Keywords:

Cultural and Ideological Implications,

Critical Discourse Analysis,

Translational Adaptations,

Source Text,

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1. INTRODUCTION

In recent decades, social researchers have been increasingly interested in research that examines the role of language in creating reality around us. This interest has been associated with "developments and new disciplines in the study of language use and its role in human societies" (Meghdari & Sobhani, 2016, p. 19) that culminates in discussion of critical discourse analysis in translation scope. The significance of critical analysis of translated texts is determined when done to explore impressive role of translators' ideological thoughts. This becomes certain in scope of CDA because it is a critical method that helps researchers/critics to examine the impression of social issues of target society on (target texts) TTs. Such issues are the radical factors that cause translators to manipulate the source text (ST) in order to achieving ideological aims. This practical work culminates in deconstructing the texts which performed to detect the intended ideologies, and is taken into account as an important act fulfilled to uncover social inequities concerned with language and power. It seeks a comprehensive examination for investigating how attitudes and identities can cause socio-linguistic variations in different texts and discourse.

Critical discourse analysis (CDA) is an approach, research methodology and tool aiming to exploring the re-

lationships between discourse practices, social practices, and connections that could be vague in nature. According to Wang, "CDA is an interdisciplinary approach to the study of discourse. It sees language as a form of social practice and aims to investigate how power, ideology, and hegemony are embedded in language; by so doing, it attempts to reveal how language use can reinforce social power" (Wang, 2016, p. 2768). It can be said that Critical Discourse Analysis is a cross-disciplinary approach to the study of discourse, and is widely used for analyzing text and talk in organizational studies, humanities and social science (Vaara & Tienari, 2004, pp. 342-359). As the issue of ideology in translation and its effect on the target readers has recently been discussed enormously, the translator's stance is taken important by translation criticism. It is proven that CDA as a systematic approach can be practical in sociocultural studies. So, "it seeks to reveal the ideologies behind a source text and examine to what extent the ideologies of a writer have been transferred in the target text" (Shahbazi & Rezaee, 2017, p. 98).

Studying translators' ideological stances behind rendering texts is placed in "cultural translation studies". Cultural translation is a term currently much used in a range of disciplines-both inside and, perhaps especially, outside transla-

tion studies itself-and in very different ways. Many of these approaches seem to promise valuable insights into cultural practices of transfer (Buden & Nowotny, 2009, p. 196) and “are to represent the importance of adaptation, cultural adaptation and the elements that necessitate it to do adaptation as translation; such as gender, social identity, ideology, feminism issues or any other cultural ones” (Beglari & Dasht Payma, 2017, p. 2). Accordingly, in the present paper, the four Persian translations of *Hell-Heaven* (Saboori, 2011; Emami, 1999; Haqiqat, 1999; Shirpoor, 2013) are critically analyzed according to Fairclough’s (1998) description stage or three word values of the text: *experiential*, *relational* and *expressive* to study ideological thoughts behind the translated texts and to detect cultural adaptations which considered in target texts (TTs).

2. IDEOLOGY AND MANIPULATION

It seems that a clear understanding may be acquired of the relation between translation, rewriting and manipulation. From Lefevere “Translation is, of course, a rewriting of an original text. All rewritings, whatever their intention, reflect a certain ideology and a poetics and as such manipulate literature to function in a given society in a given way. Rewriting is manipulation, undertaken in the service of power and in its positive aspect can help in the evolution of a literature and a society. Rewritings can introduce new concepts, new genres, new devices and the history of translation is the history also of literary innovation, of the shaping power of one culture upon another. But rewriting can also repress innovation, distort and contain, and in an age of ever increasing manipulation of all kinds, the study of the manipulative processes of literature as exemplified by translation can help us towards a greater awareness of the world in which we live” (Lefevere, 2004b; cited in Zhang, 2013, p. 1920).

It can be claimed that translation is manipulation because no translation can ever be the same as the original. It seems that the view adopted on translation as manipulation depends on the way one see or perceives translation. Still, the arguments for translation as manipulation seem to be stronger. Certainly, “it cannot be claimed that everything translator does to translation is manipulation, but certain strategies under certain constraints and due to various factors result in manipulation” (Kramina, 2004, pp. 37-38).

2.1 Fairclough’s CDA Approach

Fairclough’s CDA approaches can be supposed as the pieces of a puzzle which they should be put beside each other to attain a comprehensive scheme. It can be said, each framework related to CDA presented by Fairclough is a complementary explanation on previous model. According to Fairclough, language is a kind of social practice, and “Discourse refers to the whole process of social interaction of which a text is just a part” (Fairclough, 1989; cited in Zhang, 2013, p. 33). He also insists that “critical analysts should not only focus on the texts, the process of text production and interpretation of the texts, but also look into the interrelationship among text, production processes, and their social context”

(Zhang, 2013, p. 33). Therefore, “Fairclough distinguishes between three different stages of Critical Discourse Analysis” (Fairclough, 1998; cited in Ulrik Fruensgaard, Kaehne & Dimitrov, 2005, p. 11).

The first stage is description, which is concerned with the formal features of the texts, such as vocabulary and grammar (the main focus of this research). Second stage is interpretation, where intertextuality and members’ resources play a major part. This stage is concerned with the relationship between text and interaction. It has to do with the belief that nothing new comes into a discourse. No matter what, one will always have preconceived concepts of the world that inevitably influence the perception of things. The third stage, which is explanation, concerns the relation between the interpretation and social context (Ulrik Fruensgaard, Kaehne & Dimitrov, 2005 p.11).

3. CRITICAL ANALYSIS OF FOUR PERSIAN TRANSLATED TEXTS OF *HELL-HEAVEN*, BASED ON FAIRCLOUGH’S (1998) DESCRIPTIVE STAGE

Fairclough (1989) considers “the analysis of the text. It is the linguistic description of the language text in terms of linguistic devices and concepts and the stage which is concerned with formal properties of text”. (Fairclough, 1989, p. 26) Fairclough’s analysis has gone beyond the “whatness” of the text description towards the “how” and “whyness” of the text interpretation and explanation. There are certain underlying assumptions behind certain selections of discourse. These assumptions are never value-free and innocent; rather they are ideologically driven and motivated. By studying the forms of the language, one can discover the social processes and also the specific ideology embedded in them. This leads to the exploration of power relations that exist in the society or community. He believes in a hidden agenda (cited in Rahimi & Riasati, 2011, p. 109). Accordingly, critical analyzing four Persian translations of “*Hell-Heaven*” has done based on Fairclough’s (1998) description stage or three word values of the text: *experiential*, *relational* and *expressive* that suggested to CDA study of translated texts.

3.1. Experiential Values of Words

Analyzing a text for studying impression of dominant ideology and hidden power existing behind rewriting translated texts in target society, chosen samples from “*Hell-Heaven*” will be critically explored. The bellow text will be critically analyzed with regard to experiential values of words: “In private, my parents remarked that he was a brilliant student, a star at Jadavpur (p. 63). As Fairclough points out “experiential value is an indication of how the text producer experiences something, without expressing his personal evaluation” (Fairclough, 1998; cited in Fruensgaard, Kaehne & Dimitrov, 2005, p. 12).

“The meaning of experiential values thus lies within the word itself. It is supposed to tell us something about the text producer’s experience and perception of the world. The experiential values in a text will tell us something about the

producer's knowledge and beliefs and gives us some traces to how the natural world and social one are experienced by the producer" (Ulrik Fruensgaard, Kaehne & Dimitrov, 2005, p. 14). As seen in Persian translations, each translator has own interpretation towards these over-wording of words according to the original writer's experiences. Rendering these synonyms, each translator has overstated in describing Pranab as distinguished student, very smart student and a star translated by Shirpoor, Saboori, Emami and Haqiqat, respectively. Translators' choices have presented in Table 1:

Since the happening of particular words automatically are connected with certain ideologies, these features most likely are to be reflected through the producer's choice of vocabulary in the text. Hence, looking for these particular words will help us place the texts in question into a certain ideological framework. This issue has been explored in below text chosen from "*Hell-Heaven*". Nevertheless, this story can be considered as a documentary writing replete with such cases: "Pranab Kaku's parents were horrified by the thought of their only son marrying an American woman..." (p. 71)

An indication of a text being influenced by a certain ideology can be found when analyzing the vocabulary of a text (Ulrik Fruensgaard, Kaehne & Dimitrov, 2005, p. 14). In chosen text, reader confronts some customary traditions which give him some information about Indian custom as well as ideological insights related to cultural values and religious beliefs stabilized in India. As seen, the original writer represents reader these common conventions, including "parents' blessing for kids or close relatives before marriage", "preserving the custom with marring selfness people", "avoidance of establishing close relation with stranger(s)". She considers them without expressing her own opinions. Accordingly, these ordinaries are stated by Usha the narrator, in such way that reader find out simply the importance of their preservation. The critical analysis of this text from meaning relations aspect, has presented in Table 2:

As seen, in regard with given instances in Table 2, Haqiqat's translation seem different with other translations. Although other translations carry ideological conceptions implicitly close to the main equivalent in target language, he tries to bring his ideological interpretations close to the orig-

inal ideological viewpoints. As a matter of fact, reader finds simply the writer's meaning. In his translations, the reader confronts the whole change in words.

3.2 The Experiential Values of Grammar

The experiential values of grammar are remarkable to note how small and simple words are coherently loaded with meaning, showing opinions of the subject, what he or she does, whether the actions are considered positive or negative and numerous other things (Ulrik Fruensgaard, Kaehne & Dimitrov, 2005, p. 16). There are a number of technical terms such as process, action, event, attribution, and the clarity of agency necessary for this analysis of the grammatical constituents provided by Fairclough (Fairclough, 1998; cited in Ulrik Fruensgaard, Kaehne & Dimitrov, 2005, p. 16). "The grammatical process and choice of participant type are important to the way a reader comprehends the text depending on who grammatically is represented as the doer or actor". (Ulrik Fruensgaard, Kaehne & Dimitrov, 2005, p. 16)

Accordingly, grammatical process is whatever that shapes our language, used in form of words, phrases, clauses and sentences. Criticizing a text written or spoken, critic will mainly look at declarative sentences which their structure contains "a subject (S) and verb (V), possibly followed by elements such as object (O), complement (C) and adverbial (A). The possible variations of these clause constituents have been subdivided by Fairclough into three main types of sentences, which each represents a type of process: actions (SVO), events (SV) and attributions (SVC). The constituent denoted by (A) is what Fairclough calls an adjunct" (Fairclough, 1998; cited in Ulrik Fruensgaard, Kaehne & Dimitrov, 2005, pp. 16-17).

3.3 Action Sentences

Action sentences (SVO) involve two participants: the subject, which is the agent that acts, and the object being acted upon, which is the patient (Ulrik Fruensgaard, Kaehne & Dimitrov, 2005, p. 17). There are experiential values of grammar connected to choosing the words in "*Hell-Heaven*" story of such sentences as: "but I had no real uncles in Amer-

Table 1. Ideological sentences based on Fairclough's (1998) Experiential Words Values

Experiential values of words	Shirpoor's translation	Saboori's translation	Emami's translation	Haqiqat's translation
A brilliant student	Distinguished student	Distinguished student	A very smart boy	Distinguished student
A star	A star	A talented <i>Addition</i>	One of stars of University	<i>Deletion</i>

Table 2. Ideological sentences based on Experiential Value of Fairclough's (1998) meaning relations: hyponymy, synonymy and antonymy

Experiential values of words	Shirpoor's translation	Saboori's translation	Emami's translation	Haqiqat's translation
Horrified	They were terrified	They were feared	They were frayed	They were scared

ica, and so I was taught to call him Pranab Kaku. Accordingly, he called my father Shyamal Da, always addressing him in the polite form, and he called my mother Boudi, which is how Bengalis are supposed to address an older brother's wife, instead of using her first name, Aparna". (p. 60)

Hell- Heaven has four main characters: Usha, Aparna (Usha's mother) and Pranab as well as Debora (Pranab's American wife) and Shyamal (Usha's father) that in parts of story play the role of "agent", and in other parts the role of "patient" and their role is representation of this information to readers. As seen, Lahiri simply shows the customary relations between Indians through Usha the story narrator. Usha as the first person narrator says about these relations, but this example just as clearly and directly shows Pranab as the subject and Usha's parents as the grammatical patients, it is Pranab that is the agent of the active verb called and addressing, thus presenting him as someone who has actively done something according to Indian rules of etiquette.

Translations cannot be so differentiated from each other. The only difference is seen in translation of this part of text: "But I had no real uncles in America, and so I was taught to call him Pranab Kaku" (p. 60). Usha is forced to follow what is related to selfness culture. Whereas, the patient of the sentence is Usha and the agents are her parents, we can see another pressure on Usha to accept addressing Pranab as uncle or in their language as "Kaku" because Pranab is an Indian, and Usha's Indian cultural values can be developed with Pranab's Bengali conducts. But she is forbidden to meet Debora because she's an American and Usha may be influenced with her American manner of life. Grammatically, the second part of sentence (I was taught to call him Pranab Kaku) is stated in passive by both, the writer and the four translators. As said before, this is for showing the pressures imposed on Usha by her parents to acquire Indian conventions.

Usha grows up amid these relational variations and despite of her affinity to their cultural roots, she starts picking up the American way of life causing much anxiety to her mother, the conventional preserver of cultural purity. "*Hell-Heaven*" gives vent to schism that has been developing between these two generations, Usha and Aparna. Usha's increasing fondness for Deborah over her mother is suggestive of her adherence to the mainstream culture. Like any other white American child, she very often demands privacy, freedom and non-interference in her life and becomes defiant

if these are denied (Srivastava, 2012, p. 3). Choosing words, writer wisely shows these differences and in this way she represents her ideas about such problems an immigrant is involved. The analysis of these ideological words has been represented in Table 3:

In Table 3, both of sentences show the compulsory conditions Usha has to be accepted by her parents, namely addressing Pranab as "Kaku" (Kaku means uncle in Indian). The four translators also rendered the sentence into passive not active to carry the writer's ideological intention. This sentence has been rendered by Shirpoor into "but I don't really have any uncle in America and I was taught to call him uncle". Saboori has rendered it "I don't have the real uncle in America, for this reason I had taught to call him 'uncle Pranab'", and Emami has deleted the word of *real* from this sentence and she has rendered it "because I don't have any uncle in America, I taught to call him 'Pranab Kaku'".

Haqiqat has rendered it in this way "as I have no uncle in America, I had accustomed to call him 'Kaku Panab'. In Haqiqat's translation, all sentences have passive structure and refer to what Usha accounts as Indian culture and she has to follow it for her parents' satisfaction. As a matter of fact, carrying the writer's ideological stance, the passive structure has been used by translators. In passive structures, the place of agent and patient gets changed. Reversely, in active structures, the central participant roles are Actor (agent) and Goal (patient) and the interest is on whether or not the process is directed by the actor towards a goal, as in declarative sentence of "I (DO) was taught (V) to call him (IDO) Pranab Kaku" as a passive sentence for showing Usha's reluctant conducts against her mother's cultural trainings imposed on her. If the sentence reversed in this way: "I (S) taught (V) to call him (O) Pranab Kaku", although "Usha" is referred as an actor, semantically it is an affected participant or an enforced actor in passive structure.

3.4 Event Sentences

The second type of process concerned with declarative sentences is event. Event sentences (SV) involve only one participant, and it is a sentence that most naturally answers the question what (has) happened? (Fairclough, 1998; cited in Ulrik Fruensgaard, Kaehne & Dimitrov, 2005, p. 17). Whereas the "*Hell-Heaven*" turns more around Pranab's im-

Table 3. Grammatical analysis of ideological sentences based on Fairclough's (1998) Experiential Words Value

Experiential values of action sentences	Shirpoor's translation	Saboori's translation	Emami's translation	Haqiqat's translation
Real uncles <i>plural noun</i>	really no uncle <i>Adverbial verb</i>	The real uncle <i>Adjective noun</i>	any uncle the word of <i>real</i> has been <i>deleted</i>	real uncle <i>Adjective verb</i>
I was taught	<i>passive structure</i> "I" is <i>patient</i> or <i>directobject</i>	<i>passive structure</i> "I" is <i>patient</i> or <i>direct</i> <i>object</i>	active structure "I" is <i>agent</i> or <i>object</i>	<i>active structure</i> "I" is <i>agent</i> or <i>object</i>
To call him Pranab	him is <i>patient</i> or <i>indirectobject</i>	him is <i>patient</i> or <i>indirect</i> <i>object</i>	him is <i>patient</i> or <i>direct</i> <i>object</i>	him is <i>patient</i> or <i>direct</i> <i>object</i>
Pranab Kaku	Uncle	Uncle Pranab	Pranab Kaku	Kaku Pranab

pression on Usha's parents' frigid life, the examples of event sentences can be found in "*Hell-Heaven*" about Pranab's acts and cases because Usha's family is influenced with his sudden arrival: "Pranab Chakraborty wasn't technically my father's younger brother" (p. 60). In the first part of the text, this sentence Pranab wasn't technically my father's younger brother is something like Indian customs respected by Usha's parents among themselves but in American society they get mixed with another culture. In other words, Pranab as their close friend is symbol of Indian customary properties which are considered as subculture in USA and they are not considered real, the only properties belonged to Indian citizens, including Usha's parents.

3.5 Attribution Sentences

Attribution sentence (SVC) is a type of sentence that is also limited to one participant, but it contains an attribute after the verb that shows a quality of the subject. The attribute is possessive if the verb is a form of have, thus attributing a quality or property belonging to the subject (Ulrik Fruensgaard, Kaehne, & Dimitrov, 2005, p. 18). One attributive sample of "*Hell-Heaven*" is when Usha describes Debora as a lovely and charming girl with many attractive characteristics: "Deborah was very tall, taller than both my parents and nearly as tall as Pranab Kaku. She wore her long brass-colored hair center-parted, as my mother did..." (p. 68).

3.6 The clarity of Agency

Another theoretical element is agency, which can either be obvious or obscure, depending on what the primary discourse (the source text) attempts to convey. Whenever reading a text, it is not always simple to see, who is the active doer of things, which can be an ideologically motivated choice for the purpose of not clearly showing causality and responsibility of the concerning matters (Fairclough, 1998; cited in Ulrik Fruensgaard, Kaehne & Dimitrov, 2005, p. 18). Agency throughout "*Hell-Heaven*" was being investigated. Debora is one of agents who plays the role of agency when she enters into Pranab's life and finish the relation between Aparna and Pranab, as this sentence shows: "In the fall of 1974, Pranab Kaku met a student at Radcliffe named Deborah, an American..." (p. 67).

In this sentence, Debora as the agent has been identified. When all things are OK (Aparna's happiness for Pranab's sake is meant) she comes and changes the process of story.

Debora is the main active agent throughout the story, and this grammatical position is used to serve the end of Pranab's and Aparna's relationship. Debora is someone who causes Aparna to stop dreamily thoughts about Pranab. But Debora comes and places between she and her dreams. It can be said, when she thinks her all sufferings and loneliness has been finished, a third person comes and attains her only happiness. In confrontation with such lawbreaking via Pranab and Debora reader confronts the most basically sentences of story when Aparna comments: "I don't understand how a person can change so suddenly. It's just *hell-heaven*, the difference". (*Hell-Heaven*, pp. 68-69)

3.7 Relational Values of Words

Whether it is deliberate or unconscious, the choice of wording has an influence on how a text relates with its readers. Negative elements can be made to appear less negative, and whole meanings can be altered solely depending on the context they are in and the way in which they are presented. These negative elements may change or modify depending on formality in terms of etiquette and politeness is another way of creating, sustaining or simply influencing relations with the people in question (Ulrik Fruensgaard, Kaehne & Dimitrov, 2005, p. 20). The declarative mode is used for all texts as well as literary ones. In a part of present research, where experiential values of employed grammatical forms were examined, we had the following text that it will be used again to consider the imperative mode used by writer and translators: "She forbade me to attend the dances that were held the last Friday of every month in the school cafeteria..." (p. 75).

Regarding Usha and her mother Apparna's ideological differences, "*Hell-Heaven*" states cultural conflicts, especially ideological contrasts that exit between nations, and in a smaller scale they are seen in every society. For this reason, there is always the matter of power that it has been got the main subject of critical studies. Power is a phenomenon that influences everything under its domination. Its definition thus differentiates from anybody's worldview. But as much as one thinks positively about it, this word inspires a negative conception to other one's mind. Translators have conveyed these ideological meanings in such way the original writer would have been wanted to express. They are represented in Table 4:

In Table 4, the first chosen text has been ideologically analyzed. In this text, the original writer has used the imper-

Table 4. Grammatical analysis of ideological sentences based on Fairclough's (1998) Relational Word Values

Relational Values of Grammar	Shirpoor's translation	Saboori's translation	Emami's translation	Haqiqat's translation
The dances <i>Plural noun</i>	The dances of school	Dances	Dance <i>Single noun</i>	Celebrations of school <i>Deletion</i> <i>Substitution</i>
Forbade me	She doesn't allow me to go <i>imperative mood with negative construct</i>	She has banned me to go <i>indirectly used imperative mood</i>	She prohibited me to go <i>indirectly used imperative mood</i>	She doesn't allow me to go <i>imperative mood with negative constituent</i>

Table 5. Ideological Sentences based on Fairclough's (1998) Expressive Values of Words

Expressive values of words	Shirpoo's translation	Saboori's translation	Emami's translation	Haqiqat's translation
Monkish by nature	A monastic man <i>Synonymy</i>	A Zahid oriented <i>Synonymy</i>	<i>Deletion</i>	He's Uninterested in world <i>Substitution</i>
A lover of silence and solitude	A lover of lonely silence	A lover of silence and isolation <i>addition</i>	A lover of lonely silence	A lover of lonely silence

ative mode in both ways, directly and indirectly which often signify that the writer is in a position of perceived power over the addressee. For example, she refers to Usha's mother's prohibition as we see in above sampled text. This part of text: She forbade me to attend the dances, has implicitly the imperative structure: Usha must not take part in her school monthly dancing. It includes the ordered concept as well as the concept of obligation to do work imposed on her, namely it is implicitly perceived with concept of "must". The modal auxiliary of must inspires the meaning of domination of someone over the other one. This power may be commensurate with what is expected of Usha's mother within little space of family and of government in larger space of society. Both of them have one object: preservation of selfness cultural values.

Dancing, of course, has a special place in Indian culture, and Usha's mother is more afraid of Usha's going out of Indian cultural values and ideological thoughts. This part in the source text has positive structure but it has implicitly the negative concept. Shirpoo and Haqiqat thus have translated it with directly negative structure to emphasize Usha's mother's domineering conduct. Meanwhile, Haqiqat has substituted "celebrations of school" instead of it. In this way, his translation has become closer to target-language reader. In Iranian culture, especially in training places there is not an object in the name of "dance".

3.8 Expressive Values of Words

Expressive value occurs, when the primary discourse of a text not only reports what has taken place, but also evaluates it through his set of beliefs of what is right and wrong. These evaluations can be more or less subtle in the text but are as Fairclough points out very common (Fairclough, 2003; cited in Ulrik Fruensgaard, Kaehne & Dimitrov, 2005, p. 25) and therefore important to be able to spot and take into consideration as they are often presented as facts instead of only subjective opinions. This gives the primary discourse an implicit authority, as he is in a position to present his own evaluations, or judgments as categorical truths or at least facts of a certain degree of certainty (Ulrik Fruensgaard, Kaehne, & Dimitrov, 2005, p. 25)

Such impression represents the writer's evaluation of a situation or condition, which may likely have positive or negative expressive values for different groups of readers. From Fairclough viewpoint "expressive values are interconnected with experiential values; the experiential values represent the text producer's knowledge and ideas, while

the expressive values represent the text producer's way of judging" (Fairclough, 2001; cited in Ulrik Fruensgaard, Kaehne & Dimitrov, 2005, p. 12), namely experiential value expresses the existing realities but via expressive value one can manifest his judgments about these realities which can culminate in thinking revolutions.

3.8.1 Ideological analysis of hell-heaven's expressive values of words from its feministic respect

"Women characters in Jhumpa Lahiri's works face the challenges of their lives and try to live their lives on their own terms and conditions" (Kaushik, 2014, p. 174). In "Hell-Heaven", Jhumpa Lahiri tells about the relationship of Pranab Chakraborti and Usha's family. Usha the narrator of the story calls Pranab 'Kaku' (Uncle). He is alone in Boston. Usha's mother falls in love with Pranab but Pranab calls her 'Boudi' (wife of elder brother). Pranab meets an American woman named Deborah and falls in love with her and later he also marries to her. "Usha's mother is not happy with their marriage as she herself loves Pranab and due to that jealousy she predicts they are not made for each other and they will divorce soon" (Kaushik, 2014, p. 180).

The meaning of woman within framework of every society's culture is just abbreviated in "serving her family with devotion". So her wishes and emotions are often ignored. These inattentiveness and unbalanced judgments about making a distinction between male and female culminate in appearing the feministic thoughts. Giving an example, according to existing realities, a married woman has some undertakings with which she is engaged after her marriage such as caring for house, caring for children, caring for husband and sometimes caring for husband's close relatives that keep her away from verifying her ideal objects. As a matter of fact, she tries to devote herself to her family. She even gives up the whole wishes or selfness objects just for that makes happy her family all the time, but what about herself, her rights and her wishes? In "Hell-Heaven", Lahiri, in many parts of story, describes Aparna unpleasant conditions as a woman who takes pains for them. She is even forced to leave her country and her family for marrying a man that she does not love him. The worst thing is her husband's indifferent habits and his coolness towards her family. Positioning in such conditions can tire her out. Finally, it causes her to revolt against all things bother her, including her husband and her kid(s).

As saw in Table 5, Haqiqat has substituted 'uninterested in world' instead of the word of 'monkish by the nature';

but it has been deleted by Emami. They have used these two translational techniques for introducing Usha's father's special character, and the chief cause of her mother's inclination to Pranab in order to attain her wishes that they were not fulfilled during her married life. For this reason, she finds out many similar tastes and shared interests between herself and Pranab.

5. CONCLUSION

Whereas critical analysis of translated literary texts seeks for comprehensive information about their writers' worldview, the fundamental findings of this research were based on critical exploring the original writer's worldview or ideological stances. This helps critic represent an impressive critical-analytical work beneficial to others' better understanding from that work. The writers' worldview regardless of being subjective is influenced by society's events; they include what influences their writings and makes them objective alongside society's happenings. By a same token, a critical work is most done to establish the correlation between the ideological effect of social factors and the manipulation of translation as well as self-representation of the ST cultural items. This is fulfilled to adjust them with the TT normative ones that are motivated by ideology.

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