Chapter Three

Approaching Translation Strategies
3. Approaching Translation Strategies

The literature review has shown that previous studies in the translation of advertising texts have not adequately taken into account the often unequal power relations between those who commission adverts and those who receive them. The idea of postcolonialism in translation first developed by Bassnett and Trivedi (1999) that is adapted for translation of adverts from English to Persian here in this study. Existing work in the area of postcolonial studies demonstrates that here are many parallels between the evolution of strategies for translating advertising texts into Persian and the cases described in postcolonial studies, making post colonialism a good metaphor for understanding this evolution. The postcolonial approach adopted here is based on a four-stage model of evolution that is particularly effective as having the flexibility of addressing the status of both the sender and the receiver of the translated advert, to investigate the power relations between the participants in the translation act, to emphasize the importance of the translated advert and its place in the target culture, to suggest why certain strategies have been employed and to accommodate the diachronic changes to those translation strategies. In terms of the development of understanding the translation of advertising texts, the postcolonial framework encourages researchers to move away from subjective criticism of choices made by translators and look for the reasons why certain choices have been made over others. The focus is no longer on good versus bad translation, or functional versus literal translation; but on the motivation behind employing different strategies. The postcolonial approach concentrates on how translation strategies have changed with the evolution of the advertising genre in Persian and highlights the important role translation has played in the formation of that new genre. Evolutions and revolutions in translation strategies are often the consequence of power differentials in the translation phenomenon, and the postcolonial model shows that very often translation decisions are influenced, not only by the translator, but by a range of external factors over which the translator often has no control.

3.1 Translation and Power

The notion of power is central to any act of translation. What is revealed on the surface seems to be a simple transfer of one set of linguistic signs from one language into another it is while an ultimately complex procedure that hinges on the balance of
power between one culture, its history and its language, and complexity and inequality are inherent in its process and the resulting product. In the introduction to their volume devoted to postcolonial translation, Bassnett and Trivedi (1999, p. 2) postulated that translation is an intensively manipulative procedure that includes all types of stages in the process of transfer across cultural and linguistic limitations. Translation is not a spontaneous, transparent activity but is highly charged with significance at every stage; it rarely, if ever, involves a relationship of equality between texts, authors or systems.

This inequality seems to be normal when one considers that the balance of power between the cultures and societies involved in translation is far from equal either. As mentioned earlier, Venuti (1995, p. 14) has concentrated on the disproportionate power and hegemonic role of English. He demonstrates an imbalance between the relative powers of different languages. However, Pym (2001) undermined Venuti's findings and suggested that comparisons should not be made of the number of speakers of a language, but of the relative number of publications and books published. Since more books are originally written in English then generally more will be translated. Regardless of the method of measuring the size of a language, English remains extremely influential.

Discussions about inequality and power differentials can be seen in many guises within the field of translation studies. Recently there has been an increasing tendency for translation scholars to explore translation’s identity-forming power and the ways that translation creates a representation of the foreign which is acceptable to the dominant culture (Venuti 2000, p. 337; Abu-shuhab, 2011; Jafari, 2014). These studies draw on areas of cultural studies such as gender rights, racial issues, feminism, and Post structuralism and demonstrate how identities construed by translation can be determined by ethnicity, race, sexuality and gender.

3.2 Postcolonialism and Power

Another area which combines translation studies and power relations is postcolonial studies. The traditional view of postcolonial studies is well-defined by Robinson (1997) dealt specifically with translation in terms of postcolonial studies and investigated the way of responded to, accommodated, resisted or overcome the
cultural legacy of colonialism during independence (Robinson, 1997, p. 13). Another study conducted by Smith (2002) in Russia. He studied a parallel corpus of 45 English and Russian advertising headlines. He also used a monolingual Russian corpus as a control sample. He analyzed parallel corpus to examine transculturation, the used rate of rhetorical figures and evolution of the translation strategies over time. He concluded that the choice of strategies depends on the power balance between the agents of translation, including not only translators, but also advertisers, designers, governments, text receivers and on the cultural, historical and economic situation in which the translation takes place. He suggested advertisement translation to be considered in terms of power, culture and history. A postcolonial framework is used to set out changes in translation strategies, emphasize the role of power differentials and make predictions for practice. An eclectic taxonomy of rhetorical figures employed to highlight rhetorical trends and instances where translators have been hindered by advertisers. The visibility of the linguistic “other” is examined with reference to loanwords, loan meanings, calques and word formation. Finally, the power relations between companies, customers and intermediaries are discussed in light of their portrayal in the translated adverts. The results showed that the post-colonial contact zone is a mixture of colonizer and colonized; and demonstrate the necessity of giving translators the power their expert status deserves if translated adverts are to persuade the target audience. Postcolonial refers, here, to the end of colonialism and covers the second half of the twentieth century. Rather confusingly, scholars use postcolonialism as a blanket term for the cultural legacy of colonialism since its inception in the sixteenth century. With postcolonial reserved for the whole experience of colonialism and post-colonial for the historical period following colonization. Postcolonial studies, as defined above, have resulted in scholars addressing issues relating to various former colonies, such as South America, Africa, India and the United States. Within the field of postcolonial translation studies, diverse topics have been covered, such as writing in the ‘contact zone’ of the white settler colony of Quebec (Simon 1999), the Brazilian cannibalist movement in the New World (Vieira 1999) and the Islamic revolution (1979) in Iran: two of the essays in Bassnett and Trivedi's (1999) volume on postcolonial studies and translation; writing in the colonizer's language (Mehrez, 1992), and cultural hegemony with reference to French-Arabic texts (Jacquemond, 1992), Venuti (1992); smith (2002);
Dixit (2005); Jalilifar,(2011): Aso (2012) and Annapurna and Motaqed,(2017). Called for new ways of thinking in translation studies; the way in which colonial power has rewritten the image of the `East' (Niranjana, 1992); and two books about internal colonialism in Ireland (Cronin, 1996; and Tymoczko, 1999).

The traditional understanding of postcolonialism given by Robinson above, and the examples of studies in this area, does not cover the whole scope of postcolonial studies, which combines many diverse subjects and cultures. Rattansi (1997, p. 481) attempts to draw the strands together by suggesting that the central defining theme of postcolonial studies is the investigation of the mutually constitutive role played by the colonizer and the colonized, centre and periphery, the metropolitan and the `native', in forming, in part, the identities of both the dominant power and the subalterns involved in the imperial and colonial projects of the `West'.

According to Rattansi (1997, p. 14) the core of postcolonialism is the power relations between binary opposites: colonizer/colonized, centre/periphery, metropolitan/native and the roles they play in creating the identities of those involved in the so-called former colonies. It is the question of power relations that is most relevant to this study. Robinson offers another definition of postcolonial studies, this time as a study of power relations: The study of cultures / societies / countries / nations in terms of their power relations with other cultures / etc.; how conqueror cultures have bent conquered cultures to their will; how conquered cultures have responded to, accommodated, resisted or overcome that coercion.

Using this definition, in the context of my own work, suggests that the evolution of Persian advertising and the strategies used to translate adverts into Persian can be seen in terms of the power relations between Persia and the `West': how the `West' conquered Persia with its consumerism, how it shaped Persian consumer behavior, and how Iran and Persian advertising have responded to these changes. Although Iran was not, of course, a political colony, the experiences of colonized countries can be a useful analogy to help comprehend what has happened to Persian advertising. Persian has experienced a cultural colonization, not by guns or God, but by goods and products. It will be made clear; however, the author is not suggesting that I.R. Iran or the Iranians have suffered the same inferiorization that the more traditionally colonized peoples endured at the hands of the colonizer. The point is that although the
situations are not identical, the parallels between Persian advertising translation and the experiences of colonized countries offer a useful comparison for describing the translation of advertising texts and its evolution.

3.3 Postcolonialism and the Evolution of Persian Advertising

The postcolonial approach is based on four working premises:

3.3.1 The Corporation is the Colonizer

Just as the economically strong Europeans colonized less-developed territories such as India, Iran, America, Africa etc., so the modem day corporation is also a colonizer. This is not a new or original idea; as Childs and Williams (1997, p. 218) note, traditional colonialism was itself a globalizing project, a will-to-power of nation states whose imperial drive has since been taken over by multinational corporations. Corporations carry out their colonization through the channel of mass-media advertising as Hoggart (1978) was asking whether the mass-media were a new form of colonialism. The West and primarily the USA, he argued, produced most of the films seen throughout the world, controlled the publishing flows, news media came predominantly from American or British agencies, and most American television was seen throughout the world (Hoggart, 1978, p. 1).

Korten (1999, p. 181) suggests that corporate colonialism is based on the pursuit of elite interest, and that this is aligned with the corporate interest of advancing deregulation and economic globalization. Motaq & Salehi (2016) highlighted the role of advertising in cultural sabotage and the preventive power of translators and copywriters to avoid the phenomenon. As a result, corporations are extremely influential, with `turnovers equivalent to the GNP [Gross National Product] of small countries and considerably more international power (Childs and Williams 1997, p. 218 & Klein, 2001, p. 340) notes that of the top one hundred economies, fifty one are multinationals and only forty-nine, countries. Corporations are always on the lookout for new markets and countries to colonize; their primary aim is to make money, yet they enter their new markets believing their way best and that their duty is to educate the colonized.
3.3.2 The translator of adverts into Persian is the colonized

Since Iran has a relatively closed, government economy and entrance into its markets was restricted. With the slightly opening of the Iranian market to international investors, corporations found a country ready and willing to be invaded and they wasted no time in introducing their products through mass-media advertising. Far from being a hostile invasion, resisted by the Iranians, Iran was a receptive and co-operative market, buying the advertised products and absorbing new advertising techniques. Since there was little domestic competition and demand for foreign products was so great, translators of adverts found themselves at the mercy of the colonizing corporations, who dictated the form and content of adverts, encouraging a globalizing strategy for their translation. These translations were themselves to play an influential role in the creation of a new advertising genre in Persian, as the first adverts translated into Persian set a benchmark for aspiring Persian copywriters. It could plausibly be argued that the whole contemporary Persian advertising genre began as a translation of that produced in the West.

3.3.3 The translated advert is the contact zone

Pratt (1992, p. 4) defines contact zones as social spaces where disparate cultures meet, clash, communicate and grapple with each other. The cultures come into contact and establish relationships which are often highly asymmetrical, showing facets of domination and subordination. Transculturation occurs within these contact zones. Transculturation describes how subordinated groups select and make use of materials transmitted to them from the dominant culture and suggests that, although subjugated people have little control over what arrives from the dominant, they do control what is absorbed into their own culture and how it is used (Pratt, 1992, p. 6). The new transcultural forms within the contact zone are referred to as hybrids. Hybridity can be observed throughout the colonization process, although it may be seemed particularly relevant in the post-colonial state, discussed later in this chapter (see 3.6.1).

In this approach, the contact zone is not a physical meeting place between colonizers and colonized, but a metaphorical encounter where translator and advertiser vie, against a background of tradition, language, culture, and history, to communicate the advertising message. The way in which this message is
communicated depends on the transient balance of power between translator and advertiser, colonized and colonizer.

3.3.4 States of colonization

In a study based on the colonization of India, Niranjana (1992) sees the postcolonial state as still very much marked by the colonizer. Along with education, theology, historiography, and philosophy, she sees translation as a major player in the colonization process, with translation into English seen as a means of creating an image of the 'East' which has become standard in the West.

Niranjana has a vision of retranslation which would remove traces of the colonizer. This vision of retranslation is situated within the anti-colonial myth which is founded on the belief that Indians have to recover the pure essence of Indian-ness which existed before colonization, if the Indian continent is to develop and become unified. The four states, in this myth, are summarized by Robinson (1997, pp. 89-90). For the first time, Robinson model was generalized and adapted by the author in this thesis for Persian culture and market as follows:

3.4 The pre-colonial state (distant past)

The pre-colonial state refers to the time prior to colonization and, according to my model, covers advertising prior to the Iranian 1963 White Revolution.

3.5 The colonial state (recent past)

After The White Revolution in Iran, the country began to become industries, foreign companies entered the Iranian market, and they started publishing their adverts through print and radio and later on through the television.

3.5.1 The Role of Translation in Colonization

The role of translation cannot be underestimated in the colonization of the Persian market; its effects can be seen in the marketing techniques used, and the adverts appearing in the media. Translation is used as a means of education. Thus, ensure that Western practices maintain their supremacy. Robinson (1997, p. 37) believes that the exporting (active) systems, here English, have power in relation to the importing (passive) systems, here Persian. It is difficult to say how Persian
language advertising would look today had there not been this translational input, but it would surely have looked very different.

### 3.5.1.1 Literature on Marketing

When the new waves of advertising flooded Persian, very little was written on the issue (Jafari, 2012 and Motaqed & Salehi, 2016). Many copywriters had to use texts in English, which they often preferred. Razevi, a copywriter at the advertising agency in Iran, writes: ‘I don't like Persian books in advertising at all, anyway they use parts of foreign theory trying to find Persian words for short and understandable western terms. It sounds heavy with Persian not having an advertising genre compatible with the market economy, it is necessary to look elsewhere. Many Western advertising books have been translated into Persian, for example Wells, Barnett and Moriarty's Advertising - Principles and Practice (first published in 1989) is available in a Persian edition.

Many of the models on which Persian advertising is built, then, have been passed, almost directly, from those used in the West. Therefore, translation has played a defining role in the evolution of Persian advertising. There was a desire by the West to teach Iranians the ‘best way' to advertise; Persian advertising is undeveloped and unsophisticated when compared to that in the West. This can be explained within postcolonial discourse in the following way: Members of dominant groups have always had the tendency to define their own subjectivity as dynamic, flexible, plural and complex, whereas subjectivity of the others remains traditional, unproblematic, unsophisticated and transparent. (Slater, 1998, p. 669) The aim was to ‘raise' the standard of advertising in Persian to that of the English. Western companies understood how advertising works within a market culture and this made them extremely powerful.

### 3.5.1.2 Adopted Models

Just as a child copies its parents in order to learn new things, so Persian copywriters copied English advertising practices. It borrowed English advertising models and applied them wholesale to the burgeoning Iranian advertising industry. Fanon (1990, PP. 178-79) makes reference to this kind of imitation of models, styles and genres in the first phase of his evolution of national culture, described as ‘the
period of unqualified assimilation'. According to Asghar (2014) the English models are apparent in the investigations carried out in Persian relating the form and content of Persian adverts. Both Yazdani (2014); Motaqed (2014) and Dohae & Ketabi (2015), for example, concentrate their research on the composition of adverts. The assumption lying at the heart of their studies was that an advertisement's function is to persuade a potential consumer to act; that is to purchase the product being advertised. Motaqed (2014) adapted Koxtev (1991, p. 70) adverts model for Persian advertisements that is comprised of four distinct parts as below:

- Advertising Slogan: To Attract Consumers Attention And Inspire Them To Go Through The Whole Advert,
- Beginning: Usually Follows The Slogan, Account For The Product's Use,
- Content: Extends The Argument By Provided More Persuasive Information, And
- Conclusion: consolidate and reinforce the claims and removes any remaining doubt.

Since advertisers target potential customers to recall the advert, certain elements are used with the intention that they will not be forgotten, for example logic, facts and key words. The advert has to be interesting, emotive, original, and highlight the product’s positive attributes.

Klugina (2000) bases her investigation on Koxtev's, but concentrated on the beginning and the end of the advert. She notes that expressive slogans, with allusions to proverbs, songs and literature, are particularly effective. This four-part model of advert content is also observed in many Western advertising manuals (see Arens and Bovee, 1994, p. 248; Rossiter and Percy, 1997, pp. 288-89; Walker, 2007; Abu Shehab, 2011; Aso, 2012, for example).

Employing the same models for Persian and English (Motaqed & Salehi, 2014) suggests that their advertising industries are the same; however, as this review has shown, this is not necessarily the case.
3.5.1.3 Translation Specific Issues

When the first adverts appeared in Persian, the demand for Western goods was so great that many Western adverts were introduced onto the Persian market in their original form, without translation. The most striking example is MANTAGOOT, description of its product completely in English (Mosavi, 2010). The fact that the product was Western was its unique selling point, so the advertising text was somewhat redundant, its incomprehensibility only adding to its cachet. Later, Persian consumers became more discerning wanting to know more about the products on which they were invited to spend their money. The adverts began to be translated, though the translation was often described as poor and in television advertising was pronounced with English patterns of intonation (Ryazanova-Clarke, 1996, p. 102). Mosavi (2010) suggests that an aggressive American style of intonation has been imported into Persian advertising but is rejected by viewers and listeners as it is at odds with the more traditional melody of Persian found in its native poems. With time, the adverts began to develop and the translations became more accurate and more adequate. With this in mind, one would have expected more to have been written about the translation of advertising into Persian. Although, to my knowledge, there is only one text devoted solely to this subject: ‘English and American advertising-history and peculiarities of translation’, highlighting potential problems faced by translators of advertising material into Persian. The problems include the use of colors in different countries, trade names which carry different connotations in the target language, the translation of epithets, figurative language and word play. It is surprising that there appears to be no other work carried out in this area considering the negative opinion held of advertising by many Iranians.

Translation played an important role in ensuring that advertising literature was available in Persian in order to ‘educate’ the Iranians; the models used by advertisers were translations of those to be found in the field of international marketing and the translation of English adverts into Persian showed Iranians how advertising was done in English. Another major feature of this period was the visibility of the other. The language of the adverts themselves was heavily influenced by non-Persian sources, English in particular.
3.5.2 The Influence of English

In the colonial state, the colonizer is extremely visible. In 1996, Kurokhtina (23) noted that English was the language having by far the most influence on other languages, being the chief source of loanwords. There are many reasons for the increasing influence of English: English is the language of international Business. It is spoken in America, which for so long was the Iranians epitome of freedom; and it is the predominant language of popular culture (particularly films, fashion and pop music) and the media. One especially successful form of media is internet that is ideal instrument for globalization of consumer culture (Korten, 1999, p. 153).

The aim of many large corporations is to ensure their brand achieves world recognition and that the globalized consumers unite around the brand, irrespective of cultural differences. Such brand loyalty means that companies can sell the same products with ‘the same advertising copy in Tehran as in Paris or New York’ (Korten 1999, p. 153). Ryazanova-Clarke (1999a, p. 221) notes that ‘the genre of advertising was the first to adopt the trendy westernized style, including the use of borrowed lexis’. According to Mosavi (2010) the pressure for the Iranians to adopt Western style was great, as in doing so the corporate colonizers could introduce their advertising into Persian, with few changes, thus increasing profits.

3.5.2.1 Lexical Borrowing

One of the most obvious ways the colonizer shows its visibility is through the use of its language. This was first manifested through the complete transfer of English-language adverts onto the Persian market; although, subsequently most advertising texts were translated, English still featured heavily in Persian advertising. This stems from the added value English brings to Persian adverts, since English is associated with the West and better quality goods and services.

This use of foreign languages is by no means unique to Persian; it is a successful sales technique in many countries, including the UK, Saudi Arabia and Japan.

Ryazanova-Clarke (1999a, p. 221) and Mosavi (2010, p.45) suggested that the English-language elements in advertising fall into one of four categories:
Anglicism’s which existed previously in Persian and have been recently reactivated; loanwords, borrowings and calques undergoing extensive acquisition; English elements in the initial stage of borrowing; and English language elements which have not been adjusted for the Persian system. The fact that it is possible to define such a variety of English-language usage in Persian advertising demonstrates its prominence.

One of the main uses of English words in Persian has been to fill semantic gaps, where Persian does not have an obvious word for the English equivalent. This can be seen particularly in the field of economics and new technologies, where the change of economic system led to the need for a new vocabulary, for example moobail ‘mobile phone’, billboard ‘billboard’ and broshoor ‘brushor’. Many of the words used to describe advertising practice are borrowed from English, English patterns of word formation are also employed in Persian; a good example of this is the names of many Persian companies. For instance: car wash and Auto gallery. According to Mosvi (2010), these compounds present a fusion between words and collocate, and are a novel type of word formation strongly influenced by English. Dann (1998, p. 31) argues that these are a kind of ‘pseudo-exoticism’, where the Persian forms are pretending to be foreign e.g. telefon-e hamrah. Through this, the advertisers ‘connote the international scope of their business, and a presumably high standard of their products or services’. Again, it amounts to the added extra English language elements bring to Persian adverts. It often takes time for these words to be assimilated into Persian. The initial stage of borrowing is characterized by unstable spelling, since the words need to be converted from Latin to Persian. There seem to be no rules for this, although there is often an attempt to retain the same pronunciation of the word in Persian as in English (Mosavi, 2010). Timofeeva (1991) clearly demonstrates how elements in the initial stage of borrowing have unstable spelling by offering a number of examples of borrowed words spelt in a variety of ways, for example ‘garage' spelt: , garaj, garazh, garash and garaz in Persian. This unsystematic method of converting non-Persian words, strictly neither transcription nor transliteration, can affect the ways words are pronounced (Motaqed, 2014).

Kurokhtina (1996,p. 23) notes this phenomenon with product names in advertising texts which are transcribed into Persian, but then pronounced according to
the rules of Persian phonetic system therefore, it does not sound quite as they did in English. This is potentially harmful to advertising campaigns, leading to confusion on the part of consumers when faced with an advert where the name is not pronounced as expected. The high level of borrowing, both of lexical items and the models on which adverts are based led to criticism in Persian. There was concern that the level of English-language borrowing was too high and this was having an adverse affect on Persian. In part this concern may be based on the fear of the increasing influence of western society and culture, not just on the Persian-speaking countries, but on most of the world. The threatening power of English is especially relevant in advertising, since advertising influences not only the consumer market, but, due to its pervasiveness, Iranians’ political, social and cultural life. People began to suggest that the Western advertising models used in Persian were not particularly suitable for the Persian culture. The mechanical transfer of advertising was not successful to persuade the target consumer to purchase the product. Mosavi (2010) emphasizes the advertisers pay particularly attention to the special cultural considerations of the consumer.

3.6 The post-colonial state (present)

It can be divided into four periods:

✓ From 1979 Islamic Revolution and very strict anti-western and anti-imperialism slogans and policies,

✓ From 1989 marked as the end of imposed war to 2005, when very conservative president and cabinet elected,

✓ From 2005 to 2015 the period of unfair severe sanctions against Iran, and

✓ The launch of the last phase marked by signing JCPOA between Iran and world powers (E6).

The post-colonial state began in 1979 following the Islamic revolution in Iran, and continues to the present. By definition, no published research on Persian advertising can cover the whole period, although my own empirical research suggests the contemporary printed advertising is currently in the post-colonial state. As the prefix post- implies, the post-colonial state is the period of evolution following
colonization. The Islamic revolution caused many of the significant colonizers either to leave the Persian market or downsize operations there. The colonizer, then, is no longer the dominant player it had been in the past, although its influence is still markedly present in the discourse of the colonized. The result is texts which, whilst being restrained by the dominant form, are searching for and experimenting with new and more culturally appropriate styles and models. In a metaphor employed by the Brazilian translation community, the postcolonial state can be likened to the process of cannibalism. This metaphor has been used since the 1960s, within the poetic work of the de Campos brothers, to stand for the experience of colonization and translation. The metaphor is summarized thus by Munday (2001,p. 136): The colonizers and their language are devoured, their life force invigorating the devourers, but in a new purified and energized form that is appropriate to the needs of the native people. Applying this metaphor to the evolution of Persian advertising, the experience and language of the multinational companies was devoured by Persian advertising agencies and advertising translators. This knowledge was taken in and digested its energy. However, it was used in a way compatible with Persian, producing advertising based in part on Western models but fulfilling the needs of Persian consumers. This is a positive view of the colonization period: the colonized is no longer seen as the helpless victim, but as a powerful group fuelled by the colonizers.

3.6.1 Hybridization

The term hybridity comes originally from biology where it means the crossbreeding of two species by grafting or cross-pollination to form a third hybrid species. Hybridity was originally used by the Russian linguist and literary theorist Bakhtin (1992, p. 304) to describe: an utterance that belongs by its grammatical (syntactic) and compositional markers, to a single speaker, but that actually contains mixed within it two utterances, two speech manners, two styles, two languages', two semantic and axiological belief systems.

Here the hybrid is intentional and is used to create multivocal language situations and multivocal narratives. Within postcolonialism this often takes the linguistic form of pidgin and Creole languages. Bhabha, however, has taken Bakhtin's concept of hybridity and 'transformed it into an active moment of challenge and resistance against a colonial power' (Young 1995, pp. 21-23). For Bhabha colonial power is 'the
production of hybridization rather than the noisy command of colonialist authority or the silent repression of native traditions' (2000, p. 112). Rather than referring just to the linguistic forms, hybridization is `the process by which races, ethnic groups, cultures and languages are mixed with others'(Robinson, 1997, p. 118). Hybridization is a positive process which enriches society. The positive elements of hybridity are emphasized in the term synergy, which is the fusion of two distinct traditions to produce a new and distinctive whole (Ashcroft, Griffiths and Tiffen 1998, p. 229 and Aso, 2012). Although examples of hybridity can be seen throughout the colonization process, it is this positive sense of hybridization on which the author plans to concentrate. Hybridization is a feature of the post-colonial state, as it shows the colonized moving away from the colonizer, using the colonial experience constructively, in a way relevant to its own culture.

Postcolonial texts are often described as hybrids due to the culturo-linguistic layering which exists within them (Mehrez, 1992, p. 121); and demonstrate a search for identity, where the colonized assess their position in light of the experiences of colonialism.

**3.6.2 Hybridity and Translation**

A hybrid text can be a text resulting from translation which shows features perceived as `strange' in the target culture. The text may not be fully established in a culture (due to this perceived `strangeness'); but is accepted as it fulfills its intended purpose in a communicative situation (Schaffner and Adab 1997, p. 325 and Aso, 2012).

The `strangeness' may be the result of the wholesale transfer of concepts into the target culture (a strategy carried out in the colonial state; yet, it is often counter balanced by an attempt to localize these concepts. Thus, they are made more applicable to the target culture (a feature of the post-colonial state). The result is a text that displays transculturation showing features of both the colonizer and the colonized.

**3.6.2.1 Hybrid Models**

The political, social, cultural and economic changes in Iran, after the revolution (1979), necessitated a drastic revision of advertising text-type that was originally
Based on the Western model. Several authors, however, have noted how these Western models are now being filled with native Persian content (Motaqed & Salehi, 2014 and Dohaei et al., 2015) to observe the mutation of the Western genre resulting from contact with Persian culture. In all advertising media, it is common to see product names given in both the Latin and Persian alphabets and Persian neologisms abound. Certain features, however, are more typically Persian, such as the use of proverbs, popular sayings and allusions to political slogans as demonstrated by Mosavi (2010) in a detailed analysis of two native Persian television adverts. These adverts have become more sophisticated, due to the digestion of Western style; and he reports the changes as a real advance on the `clumsy translated language of national television (2010, p. 81). Norad (1995, p. 69) notes that whereas in the past an advert consisted of an account of a company's services and its address; the modern adverts create a conversation with the consumer, telling society why a product produced by such and such a company is better. Advertising images try show famous celebrities and actresses, or environments that differ from the Persian norm. The printed advert usually contains some English words:

The combination of English text and a Persian star is unusual; usually the text is changed rather than the image. This perhaps demonstrates Longines' appreciation of the power the image has over the text in contemporary. The importance of hybridity and transculturation in general in post-colonial texts (and the author believes that contemporary Persian advertising is in the postcolonial state) has led me to focus on this topic for my PhD thesis and will therefore be discussed in more detail later in this thesis. The above examples show the value of combining experience of the past, cultural elements and the lessons learnt from the colonization. Fanon (1990, p. 179) believes this historical and cultural (re)discovery is a fundamental part of the evolution of national culture. Regarding Fanon (1990), it can be concluded that this phenomenon is notable, particularly in Persian television adverts, which feature folklore and Islamic values. These states have to be experienced in order to move on, or in Bassnett and Trivedi's terms (1999, pp. 4-5): `only by devouring Europe could the colonized break away from what was imposed on them'. In other words, only by experiencing the Western style of advertising could the Persian advertisers learn what was suitable for them and then adapt the adverts to their requirements. This
assimilation of the other is regarded as being necessary in order to move to the next state.

3.7 Decolonized State (Future)

When the industries and manufacturing factories and companies become quite local and there is no need to translate advertisement or even translators and copywriters have the skill of translation properly.

3.7.1 towards Decolonization

The decolonized state will occur in future when the colonized has found its own identity based on past colonial experiences, it remains true to itself, and is not pressurized by outside influences. Nationalism is often an important feature of the decolonization struggle, as societies attempt to regain identities which were oppressed during colonization. Decolonization, then, may manifest a violent anti-colonial nationalistic retaliation resulting in xenophobia and racism. In contrast, however, decolonization which emphasizes the Trans in transculturation will result in the mutual transformation of colonizer and colonized, where both are active, equal partners in the transcultural contact. These relationships, based on equality, are necessary in our increasingly globalized society, where national borders are less important due to the free movement of people and information. Rather than an ever more homogenized society, the author believes that in the decolonized state, cultural diversity will be embraced and accepted.

Referring to print advertising and its translation specifically, decolonization will have occurred when Persian advertising is created to reflect the needs of the Persian consumer, when Western adverts are translated with the Persian target market in mind and when Persian advertising exists on a level with the West's and not subservient to it. The decolonized state based on equality is utopian; however, like any `ideal' it is something translators can aim for, if given the freedom to do so. Although the author does not believe that Iran has entered the decolonized state as the ties with the West remain strong and visible, there are examples of practice which are indications of tentative steps towards decolonization, at least where advertising is concerned.