The Representation of Gender Identity in the Persian Translations of "Pride and Prejudice"

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Abstract—This **paper investigated how the gender identity of the female protagonist in the English novel** *Pride and Prejudice* **(Austen, 1813) and its two Persian translations were represented under the influence of the dominant ideology in Iran's pre- and post-Islamic Revolution eras. In so doing, Baker's analytical model (2006) was applied by which the ST and the TTs were analyzed at micro- and macro-levels. In this regard, the configurations of features of narrativity in all versions (i.e., both ST and TTs), and the influence of Iran's ruling systems on these configurations were investigated. As a result, it was revealed that the representation of the protagonist's gender identity was SL oriented in the pre-Islamic Revolution translation, and it was TL oriented in the post-Islamic Revolution translation. These findings affirmed Baker's claim that a translation as a different version of a foreign narrative disseminates the favorite social reality in the TL society.**

Keywords—**Translation, Narrative analytic model, Gender identity, the Islamic Revolution of Iran.**

I. Introduction

The representational role of translation in sociocultural settings is emphasized in Translation Studies due to what is generally called the Cultural Turn (Bassnett and Lefevere, 1990) which focuses on culture-related issues rather than lingual-textual aspects, and which prioritizes the investigation of sociocultural reality formation through translation over the linguistic makeup of translation equivalence. The narrative theory of translation (Baker, 2006) and other cultural oriented studies in TS are basically rooted in the Cultural Turn.

The issue of gender identity has been discussed by different scholars of Translation Studies (e.g., Chamberlain, 1988. Von Flotow, 2001, 2007. Simon, 1996. Von Flotow and Farahzad, 2017) and in some Iranian postgraduate studies (e.g., Shahsavandi, 2004. Mehrizi, 2006. Akbari, 2007. Valadkhani, 2007). Von Flotow (2001) listed a series of research areas in the domain of gender in translation, including historical studies, theoretical consideration, issues of identity, and postcolonial studies. The last one is more pertinent to the current study, questioning whether "Anglo-American gender" is adopted in other cultures and their texts? How is it translated into other languages? And what does it mean if it doesn't? Likewise, the current study wonders how gender identity in an English narrative text was represented in Persian translations. This problem is addressed through the application of narrative analytic model by means of which the original

English novel and its Persian translations are analyzed. The current study aims at investigating the English novel *Pride and Prejudice* (Austen, 1813) and its two Persian translations by means of Baker's analytic model (2006) to realize how the gender identity of the story's female protagonist (i.e., Elizabeth Bennett) was represented in translations within two different sociopolitical contexts - that is, pre- and post- Islamic Revolution of Iran (1979), and what was the reason of any differences between them in this respect.

In the following parts, the definitions of important terms and concepts, the theoretical framework, and the research methodology are presented. After that, the research's results will be demonstrated at both micro and macro levels, and it will be explained how the protagonist's gender identity was represented in the two Persian translations.

A. Narrative-Based Gender Identity Development

Before elaborating on the current paper's theoretical and methodological aspects, it is needed to give some explanations about the notions of identity, narrativity, identity prototypicality, and the temporal setting in which these notions have been examined.

According to Butler's Performativity theory (1990), gender identity attains a naturalized state through its repeated performance. "Gender is the repeated stylization of the body, a set of repeated acts within a rigid regulatory frame which

congeal over time to produce the appearance of substance, of a natural kind of being" (Butler, 1990, p. 33). Therefore, it is through repetitive and imitative performance that gender identity is formed within social context. As a result, if an individual's acts are recounted in a narrative, her identity will be represented within that narrative.

Concerning Narrative as a genre, Baker views it ranging from the traditional narrative texts such as novel, short stories, cinema, and biography to the newly included ones such as interviews, newspaper columns, and media broadcasts (2006, p. 3). Therefore, her analytic model is potentially applicable - and implicitly recommended - for all sorts of narratives although she applied it for the latter group of narratives – that is, pieces of news and interviews.

The manifestation of identity in narrativity is emphasized by Parker (2004) who, like Somers (1994), puts identity development in the frame of narrativity. In stories, characters are described, a series of actions are held together by a plot, and they are arranged in a sort of temporal order (Parker, 2004, p. 44). Parker believed that narrative approach to identity is a part of social constructionist approaches, emphasizing that "narrative identity is a perspective on identity that suggests our identities exist through and because of narrative" (2004, p. 43).

According to Rubin (2012), prototypical identity is manifested in a subject's affiliation to social groups' prototypicality (i.e., common characteristics, behaviors, and attitudes attributed to members of a social group). In fact, individuals' socially reinforced behaviors help them to be considered as members of a certain social group (Walsh and White, 2012). Prototypical identities, as part of social reality in a society, are determined and supported by the ruling system. To represent its favorite identity prototypes to the public, the ruling system presents favorite behaviors and performances of social groups in media, literature, and publishing industry. Hence, literature and translation are effective areas for representing prototypical gender identity to the public.

As it is mentioned, the current paper investigates the narrative-based gender identity development in pre and post eras of the Islamic Revolution of Iran (IRI). The former era refers to the period of Pahlavi regime (1941–1979). This regime was fundamentally oriented to the Western culture, and it favored secular issues like nationalism and modernity (Digard, and Hourcade, 1996, pp. 138-143). Therefore, the Iranian ruling system followed the Western mode of thinking and attitudes. Accordingly, translations made it possible to introduce Western lifestyle, bureaucracy, technology, new literary genres (like novel and drama) to Persian language, and culture (Amini, 2002, pp. 26-36). As a result, in translating from Anglo-American culture, the pre-IRI Persian translations were emphasized to be SL oriented.

The Islamic Revolution of Iran (1979) became a turning point in history and sociology of Iran. The Islamic Republic of Iran brought about its own system of ideology which, unlike the nationalistic orientation in Pahlavi's period, is based on Islamic religion (Karimi Hakkak, 1998). Regarding the impact of Islamic Revolution on the trends of translation, Karimi Hakkak believed that a redirection happened in translation practices in all sectors to prepare translations that would serve the state's ideology better (1998, p. 521). Therefore, post-IRI Persian translations were intended to be TL oriented.

B. Narrative Account of Translation

One of the most considerable works that integrated Social science and Translation Studies is Baker's "*Translation and Conflicts*" (2006) which introduced translation as a kind of re-narration through which the original narrative is rendered in order to reconstruct and represent the original social reality in consensus with TL sociopolitical values and ideology. Baker applied her narrative analytic model to different narratives and translations to investigate how social reality is constructed in source and target lingua-cultural contexts, and to realize how each society's value system influences the pertinent narrative construction of reality. In a narrower sense, the notion of narrative constitution of social identity as part of social reality construction was introduced by Bruner (1991) and Somers (1994). In fact, they provided Baker with the major terminology for making her analytic model. From these scholars' perspective, narratives of any type are collective stories that "have directly to do with personal performance and identification" (Baker, 2006, p. 19). According to Baker, narrative includes any story that "we tell ourselves or others" (2006, p. 19). She classified narratives into

- Ontological narratives: Personal stories that people tell about themselves (like anecdotes and autobiographies);
- Public (or collective) narratives: Novels, short stories, movies, documentaries, and columns of newspapers which are socially composed and told stories that are sanctioned by the social institutes and are promoted by the state's social media.
- Conceptual narratives: The scientific and technical concepts and descriptions that inform people of the evolutional path of different sciences and arts (e.g., science fictions and different scientific theories); and
- Meta-narratives: Those widespread stories that affect people's consciousness, judgments, and knowledge about the surrounding issues and events (e.g., human rights, third world, and terrorism) (2006, pp. 28-49)

Borrowing from Somers (1994), Baker discussed four features of narrativity which exist in any narrative types (2006, pp. 50-77).

1. Temporality: Elements of a narrative are always placed in some sequence (not necessarily chronological) that carries certain meaning. "The set of events, relationships and protagonists that constitute any narrative has to be embedded in a sequential context and in a specific temporal and spatial configuration that renders them intelligible" (Baker, 2006, p. 51).

2. Relationality: It emphasizes the connectedness between the constructing elements of narrative. The viability and coherence of the whole narrative depends on how narrative parts are meshed together (Bruner, 1991, p. 8).

3. Causal emplotment: It alludes the purposeful locating of events and characters in the story. Events and characters

are listed according to the cause and effect relations they hold in relation to other events and characters. Emplotted events "take on narrative meaning" as they are "understood from the perspective of their contribution and influence on a specified outcome" (Polkinghorne, 1995, p. 5).

4. Selective appropriation: A narrative, to represent what it intends, needs to exclude some events and to privilege others. Events, characters' actions, speeches, and attributions are selectively appropriated, due to whether they are valuable, and whether that version of narrative supports the social values (Baker, 2006, p. 72).

Baker believed that it is needed to analyze the configurations of these features in stories for realizing "how narratives construct the world for us", and "how they shape our identity" (2006, p. 50). Moreover, when a new version (or translation) of a narrative is composed in a new sociocultural context, some of the narrative features of the original narrative may intentionally be reconfigured in a different way so that the included social reality (or some part of it) is effectively reconstructed and represented in the target culture. In Baker's terms, the configuration of narrative features in translation is called *framing*. The strategies of framing narratives which may be used by translators in translating process include (Baker, 2006, pp. 105-140):

1. Temporal and spatial framing: Changing the original temporal and spatial contexts of original narrative in translation. Due to that, the chronological and thematic order of narrative elements may be changed in TT;

2. Framing through selective appropriation: Changing the "patterns of omission and addition" to "suppress, accentuate, or elaborate particular aspects of a narrative encoded in the source text" (2006, p. 114);

3. Framing by labeling: The intentional application of different labels, titles, nouns, pronouns, and ways of addressing for mentioning the same referents in TT;

4. Repositioning of narrated participants: Changing the relationality existing between events and characters of the original story in the translation, through the use of various means of self and others' identification.

The effective application of the above strategies guarantees the adoption of target values in translating a foreign narrative. In Baker's words, through framing "we [i.e., translators] consciously participate in the construction of reality" (2006, p. 106). Thus, through framing, certain aspects of a narrative are added, emphasized, downplayed. or simply suppressed through direct translation (2006, p. 23).

Being inspired by Somers' "*Narrative Constitution of Identity*" (1994), Baker emphasized the effective identification of narrative characters via their intentional positioning in translated narratives. Accordingly, due to configuring narrative features in translating narratives, it is possible to effectively form and represent characters' identity in the receiving culture and in accordance with its values and ideology. As any character in a story is "an organized set of action tendencies" (Fisher, 1997, p. 316), any (non) linguistic addition, deletion, modulation, or rearrangement of the original narrative's events, actions, and attributions in the translation causes his different identification therein. Similarly,

Baker asserted that a credible and value laden character is guaranteed via establishing coherent connectedness between all elements of a narrative (2006, p. 132). Thus, it is needed to effectively select, order, and emplot events, actions, and attributions related to that character within the narrative.

II. Methodology

The present study is a qualitative research as Baker (2006) who applied the same narrative analytic model did so. She based her claims on the concrete instances of narrative framing in her studies. Baker's analytic model is a way for analyzing the original and translated texts which, unlike the traditional contrastive analysis of ST and TT, does not intend to discover similar and different linguistic structures between them, nor to determine whether TT is semantically, pragmatically, or functionally equivalent to ST; rather, it uses the linguistic analysis of ST and TT in order to realize how social reality was constituted in each language, and how the related sociopolitical context affected this constitution. Therefore, any linguistic materials within ST and TT which denote reality construction therein are noticeable in the process of narrative analysis (Baker, 2006, p. 5).

Here, first of all, the strategies of framing in ST and TT are investigated. Then, the impact of the target sociopolitical context on those strategies in TT is analyzed. Baker (2006) called the first part micro-analysis, and she mentioned the second part-macro-analysis. In other words, in the micro-analysis, the arrangement of the narrative features which identify the main character in each version is examined. After that, in the macro-analysis, the impact of the dominant ideology and value system of each era on the pertinent translation's identification process is investigated.

Likewise, in the current study, the English novel *Pride and Prejudice* (Austen, 1813) and its two Persian translations (Mosaheb, 1967; and Rezayi, 2017) are corpus of study to which the analytic model is applied at micro- and macro-levels. Thus, Austen's English novel is referred to as ST, Mosaheb's translation is TT1, and Rezayi's is TT2.

III. Results and Discussion

In Austen's novels, the protagonists are female, and they are taken from England's rural areas (Mosaheb, 1967, p. 10). In *Pride and Prejudice* (Austin, 1813), Austen recounts characters' related events, actions, and attributions in such a delicate way that one can easily realize the distinguished features of each character from other characters' (Mosaheb, 1967, pp. 12-13). She describes and portrays characters in the way they act, speak, and feel when they are interacting with contextual factors and other characters. In this regard, Mosaheb stated "In this book, each character affects the way other characters behave" (1967, p. 16). Moreover, Austen focuses on characters' individuality, emotions, viewpoints, good and bad aspects, and everyday interactions with other people.

In this novel, Elizabeth Bennett is the female protagonist whose gender identity's representation in the Persian

translations is investigated in the present study. In so doing, the original version and translations are analyzed at both micro and macro levels.

A. Micro-Analysis

At the micro level, the whole ST and TTs were read and compared in details; events, actions, and attributions pertinent to Elizabeth were emphasized; and strategies of narrative framing in each version were detected in this regard.

Temporal and spatial framing

Although translations were produced in two different temporal contexts (i.e., before and after the Islamic Revolution) of Iran, the original story's events and actions related to the protagonist were thematically and chronologically ordered in the same way in both translations. Furthermore, the original spatial framing was repeated in TTs. In other words, the same setting was reproduced in both TTs.

The original story is about 61 chapters. Both Persian translations are arranged in 61 chapters too. All versions relate that Elizabeth lived in a village with her family. She visited a rich young man "*Darcy*" in a dance party. By the beginning, she pessimistically prejudged his behaviors due to her prejudicial nature. Even, she hated him. By passing the time, frequently visiting him, and realizing that he had helped her family just for her sake, Elizabeth replaced her prejudice towards him with his love. Finally, they got married (ST, p. 293; TT1, p. 531; TT2, p. 357).

In the Appendix Table I, all actions, events, and attributions related to Elizabeth are presented in the way that they appeared in both ST and TTs. Pay attention to the page numbers, and one to one correspondence between all columns. In this table, there are some rows which include both English excerpts and Persian equivalents, showing that Persian equivalents in TT1 and TTs and their order are similar. Moreover, these rows give us information about the configuration of other narrative features which will be discussed in the following paragraphs. Furthermore, the indirect attributions and actions (Id) related to protagonist were obtained via the critical reading of ST and TTs. These attributions, actions, and feelings were inferred in all versions, being considerable in identifying Elizabeth in each version.

Framing through selective appropriation of textual material

This part addresses any pattern of omission and addition which leads to specific representation of the character in the translations. It is about selectivity of materials in framing of the narrative in TT1 and TT2. After sentence to sentence comparison of TTs and ST, it is clarified that nearly all actions, events, and attributions related to the protagonist are comparably included in all versions. In this regard, consider rows 1, 3, 4, 6, 10, 11, 12, 15, 18, 19, 20, 23, 24, 25, 26, 27, 28, 30, 32, 33, and 34 in Appendix Table 1. Interestingly, in these cases, no addition or omission to the original narrative is found. For example, look at the comparison which Elizabeth makes between other girls and herself:

But since we see every day that where there is affection, young people are seldom withheld by immediate want of

fortune, from entering into engagement with each other, how can I promise to be wiser than so many of my fellow creatures, if I am tempted,…. All that I can promise you, therefore, is not to be in a hurry.… when I am in a company with him [Wickham], I will not be wishing. (ST, p. 137)

ولی از آنجایی که دائما می بینم دختران و مردان جوان بهم علاقه پیدا می کنند اگر هم بالفعل فاقد ثروت و تمول باشند این مطلب آنها را از تعهد و نامزدی باز نمی دارد، من چطور وعده بدهم که با وجود تمایل و وسوسه های درونی، در این مورد از همنوعان خود عاقل تر و سنجیده تر باشم. تنها وعده ای که می توانم بدهم این است که در این کار[انتخاب شوهر] عجله نکنم و. و وقتی در مهمانی یا مجالس با او[ویکهام] هستم او را به این راه نکشانم (TT1, pp. 253–254)

ولی ما هر روز می بینیم وقتی پای علاقه به میان می آید جوان ها کمتر به بی پولی و وضع مادی فکر می کنند. بدون توجه به این چیزها با یکدیگر رابطه برقرار می کنند. خب، من حالا چطور می توانم قول بدهم که اگر وسوسه شدم می توانم عاقلانه تر از این همه آدم مثل خودم رفتار کنم. پس تنها قولی که می توانم بدهم این است که عجله نمی کنم. باشد، وقتی با او [ویکهام] هستم، زیاد شور و شوق به خرج نخواهم داد] (TT2, p. 174)

In all versions, Elizabeth is represented like other young people who do not care fortune when they think of marriage. Yet, she promised to be careful in the tempting situations where Wickham accompanies her.

However, there are some cases in TT1 and TT2 which include different material selections. In fact, these cases have mainly to do with the marital issues which are differently defined in Christian and Islamic cultures. For example, within the above excerpt, we read

Young people are seldom withheld from entering into engagement with each other. (ST, p. 137)

آنها را از تعهد و نامزدی باز نمی دارد. (TT1, p. 253)

بدون توجه به این چیزها با یکدیگر رابطه برقرار می کنند. (TT2, p. 174)

In the TT1, the word *engagement* is appropriately translated into تعهد و نامزدی [engagement and commitment], while in the TT2, it is simply rendered as رابطه [relation] which lacks any sort of commitment. Or in Jane's surprise of the Elizabeth's engagement to Darcy, we read

This cannot be! Engaged to Mr. Darcy? (ST, p. 353)

چنین چیزی نمی شود. آقای دارسی؟ (TT1, p. 635)

نمی شود! پیش آقای دارسی؟ (TT2, p.427)

In both cases, the word "*Engage*" was literally translated in TT1, and it was excluded in TT2. This difference is originally rooted in the cultural differences between Western and Islamic cultures, which will be explained in the macro-analysis part.

Framing by labeling

As Baker states, "titles of textual products like novels can be used very effectively to (re)frame narratives in translation" (2006, p. 129). In this regard, TT2 imitated the same title of TT1 (i.e., غرور و تعصب). As Rezayi himself admitted in his translation's preface, the reason of this imitation was the recognition of first translation's title among the public (2017, p. 8). Although both translators knew that the Persian equivalent of the word "*Prejudice*" in Persian is "پیش داوری" not "تعصب" [Biasedness] (Rezayi, 2017, p. 8), they manipulated the main feature of the female protagonist in their translation's title. Even, Mosaheb was persistent in using the same word "تعصب" within its main text (TT2,

p. 626), but Rezayi represented the prejudicial character of the protagonist by the word "پیش داوری" within his translation (TT2, p. 421).

Repositioning of the protagonist in the narrative

Baker stated that any textual feature that is renegotiated in TT is effective in repositioning characters within and around the narrative (2006, p. 135). Rows 2, 3, 5, 10, 13, 15, 16, 18, 20, 22, 29, and 35 in the Appendix Table 1 depict the relationship between Elizabeth and other characters including her father, mother, sisters, friends, and husband.

As an example, Row 18 positions Elizabeth, in relation to her father, as a warning body who urges him control her younger sister's (i.e., Lydia's) unguarded and imprudent manner.

"Our importance, and our respectability in the world, must be affected by the wild volatility, the assurance and disdain of all restraint which mark Lydia's character. Excuse me, - for I must speak plainly. If you, my dear father, will not take the trouble of checking her exuberant spirits, and of teaching her that her present pursuits are not to be the business of her life, she will soon be beyond the reach of amendment. Her character will be fixed, and she will, at sixteen, be the most determined flirt that ever made herself and her family ridiculous." (ST, pp. 217-218)

احترام و اهمیت ما، همه جا به واسطه ی سبکسری و بی ملاحظگی لیدیا، و
خودسری و عدم پروا از هر نوع بازخواست و محدودیت که در رفتار و
حرکاتش مشهود است لکه دار می شود. معذرت می خواهم ولی باید آشکارا
بگویم. پدر جان، اگر از همین حالا بخودتان زحمت جلوگیری از او را ندهید،
و احساسات و تظاهرات سبک و جلف او را محدود نسازید و به او نفهمانید
که "دنبال مردان افتادن" برای او و کار و زندگی نمی شود. کارش به جایی
می رسد که دیگر قابل اصلاح نخواهد بود. در شانزده سالگی خود را فردی
جلف که کاری جز عشوه گری و دلربایی از مردان ندارد معرفی می کند و
همه خانواده ی خود را مفتضح می سازد (TT1, p. 404).

شان و حیثیت و آبروی ما به خاطر سبکسری ها، خودسری ها و بی اعتنایی
ها ی لیدیا لطمه می بیند. این جزو شخصیت لیدیاست. ببخشید. باید رک و
پوست کنده بگویم. پدر عزیزم، اگر شما به خودتان زحمت ندهید تا شر و شور
اور را مهار کنید، اگر به او یاد ندهید که تا آخر عمر نباید علائق فعلی اش
را دنبال کند، کمی که بگذرد دیگر قابل اصلاح نخواهد بود. شخصیتش شکل
می گیرد و در شانزده سالگی چنان آدم جلفی می شود که هم خودش و هم
خانواده اش را مضحکه خواهد کرد (TT2, pp. 270-271).

Here, both translations similarly position Elizabeth. She worried about Lydia, and she tried to provoke her father to control Lydia's manner that might cause her to become a disgraceful person in the future. The only difference between two translations in this respect is that TT1 overstates the original Elizabeth's rude expressions about Lydia's imprudent behaviors. Yet, it does not affect the way both translations show the close and logic relation between Elizabeth and her father.

Here, like the framing by selective appropriation, nearly all of the cases of Elizabeth's positioning were similarly reproduced in both TT1 and TT2. Only few cases of different positioning were found. For instance, consider when she was positioned in relation to Darcy as somebody who rejected him,

A man who has once been refused! How could I ever be foolish enough to expect a renewal of his love. (ST, p. 321),

چطور باید اینقدر دیوانه باشم که از مردی که یک بار خواستگاری او را
رد کرده ام انتظار تجدید محبت داشته باشم (TT1, p. 580).

این مرد یک بار جواب رد شنیده! چرا باید این قدر احمق باشم که خیال
کنم باز هم اظهار عشق خواهد کرد (TT2, p. 390).

In rendering this part of Elizabeth's thinking about her relationship with Darcy, TT1 emphasized Elizabeth's rejection of Darcy's formal proposal for marriage [خواستگاری], while TT2 reproduced it as a rejection of Darcy's offer. In other words, TT1 repositioned Elizabeth and Darcy in a pre-marital stage, while TT2 did not reposition them in this way. In fact, this difference of positioning of the characters is rooted in cultural differences between Iranian and Western societies which will be discussed at the macro level of analysis.

B. Macro-analysis

At the macro level, each narrative's representation of the protagonist's gender identity is interpreted with reference to its own sociocultural context and the political era in which that version of narrative was framed. The original novel's view to women and girls is compatible with social norms of England's 19th century when there was a blatant discrimination against women, lower social classes, and rural communities. In such a rough situation, a young rural girl (i.e., Elizabeth Bennett) was narrated to challenge these norms, adhering to a new view which was not necessarily in favor of rich men of higher social class. She dared to show that it is possible for a girl from a lower social class, and from an inferior gender- in men's view- to marry a man from higher social class. There, Elizabeth was represented as an independent girl who changed her prejudicial character into good heartedness. Moreover, she had close relation with her family members, and she worried about their future. Even, she tried to help them in the hard times.

The first translation was produced before the Islamic revolution of Iran (1979). This translation was produced in a context in which social discriminations against women were common among people. Of course, the ruling system pretended to give the women their rights in all sectors. Because of Iran's close affiliation to the Anglo-American culture before IRI, TT1 was produced in which the female protagonist kept the original characteristics attributed to her in the ST. In fact, TT1 represented an active female protagonist who was independent in making decision for her social life in different occasions ranging from social interactions to rejection or acceptance of men's marriage offers. On the other hand, TT2 was produced after the Islamic Revolution of Iran, intending to keep attuned to the Islamic terms. Therefore, it represented the female protagonist according to the Islamic community of Iran. In this regard, Rezayi tried to avoid any point of conflict with the Islamic terms in the process of representation of Elizabeth's gender identity in TT2. In so doing, he had to manipulate the original configurations of ST's features of narrativity, as it was shown in the micro-analysis.

In both TTs, the same setting of the original novel and the thematic and chronological order of events and actions related

to Elizabeth were reproduced. Even, as it is demonstrated in the Appendix Table 1, both translations selected comparable linguistic materials for narrating the protagonist. Moreover, they similarly repositioned Elizabeth in relation to her family, friends, and relatives. All of these similarities between two versions are due to this fact that Christian and Islamic cultures have the least conflict in these identifying cases within the story.

However, as it was shown in the micro-analysis, TT1 and TT2 are different in a few materials they selected for rendering the same pieces of the original text. These cases have to do with the sexual and martial issues which are differently treated and defined in the two religions. This also led to different repositions of Elizabeth in relation to Darcy TT1 and TT2. In general, the formal proposal of marriage from Darcy to Elizabeth, and the engagement of her to him were repeated in TT1. Accordingly, both Elizabeth and Darcy were engaged, and then married, by the end of the story. However, these relations were declined to an oral offer of friendship and a promissory act, respectively, in TT2. This is because, in the Islamic teachings, engagement or any kind of relation between an alien girl and boy before their marriage is prohibited.

To put it in another way, the two sociopolitical systems of Iran in the pre- and post- IRI periods supported a specific translated version of the English narrative in which the gender identity of the story's protagonist was differently represented. In fact, each translated version was produced so that it assisted the representation and dissemination of that prototypical gender identity in the Iranian society which is preferred by the related ruling system. Therefore, each translated version was at service of its sociopolitical system to control and socialize the target readers in the way the system favored.

This is exactly what Baker claimed in her own narrative account of translation (2006). According to Baker, narratives play a socializing role which serves social institutes to control and socialize people in ways they prefer (Baker, 2006). This is especially the case in literature where "the retelling of past narratives is also a means of control. It socializes individuals into an established social and political order," and "this restricts their sense of who they are" (2006, p. 21). In other words, the society's supported narratives (either translated or original ones) socialize people and shape their identity through presenting appropriate prototypical identity to them. Accordingly, translations of foreign narratives disseminate TL system's favorite identity prototypes in TL society.

IV. Conclusion

In this paper, after the introduction of Baker's analytic model and its potentials for studying the translational construction of identity, this model was applied for studying the representation of gender identity of the female protagonist in the English novel *Pride and Prejudice* and its two Persian translations which were produced before and after the Islamic Revolution of Iran. As Pahlavi's regime recognized the Western world view in looking at the women's identification, and it supported the publicizing of the Western prototypes of women in Iran, TT1 provided its readers with a new look toward women in the society. In other words, TT1 was SL oriented so that it represented Elizabeth's gender identity in the same way as ST did. In fact, this was because the Pahlavi's ruling system preferred to disseminate Western gender identity prototype- like what was represented in ST- in the Iranian society. On the other hand, due to the change of value system in the Islamic government after the IRI, and the Islamic Republic of Iran adhered to Islam as the Iranian national religion, TT2 became TL oriented. Consequently, some trivial but meaningful changes were made in the representation of the protagonist's gender identity in TT2. Of course, TT2's Islamic modulations only addressed those cases which were fundamentally unacceptable in Islamic terms. In this way, both translations, as different versions of a narrative, were intentionally composed in two different spatiotemporal contexts to disseminate the pertinent sociopolitical system's favorite gender prototype in the Iranian society.

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APPENDIX

APPENDIX TABLE I
THE REPRESENTATION OF ELIZABETH BENNETT'S GENDER IDENTITY

Events, actions, and attributes within the source and target texts		
ST	TT1	TT2
1. Giving *set downs* to Darcy. P. 11	تودهنی. ص. 19	متلک ها. ص. 24
2. Being smart, and observant of men's behavior. P. 19, p. 32, p. 34		
3. Being an *object of some interest* in Darcy's eyes. P. 20	توجه خاص. ص. 35	توجه. ص. 36
4. Being *impertinent*. P. 20	جارتی از خود نشان دادن. ص. 36	کنار گذاشتن رودربایستی. ص. 36
5. Being unhappy with inequality of heirs male and female. P. 24, p. 44, p. 41		
6. Her *benevolence* toward her sisters. P. 29	حس خیرخواهی. ص. 52	محبت و حسن نیت. ص. 47
7. Modulating her mother's rude remarks in presence of gentlemen. P. 39, p. 72, p. 58		
8. Defensive reaction against Darcy's invitation to dance. P. 48, p. 87, p. 66		
9. Her importance in the family circle. P. 56, p. 103, p. 77		
10. Rejecting Collins' proposal without *pretension*. P. 104	دلربایی. ص. 193	دلربایی ها. ص. 132
11. Surprising Charlotte's *engagement* with Collins. P. 119	نامزد. ص 0.222	نامزد. ص. 150
12. Being *dissatisfied* with people. P. 128	فکر خوب نکردن. ص. 237	نداشتن نظر خوب. ص. 163
13. Having close father-daughter relation. P. 131, p. 242, p. 167		
14. Being logic (not emotional). P. 142, p. 263, p. 179		
15. Preferring traveling over accompanying *men*. P. 146	مرد. ص. 271	مردها. ص. 185
16. Giving equal right to her younger sisters as older ones. P. 157, p. 291, p. 197		
17. *Trifling with* the Lady Catherine's query. P. 157	دست کم گرفتن. ص. 292	جواب گستاخی را دادن. ص. 198
18. Warning his father of Lydia's uncontrolled *flirt*. P. 218	جلف. ص. 404	جلف. ص. 271
19. Yearning to be the Pemberley's *mistress*. P. 229	بانو. ص. 423	بانو. ص. 287
20. *Consoling* with having good relatives. P. 238	تسلی بخش. ص. 438	تسلابخش. ص. 297
21. Feeling nervous in presence of Darcy. P. 251, p. 459, p. 311		
22. Feeling the missed long for meeting and marrying Darcy. P. 292, p. 531, p. 357		
23. Realizing Darcy as the *man would most suit her*. P. 293	برای او و شایسته ترین مردان بود. ص. 531	برای او از همه شایسته تر است. ص. 357
24. Being "*blushed*" due to Lydia's *confusion*. P. 296	از شرم قرمز شدن/ناراحتی. ص. 537	از خجالت قرمز شد/ناراحتی. ص. 361
25. Owning Lydia's *character* to Darcy. P. 307	حیثیت و آبرو. ص. 556	اسم و آبرو. ص. 373
26. Being *humbled* for herself. P. 307	افتادگی و حقارت. ص. 556	سرافکندگی. ص. 373
27. Being *proud* of Darcy. P. 307	سربلندی و غرور. ص. 556	سربلندی. ص. 373
28. Losing her hope for renewal of Darcy's *love*. P. 321	محبت،. ص. 580	عشق. ص. 390
29. Resisting against Lady Catherine ask for forgetting Darcy. P. 337, p. 607, p. 407		
30. Introducing herself as a *very selfish* creature to Darcy. P. 345	خودپرست. ص. 621	خودخواه. ص. 418
31. Removing her *prejudices*. P. 348	سوء عقیده و تعصبش. ص. 626،	پیش داوریها و تصورات . ص. 421
32. Being *engaged*. P. 352	نامزد شدن. ص. 635	قول و قرار گذاشتن. ص. 427
33. *I do like him*. P. 356	او را دوست دارم. ص. 641	دوستش دارم. ص. 431
34. Her *spirits* soon rising to playfulness. P. 359	روحیه شوخ و مزّاح و بانشاط. ص. 647	نشاط و بازیگوشی.ص. 433
35. *Teasing* and quarrelling with her husband. P. 360	سربسر گذاشتن. ص. 0.648	سربه سرگذاشتن. ص. 436