The status of intercultural mediation in translation: Is it an absolute licence?

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Abstract

The role of translator as *Sprachmittler* or intercultural mediator has welcomed much attention since the advent of the "cultural turn" paradigm. The present research paper seeks to figure out how the manifestations of intercultural mediation are achieved via translation in terms of two mediation facets, viz, personal and communicated interpretations. Whereas the former deals with the presence of the translator between the source and target cultures, the latter concerns the role of the reader of the translated text in the target language through several mediational strategies including: expansion, reframing, replacement, eschewing of dispreferred structure, and dispensation to capture the message of the source text. The rationale for focusing on these strategies lies in the fact that translators often utilize transliteration and literal translation strategies when it comes to cultural items and concepts. As far as review of the literature indicates, mediational translation has not received due attention in the Persian language since it differs in comparison with other languages such as English, French etc. In the case of language patterning, such study reveals some novel but applicable cultural translation strategies that highlight the nature of mediation in cultural translation.

1. Introduction

Principally, translation and translation studies (TS) are no longer appraised as a linguistic process; rather, they are deemed a culturally contextualized pursuit determined by elements lying outside of what is typically perceived by language (Liddicoat, 2016). Therefore, in the light of various ideas, translation is appreciated as a disposition of "intercultural communication" (Schäffner, 2003; Katan, 2009). Translation plays a pivotal role in "cultures, thoughts, and all human related issues. Thus, it is deployed among various nations for enriching each other's thoughts, cultures, languages, and so forth" (Shirinzadeh and Tengku Mahadi, 2014, p.167).

In this respect, the role of culture in translation and cultural issues raises some critical problems for translators. Moreover, the role of translator as an intercultural mediator across cultures is of great significance. This mediational position has given rise to the outlook that the translator reconciles cultures and languages between the source and target texts (Katan, 2002; 2004; Tymoczko, 2007; Pöchhacker, 2008). According to Müller and Feinauer (2008):

> Die vertaal process is 'n interkulturele oordragwatnie net tussen twee tale plaasvindnie, maar tussen twee kulture, aangesien die bron- en doelteksalbeiingebed is in

n' kommunikatie wesituasie in hulleonderskeiekulture.

The translation process is an intercultural transfer that does not only take place between two languages, but between two cultures, as the source and target text are each embedded in a communicative situation in their respective cultures. (pp.125-126)

Prior to elucidating translation and the role of translator as intercultural communicator, let's have a look at the following questions: what is meant by mediation in translation and are there any mediational strategies necessitated in the works of translators?

As presented by the majority of scholars, bilingualism is not an absolute licence to be a translator. This is mostly owing to the fact that prior to the act of translating, the translator must be fully familiar with the ins and outs of the source and target cultures. Hence, the translator should be a cultural expert. Although the two involved languages are affiliated to various cultures and cultural norms, the translator's jurisdiction increases in this case. Furthermore, the translator as the cultural mediator, or *Sprachmittler* (Akbari and Shahnazari, 2016), must bridge the gap between the source and target cultures through adopting some strategies fulfilling the expectations of the audience.

The primary purpose of this paper is to highlight the nature of mediation in the Persian language, since almost all Persian translators act as transferers rather than mediators (Abdelahi, 2012; Xoramšahi, 2012) in cultural and literary translation. This is mostly due to the fact that Persian is a rhythmical and poetical language which must be translated rhythmically (Xoramšahi, 2012). If the translator acts as a transferer, the end product turns out to be awkward and unacceptable. With this in mind, to prove the nature of mediation in intercultural translation, this research paper suggests some new and applicable cultural translation strategies such as expansion, reframing, replacement, eschewing of dispreferred structure, and dispensation especially to pave the way for correct and smooth translation, since they will facilitate the interpretation of a message created in one language for one cultural context when they are perused in

another language and in another different cultural context.

2. Mediation
2.1 Intercultural mediation
The term mediation has recently come to the fore in language learning and teaching, culture (Zarate et al. 2004; Liddicoat and Scarino, 2013) and translation studies. In this regard, intercultural mediation is responsible for bringing into contact various languages and cultures in the form of values, norms, practices etc. Mediation in general includes a critical comparison of the "cultural phenomena" (Alred and Byram, 2002) surrounding the quality of cultural items and concepts and determining the meaning across cultural frames. Therefore, intercultural mediation is deemed an interpretive activity in that all explanations are revealed as a critical activity (Liddicoat, 2014). According to Liddicoat and Scarino (2013, p.54), intercultural mediation is "an active engagement in diversity as a meaning making activity".

As contended by Fitzgerald (2002), intercultural mediation was shaped in terms of "solving the problems of intercultural communication" in which the problems would be considered the core traits of any interactions due to cultural discrepancies. Consequently, intercultural mediation is responsible for "reifying" and "normalizing" misinterpretations across languages and cultures (ibid.). As Buttjes (1991) elucidates, mediation embraces three key elements: (1) the recognition of the quality of cultural items and concepts; (2) the potentiality to make high-priority comparisons of cultures; and (3) the capacity to negotiate meaning. This entails the fact that mediation comprises both "analysis" and "performance" (Liddicoat and Scarino, 2013).

As mentioned above, intercultural mediation or communication is a kind of interpretive activity. Thus, this interpretive process is the tendency to shift from one cultural perspective to another, to observe cultural concepts and items from both an internal and external bird's-eye view (Abdallah-Pretceille, 2003). Similarly, Byram (2002) clarifies this situation as "the ability to make the strange familiar and the familiar strange". To put it in a nutshell, intercultural mediation not only focuses on problem-solving activities but

also the interpretation of language in use. Generally, intercultural mediation pivots the things lying outside of the language, forming a disjunction between intercultural mediation and language learning (Dervin and Liddicoat, 2013). A number of studies on intercultural mediation foreground "the role of representation of others" as a core trait of intercultural mediation (Gohard-Radenkovic, et al., 2004). Accordingly, the core component of intercultural mediation has been perceived as the ways in which an individual discerns others and their "language patterning" (culture) (Akbari, 2013). This pinpoints the processes of understanding, interpreting, explaining and commenting needed for mediation lying outside of the language (Iriskhanova, et al., 2004).

In translation studies, the role of intercultural mediation has been emphasized by Katan (2004), assuming translation as mediation and a mediational process, both explicitly and implicitly. This means that the meaning of a text resides not merely in the language but also in what the language communicates fully to an audience. From this vantage point, the role of translator as mediator between source and target cultures goes beyond the articulation of meaning across languages to cover the need to communicate meanings in the text which are demonstrated implicitly via context (Liddicoat, 2016).

Katan (2004) also makes a point of differentiating between "linguistic mediation" and "cultural mediation" in translation. He speculates that a translator needs to perceive cultural norms and how cultures function and mediate across languages. He then argues that "the heart of the mediator's task is not to translate texts but to translate cultures and help strangers give new texts welcome."

2.2 Mediation in translation

To highlight the role of culture in translation, Lumbera (2014) argues that a written text is a many-sided combination of expressed interests exploited from the world of the writer and the world of other people living in the same community. To this effect, affiliating to another yet different culture, the translator may encounter some critical problems dealing with the source text. As Jojić (2008) maintains, the most intricate problems the

translator might confront are the translation of words restricted to culture. As every language has its own special customs and rites, conveying such concepts to another language would not be undemanding.

According to Schäffner (2003), translation itself has both similitudes and dissimilitudes to other structures of intercultural communication in which they have a footprint on the process of mediation in general and the mediational process in particular. To confirm the main function of intercultural communication or mediation in translation, Liddicoat (2016) schematizes a model that incorporates five core elements: source language, reader of the source language, the translator as the *Sprachmittler*, target language and culture, and the reader of the target language.
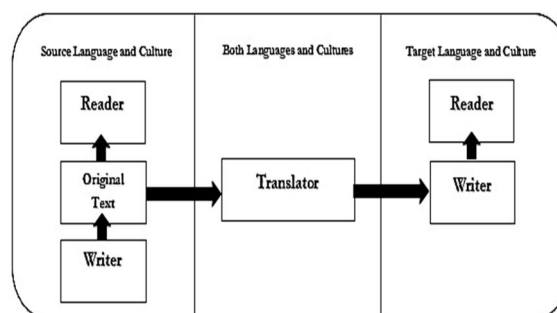

Figure 2.1: Intercultural Mediation Scheme (Liddicoat, 2016, p.356)

The first column depicts the role of the source text. By the same token, the text is written in a specific language accompanied by a clear-cut cultural context for the audience. However, the venture of the audience in this column is to share the language and the culture of the source writer, or the source writer "mediates a culture" (ibid.) for the intended audience. It is worth mentioning that the aim of the writer in the source text is to meet the expectations of the envisioned audience, but the writer does not intend to take part in intercultural mediation. From the reader's outlook demarcated by the right hand cell, reading and the act of reading is a fully-fledged "culture-internal process". In so doing, the reader simply examines the text in his/her own language while paying attention to the source writer, the writer's assumptions, the shared knowledge, and the source language/culture. Therefore, the reader does not play the role of

intercultural mediator, since reading is not an act of intercultural communication. However, on the other hand, there stands a translator (with the prime role of mediator) between the source and target cultures, rescripting the text for the reader who is not a reader on the part of the writer in the target language and culture cell. Typically, a translator working with discernment and sensitivity is an intercultural mediator detached from both the writer of the source text and the recipient of the text, namely the target audience.

To show the position of the translator as a mediator between the source and target cultures, Akbari (2015) schematizes the relevant objects, concepts and items of the source language as the simulated relevant objects, concepts and items of the target language through adopting a directional equivalence paradigm.
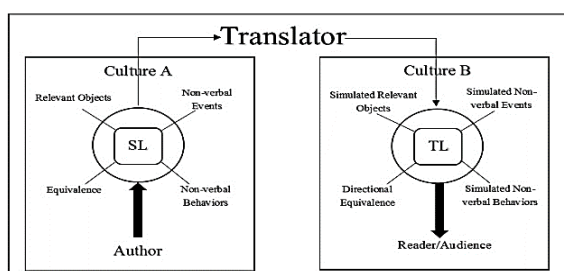

Figure 2.2: The position of the translator (Akbari, 2015)

The term "simulated" in the above scheme is meant to elucidate the nearest equivalence which the translator is able to assume in the course of translation. Having adopted the simulated relevant objects, the translator is able to apply directional equivalence (one-to-two equivalence) to show his/her in-between translation. For instance, 'kimono' is a special type of clothing worn by the Japanese people to show their culture; however, if the translator as the *Sprachmittler* tries to firstly simulate and then translate the intended term in the Persian language, at first glance, he/she has to consider the type of audience. If the primary audience is a group of professional readers, the translator can apply a transliteration technique in the course of translation, since these groups are completely aware of this term. However, more importantly, if the target audience are lay-people, the translator will not be able to persuade them through

using a transliteration technique, hence he/she must simulate the relevant object in the target language via utilizing a tangible term such as 'rasuxi' (a special type of clothing worn by the people of northern Iran much more similar to the traditional Japanese garment). Therefore, the intended audience is easily able to presuppose the term 'kimono' in the source language.

In the circle of translation, the translator may carry out revision and rewriting of the text without having any contact with other players (e.g. writer and reader). Therefore, in defence of the translator's position in the act of translation, Grossman (2010) expressed her opinion that:

> The unique factor in the experience of translators is that we not only are listeners to the text, hearing the author's voice in the mind's ear, but speakers of the second text – the translated work – who repeat what we have heard, though in another language, a language with its own literary tradition, its own cultural accretion, its own lexicon and syntax, its own historical experience, all of which must be treated with as much respect, esteem, and appreciation as we bring to the language of the original writer. Our purpose is to recreate as far as possible, within the alien systems of a second language, all the characteristics, vagaries, quirks, and stylistic peculiarities of the work we are translating. And we do this by analogy – that is, by finding comparable, not identical characteristics, vagaries, quirks, and stylistic peculiarities in the second language. (p.10)

As Grossman (2010) underscores, the interaction among the three key players of author, reader and translator is fitted out with its own lexicon, syntax, traditions and history in the act of translating. Therefore, she deems translation and the process of translation as an "act of critical interpretation" (ibid.).

2.3 Intercultural mediation: revisiting translation strategies
As stated in the previous section, the translator as a mediator is completely separated from both the reader and the writer. According to Liddicoat (2014, pp. 265-271), the aspects of mediation in the

fulfilment of learning language include two levels as "mediation for self" and "mediation for others". The former refers to the interpretation of the source text through yielding the "cultural constructedness" of the meaning. Mediation for self applies when the culture of the text is not the culture of the translator, as it includes the interpretation of a cultural text which is not one's own to boom the comprehension of explicit and implicit meanings. Mediation for self consists of a "critical and interpretive process" in which the renderer portrays a line-up of "cultural awareness" and "language awareness" through his/her translation. To this effect, according to Liddicoat's claim (2016):

Mediation for self is a form of participation in both cultures that presupposes the ability to interpret culturally contextualized language and to reflect critically on such interpretations. This privileged reading involves recognizing and interpreting the culturally constructed nature of the meaning of the source text. (p.358)

On the other hand, mediation for others (as the sole interpretive act) refers to some critical circumstances where people have restricted or no experience of cultural differences. In these situations, any shared knowledge (cultural framing) of the mediation of the target culture which can be utilized as "a way of interpreting particular experience" of the culture and language does not exist, since the translator directly intervenes in the text that is supposed to be interpreted for others. It is considered as an act of interpretation validating a person from outside of the culture to perceive something "within that culture".

Most Persian translators rely on transliteration, literal translation, self-explanatory and naturalization strategies, making the end product awkward (Kassaian, 2003; Safavi, 2003; Kazami 2005; Jalili et al. 2014). According to Xoramšahi (2012, pp. 302-303), using transliteration and literal translation in the translation of culture and poems may lead the translator into a deadlock. This causes the end product to be nonsensical. In line with Xoramšahi (2012), Abdolahi (2012) argues that whenever a translator acts as a transferer rather than a mediator, and also if a translator utilizes literal translation in his rendering, the end product is not readable. In this case, the number of readers of such awkward and unreliable translations becomes less and less. Translators as mediators encounter a situation where they need to be more inventive by following some mediational strategies which may ensure the quality of translating cultural concepts. Also, transliteration and literal translation jeopardize the validity and reliability of the produced translation, since they entangle the reading process and make the translation unnatural and cumbersome to understand. The translator in these strategies acts like a transferer rather than a reconciliator (mediator) (Akbari and Shahnazari, 2015) between source and target languages. To prove this statement, this paper scrutinizes the Persian translation of the "Joint Comprehensive Plan of Action" (the international agreement on the nuclear programme of Iran).

(Source Text)

(1)This UN Security Council resolution(2) will also provide for the termination on Implementation Day of provisions (3) imposed under previous resolutions; (4) establishment of specific restrictions; (5) and conclusion of consideration of the Iran nuclear issue by the UN Security Council 10 years after the Adoption Day (44 words)

(Target Text)

قطعنامه ی شوراي امنيت (1)،(2) برکناري همه ی مواد قطعنامه هاي پيشين از روز اول بازگشايي؛ (3)ايجاد شماري از محدوديت هاي خاص؛ و (4)اتمام بررسي مسايل هسته اي ايران توسط شوراي امنيت(5) 10 سال بعد از روز توافق موضوع هسته ای ايران رامقررنمود
(45 word)

Qæ?tnāme šorāje æmnijæt, bærkenāri hæmeje mævād qæ?tnāmehāje pišin æz ruze ævæle bāzgoshāei, iĵāde šomari æz mæhdudijæt'hāje xās, væ etmāme bæræsi mæsā'ele hæste'ei Iran tævæsote šorāje æmnijæt 10 sāl bæ?d æz ruze tævāfoq mozue hæste'ei Iran rā moqærær nemoud

(Transliteration): In this direction, The UN Security Council resolution will provide the termination of all previous resolutions from the provision's day, establishment of particular sanctions and limitations, and the termination of the Iran nuclear issued by UN Security Council 10 years after the Adoption day.

The translator of the above translation utilized one-to-one correspondence (literal translation) in five segments to show his faithfulness to the source language. To prove this statement, the number of the words in the source language and the number of words in the target language are almost the same. This indicates that an item in the source language was replaced by an item in the target language. This is the common way in which almost all Persian renderers use it. However, to translate an end-product faithfully yet to the point, a translator can apply condensation or syntactic and semantic compressions in his/her translation, i.e. to shorten an end-product. In this direction, condensation and syntactic and semantic compressions can be thoroughly applied in the five suggested mediational strategies.

In order to illustrate the position of the translator as mediator and to free the end product from being translated literally, this paper suggests five mediational strategies dealing with the consequences of the rewriting of the text into a new language. These strategies make the translation readable for an audience in a different culture. As mentioned, cultural mediation is considered an interpretive activity showing the intervention of the translator in the text to transfer the interpreted meaning to others. With this in mind, the act of interpretation is required to be "conceptualized" rather than a "purely linguistic transfer" (Katan, 2009). The translator as a mediator facilitates translated meaning perception through the rewriting of those meanings into a new textual form. These interventions can take several shapes and forms; however, there are five mediational strategies which can typify the range of possibilities in the Persian language. All these strategies are "distortions of the text" and "deformations" as Katan (2004) and Akbari (2015) argue. It is worth mentioning that these strategies have never been adequately scrutinized and applied in the Persian language so far. Adopting them in the Persian language not only threatens the validity of the produced translation but also facilitates the reading process and makes the end product easy to understand.

2.3.1 Expansion strategy

The first strategy is "expansion" (Katan, 2004) in which an item in the source language is rendered by additional information into the target language. This might be a form of elaboration and explicitation with a critical mediational power in transferring information into the target language. For instance, Philippe Delerm explains the term '*Loukoum*' and its characteristics for a French audience. 'Loukoum' is a family of confections made by a gel of starch and sugar eaten in small cubes dusted with copra, pistachio and coconut powder. However, the translation of this term in Persian requires considering some more elaborations for the Persian audience and those who are not familiar with this term.

"Parfois, on vous offre des **loukoums** dans une boîte de bois blanc pyrogravée. C'est le **loukoum** de retour de voyage ou, plus aseptisé encore, le **loukoum**-cadeau-de-dernier-moment. C'est drôle, mais on n'a jamais envie de ces **loukoums**-là.
(www.m.litfile.me/read)"

"بعضی وقت ها، شما **لقمه های ترکی** یا همان **لقوم ترکیه** را در جعبه سفید چوبی قرار می دهید. این خود نوعی سوغات ترکیه (**لقوم های ترکیه**) به شمار میرود. شاید مضحک به نظر برسد ولی دیگر از این **راحت الحلقوم ها** نمی خواهیم"

(Bæzivæqt'hā, šomā Loqmehāje Torki jā hæmān loqoume Torkije rā dær ĵæ?be sefide čoubi qærār midæhid. In xod now?e soqāte Torkije be šomār mirævæd. Šāyæd mowz'hek be næzær beresæd væli digær æz in loqoum'hā nemixāhæm.)

(Gloss) Sometimes, you put the pieces of Turkish delight in a white wooden box. This per se is considered a souvenir from Turkey. Perhaps, this may be joking; however, I won't buy Turkish delights anytime

To translate the underlined word in Persian, there are two possibilities: (1) to keep this term unchanged in the target language or (2) to utilize a wider known term such as 'Turkish Delight' and "لقمه های ترکی" (Loqmehāje Torki). This term is used by a small number of people in Iran familiar with oriental cultural items, especially Turkish ones. Also, the reference to 'Loukoum', having an iconic resonance in the French context but not in the Persian translation, is tacitly explicated and expanded to illustrate the social and historical aspects of this term. Therefore, this term requires more explanations in the context destined for a wide range of readers. The novelty of this strategy is to provide the iconic resonance of a translated item in which the end-user can freely feel the situation. This is the ultimate aim of cultural translation (Akbari, 2015).

To clarify expansion more thoroughly, Øverås (1998, p.8) considers her translation as "translation-inherent expansion". For example, the sentence 'Den svarte kvinne knipser' is translated as 'the black woman clicks her camera". The author of the source language (Norwegian) utilizes the term 'knipser' meaning 'to click, to photograph, or to take a snapshot'. As the direct English equivalent 'to click' does not trace the whole idiomatic expression of its Norwegian original term; therefore, the translator as the mediator must decide to elaborate this term into the collocational phrase 'to click one's camera', seeking to fill the shared knowledge presupposed by the author of the source language; however, what the translator has assumed won't be shared by the audience and the target text.

2.3.2 Reframing strategy
Another strategy is labelled as "reframing" (Katan, 2004) connoting rephrasing the text to provide "the cultural frame" due to cultural discrepancies between the source and target languages (Katan, 2002). The main target in cultural reframing is to reconcile diversities across cultures. Cultural reframing is responsible for transferring polite expressions across languages through not misinterpreting the character, concepts and items (literal translation or elaboration technique), but by re-sequencing the text so as to address the interpretive problems. For instance,

the Persian polite expression 'چشمم کف پات (Češmæm kæfe pat)' is rendered literally as 'my eyes are on your feet', which is nonsensical as shown in table (2.2). Principally, the target reader cannot understand the intended translation, since the translator distorts the connotation of the cultural frames by utilizing literal translation. The correct translation is to reorder (reframe) the cultural and polite items in that sentence as 'May I be the humblest to you', authorizing the audience to conceive the level of politeness within the two cultures (see table 2.2). For example, 'floating in a tank of **stale beer**' is translated as 'tuje je mæxzæne por æz **nušidæni (drink)** munde šenāvær' to show that the target language re-sequences the source version to solve the interpretive and cultural problems, since 'beer' and 'stale beer' are terms taken as taboo words in the Persian language. Therefore, the translator as a mediator must reframe these terms to make them fit on the basis of the target language conventions. As another instance, 'Could Bart have been prenatally **screwed up** by the music?' is rendered in such a way that the translator reframes the second part of the source text as something which is neutral in Persian (towri šodæn) (to contract) 'Jæ?ni momkene Bart bexātere muzik **intowri šode** bāwše?' Ultimately, this strategy paves the ways for lessening the degree of offence in the reciprocal language by re-sequencing some cultural items in the source language. This strategy is of high significance in cultural translation (Akbari, 2015). Below is the list of cultural reframing taking place in an audio-visual translation between the Persian and English languages:

English	Persian Translation
1. Cats have nine lives	1. Gorbe **Hæft ʃun** dāræd (Seven lives)
2. May I be the humblest to you	2. Češmæm kæfe pāt (my eyes are under your feet)
3. To imbibe cuck	3. **Nušidæni** xordæn (drink)
4. You know that.....[1]	4. 'Xātere šærifetun hæst

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[1] The translator exploits fragmentary quotation of direct speech 'Xātere shærifetun hæst ke........?' to restructure the level of politeness in the Persian language.

	ke........?' (You know that...)
5. Covering a town of backwater robes	5. *Pušeš dādæne je šæhr por æz je moštde hāti (peasants)* **(To domicile some poor peasants)**
6. I'm Father O'Greedy. Dimes for the needy.	6. *Mæn pedære **hæris** mibāšæm. Sekehāje mān rā bedæhid.* *(I am the father of aversion. Give me some coins)*

Table 2.2: Cultural reframing

2.3.3 Replacement strategy

The third strategy is "replacement" (Katan, 2004) utilizing relatively different target cultural items and concepts in the place of the source cultural frame to designate the interpretation within the sphere of the target language. Also, replacement does not only occur with cultural words, it can be applied to graphological and phonological adaptations of proper nouns (Särkkä, 2007). For example,

" موسی علیه السلام **قارون** را نصیحت که احسن کما احسن الله الیک نشنید و عاقبتش شنیدی

Musā (PBUH) **Qārun** rā næsihæt kærd ke æh'sæn kæmā æh'sæn Allāh elæjkā næšnid væ āqebætæš šenidi

آنکس که به **دینار** و **درم** خیر نیندوخت سر، عاقبت اندر سر دینار و درم کرد(سعدی)"

Ān kæs ke be **dinār** væ **derhæm** xejr næjænduxt sær, āqebæt ændær særo dinār o deræm kærd

"Moses, upon whom be peace, thus advised **Qarun**: 'Do thou good as God has done into thee.'
But he would not listen and thou hast heard of his end:
Who has not accumulated good with **dirhems** and **dinars**,
Has staked his end upon his dirhems and dinars" (Rehatsek, 2004)

In the above poem, translation of the cultural items 'قارون، درهم، دینار' is singularly utilizable for incorporating intercultural mediation between the target and source languages in terms of replacement. As a matter of fact, the strategy of replacement for culturally contextualized concepts and items is the main strategy adopted by Rehatsek (2004) such as *Qarun*, *dirhems*, and *dinars*. Therefore, replacement of a name by a corresponding one can be applied in two ways as (1) the replacement of the name by another source language term, and (2) the replacement of the name

by the target language name as seen in Sa'adi's poem. As another instance, some terms such as '*underworld, rotted in the hell, and Helen of Troy*' is translated as '*ĵæhænæm* (جهنم) (hell), *ĵez qāle šodæn* (جزغاله شدن) (to burn), and šāh zāde'je šā'he pærijoun* (شاهزاده شاه پریون) (queen of beauty)' respectively to see that the translator as an intercultural mediator prepares the situation so that the audience comprehends such terms in the Persian language. Moreover, such Persian translated terms allude to iconic elements relevant to the conception of cultural significance of religious and imaginative thoughts. In other words, intercultural mediational translation of such replacements into the target language places the interpretation of the text into the audiences' cultural structure by providing the implication of familiarity for Persian readers, rather than initiating a foreign element to cause the audience trouble in understanding such cultural terms.

2.3.4 Eschewing dispreferred structure strategy

Eschewing of dispreferred structure (Akbari, 2015) alludes to the reduction of the degree of some harsh and offensive cultural concepts into the target language. With this in mind, the translator as a mediator can apply euphemism, orthophemism and finally dysphemism so as to diminish potential cultural effects in the target language. To translate such cultural terms, the translator can operate two techniques: (1) using the tripartite of euphemism (to lessen the degree of derogatoriness of the source item in the target language); dysphemism (connotation about denotatum); and orthophemism (neutral expression or straight talk); and (2) looking for common ground that the audience agrees upon. For example, '*No **sex** without a ring*' can be rendered in the Persian as '*Tā væqti hælqe rā be mæn nædi, æz **rābete** xæbæri nist*'. In this situation, the translator toned down the degree of offence of the underlined item in the receptor language and utilized the more general word '*rābete*' which means '*to have a relationship*' (see table 2.3). The translator applied a euphemism to lessen the degree of offence of the source item in the target language on the basis of cultural discrepancies. For instance, '*You? Your marriage is **a dead**

fish' can be translated as '*Tow? Ezdevāĵe tow **særænĵami nædāræd**'.* With this idea, the translator applied a dysphemism illustrating the connotation of the source language item through the denotation of the target language for the reader. '*Særænĵami nædāræd*' (not to have any conclusion) (denotation) is the literal translation of the expression '*dead fish*' (connotation) in the Persian. And lastly, the sentence 'Homer would give me a **French kiss**' is rendered '*Homer **busæm mikærd**'* (to kiss) orthophemistically representing the neutral translation in the Persian language. It shows the common sense among reader, translator, and author of the source language. Below is a list of examples indicating the eschewing of a dispreferred structure in the reciprocal language.

English	Persian
1.Pass away	*1. Fowt kærdæn* (to die) (Euphemism)
2. Capisce!	*2. Gerefti (Fæhmidi)* (to understand) (Orthophemism)
3. Staggered into the <u>Womb</u>	*3. Vārede šekæm šodæn* (stomach) (Dysphemism)
4. She broke my first <u>heart</u>	*4. Ow ævælin **delæmo** šekæst* (stomach) (Orthophemism)

Table 2.3: Eschewing dispreferred structure

2.3.5 Dispensation strategy

The last strategy is called "dispensation" (Särkkä, 2007) when there exists a zero or null equivalence (one-to-none correspondence) for the cultural concepts or items of the source culture in the target language. In other words, such a term in the source language cannot be directly rendered in the target language, since the intended term has a low level of translatability due to lexical, linguistic, and referential gaps. For instance,

"خواهی که ممتع شوی از دینی و **عقبی**   با خلق کرم کن چو خدا با تو کرم کرد"

Xāhi ke momætte šævi æz donjā væ ogbā bā xælq kæræm kon čo xodā bā to kæræm kærd

درخت کرم هر کجا بیخ کرد   گذشت از فلک شاخ و بالای او

Deræxte kæræm hær koĵā bix kærd gozæšt æz fælæk šāxo bālāje Ow

شکر خدای کن که موفق شدی به خیر   ز انعام و فضل او نه معطل گذاشتت(سعدی)"

Šokre xodāj kon ke movæfæq šodi be xejr ze æn?āmo fæzle Ow næ Mo?ætæl gozāštæt

"If thou desirest to profit by riches of the world; Be liberal to mankind as God has been liberal to thee; Whenever the tree of beneficence has taken root; Its tallness and branches pass beyond the sky; Thank God that thou hast been divinely aided; And not excluded from his gifts and bounty." (Rehatsek, 2004)

In the above poem, the translator applies a one-to-none correspondence technique (dispensation) in his translation, as he cannot transfer the concept of 'عقبی' (Oqbā) (as cultural specific items) to the target audience. This is generally owing to a lexical gap within the cultures. Tellingly, the translator authorizes the removal of some cultural items provided that the intended cultural concept does not threaten the overall message of the source language. As another example,

ĵæhān Ey bærādær næmānæd be kæs
Del ændær ĵæhān āfærin bændo bæs
*Mækon tekje bær molke donĵā væ **pošt***
Ke besĵār kæs čon to pærværdo košt

The above poem was translated by Rehatsek (2004):

O brother, the world remains with no one.
Bind the heart to the Creator, it is enough.
Rely not upon possessions and this world
Because it has cherished many like thee and slain them.

The translator as a mediator could not transfer the true meaning of the concept '*pošt*' to the target readers and decided to leave this phrase untranslated. With this in mind, the iconic resonance of this term has not been observed due to cultural differences between the source and target languages. The translator could fully convey the overall intention and message of the source text. Items such as '*xāk væ xune bini, hæm čenān dær bænde eqlimi*

degær, sæge æs'hābe kæ'hf ruzi čænd' won't be translated in Retahsek's translation of Rose Garden, since they are considered lexical gaps in the target language (English). Through the observation of the overall meaning of the poem, the translator authorizes the elimination of these items or the provision of some further footnote explanations. Kganyago (2008) proposes some problems which can be confronted by dispensation (null equivalence):

> Cultural specific concepts, the source language concepts are not lexicalized in the target language, a word in the source language is semantically complex. The source language and the target language distinguish between divergent meanings; the target language does not have specific term, difference in physical and or interpersonal perspective, difference in expressive meaning. (p.54)

To this end, all the mentioned strategies are expository samples of intercultural communication rather than the complete elucidation of all strategies and methods which can be applied in cultural translation. The primary target here is not to recommend some strategies of intercultural mediation in translation, but rather to spot the nature of mediation in translation in how it works and how the translator can operate it through his/her translation to produce an acceptable translation. The aim is to simplify the interpretation of the message in one language for another language and culture.

Last but not least, whether the translator is willing to act as the mediator between the source and target languages is an act of mediation per se which is basically considered as a decision-making activity. The act of mediation (lesser or greater) is purposefully related to the knowledge of the audience whether he/she has the greater knowledge about the cultural concepts and items. Greater knowledge requires less mediation in translation, since the reader can simply comprehend the state of knowing of intercultural mediation in translation.

Conclusion

The present research paper tried to substantiate the role of intercultural mediation as "an active engagement in diversity as a meaning making activity" or the interpretive activity (Liddicoat and Scarino 2013, p.54). However, this interpretation comprises interpretation for self and others. In this regard, communicated interpretation has come to be tagged as intercultural mediation and the role of the translator as mediator is to reconcile, analyse and carry out the interpretation across cultures. Therefore, the translator as *Sprachmittler* must pivotally not only recognize cultural discrepancies across cultures in order to find solutions with which to reconcile them, but also he/she should have the interpretative potentiality to yield the interpretive amenities of his/her culture to understand a cultural text written for the audiences of another culture. All the translator must do is to prepare the ground for the audience – especially one with lesser knowledge of a culture – to perceive other cultures, since greater knowledge of culture requires less mediation in the course of translation.

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