Translators' Image in Iranian Feature Films: A Sociological Perspective

Masood Khoshsaligheh, Mohsen Kafi & Seyede Narges Noorani
Ferdowsi University of Mashhad, Iran
Correspondence. khoshsaligheh@um.ac.ir

Abstract
Drawing on the significant influence of audiovisual media on people's conceptions of any phenomenon, the current qualitative study was an attempt to identify the social dimensions of the Iranian translator, represented in feature films in Iran. Specifically, the study aimed to explore the identity, socioeconomic status and lifestyle of the translator characters depicted in Iranian feature films. Therefore, 16 Iranian films, involving interlingual translation, were selected. The thematic analysis revealed five sociological aspects of the Iranian translator reflected in Iranian films: identity of the translator, socioeconomic status of the translator, lifestyle and attitude of the translator, attitudes of other characters towards the translator, and the role of translation in the turn of events. The results indicated that translators are generally shown as self-disciplined and dissociable individuals who are devoted to their work. The translator characters mostly had minor roles in the plot and turn of events.

Keywords: Iranian Translators; Sociology of Translation; Translator Identity, Feature Film

1. Introduction
Translation Studies (TS) is no longer limited to the linguistic analysis of translated texts. Following the cultural and sociological turns in TS (Lefevere and Bassnett 1990), scholars began to focus on the social aspects of translation which involve the cooperation of the commissioner, translator and receiver in a specific socio-cultural context (Wolf 2010). One of the main topics within this domain was translator and interpreter (T/I) status. Sociological perspectives in Translation Studies have highlighted the central role of translators and interpreters in the mediation process (e.g. Dam and Zethsen 2008; Gentile

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2013; Inghillery 2009). Chesterman (2009) even announces the emergence of a potential discipline called Translator Studies.

According to Sela-Sheffy (2010), translator research is mostly concerned with the social and cultural background of translators, their efforts for gaining professional status and their professional identity and self-image. A large number of translation scholars have looked at this issue from various perspectives. Some have directly asked translators and interpreters to comment on their own self-image and professional status (e.g. Zwischenberger 2009; Choi & Lim 2002), while others have analyzed the representations of T/I in other mediums, including literature and film (e.g. Cronin 2009). The proponents of the latter approach claim that audiovisual materials have a major influence on people's conceptions of different phenomena, including translation. Hence, they focus on the image of translators in the film medium.

In line with this approach, the current study aimed to explore the presented image of translators in a relatively representative sample of Iranian feature films. Through analyzing the selected films with regards to translator identity, socioeconomic status, lifestyle and the role of translation, the paper attempts to reveal the image of translators in Iranian feature films.

Both professional and ad hoc translator characters have been considered in this study. In this context, ad hoc translators are the characters who undertake translation tasks without prior training or preparation and merely due to their bilingual competence, while professional translators mostly hold related university degrees and undertake translation as their full-time occupation. Also, in this study, *translator and translation* are generic terms which refer to all forms of interlingual mediation. Hence, the terms *translator/translation* cover *interpreter/interpreting* as well.

2. Literature Review
2.1 Translation as a Profession
Many occupations have claimed professional status, some of which have been fully accepted and recognized as such by the society, such as law, medicine and engineering. However, there are some occupations which are in a state of indeterminacy. "Among other occupational groups that are to varying extents underprofessionalized or marginalized . . . translators and interpreters serve as a quintessential case for examining how an occupational group deals with its own indeterminacy and marginality" (Sela-Sheffy 2015, 132).

There are two opposing views regarding the status of the translation profession. Some translation scholars (e.g. Gentzler 2001; Chesterman 2009) have been optimistic about the development of the profession in recent years. However, others have been less optimistic, mentioning issues such as a trend

towards deproffessionalization, voluntary servitude, etc. (e.g., Gil and Pym 2006; Muzii 2006; Pym 2005; Sela-Sheffy 2015; Simeoni 1998).

Translation as a profession has been empirically investigated in several research studies. For instance, Pym, Grin, Sfreddo and Chan (2013) present a comprehensive account of the translation profession in the European Union (EU). They also compare the status of the translation profession in EU member countries with Australia, the United States and Canada. In a recent study, Kafi, Khoshsaligheh and Hashemi (2017) explored the challenges of establishing a translation profession in Iran and attempted to present some solutions for the existing problems. Also, Angelelli (2004), Wadensjo, Dimitrova and Nilsson (2007), and Rudvin (2007) investigated the status of interpreters and the interpreting profession in North America, Sweden and Italy, respectively.

2.2 Translator Status

Translator status is in fact the main theme of the current paper. The following studies are just a few instances of attempts to determine the status and self-image of translators and interpreters in different contexts.

Dam and Zethsen (2008) address the topic using a systematic framework. They aim to investigate the status of professional Danish translators and bring to light the concept of status by overtaking a comprehensive empirical project. In their study, the concept of status and its definition are considered in relation to four parameters of occupational status: (i) salary; (ii) education/ expertise; (iii) visibility/ fame; and (iv) power/ influence. They found that translators who had a stronger background and profile tended to describe translation as a high-status profession.

Gentile (2013) conducted a global survey which sampled 803 respondents from all over the world and aimed to assess the perceptions of conference interpreters towards their occupational status. This study draws insights from Social Theory and the Sociology of Professions. The findings indicated that although conference interpreters perceive themselves as highly skillful professionals, issues such as globalization and changes in the translation and interpreting market have negatively affected the prestige enjoyed by the members of this "profession".

In the same vein, Choi and Lim (2002) examined the status of translators and interpreters in South Korea. They argue that in a society such as Korea which is rooted in Confucianism and in which financial compensation is substantial for interpreters, social recognition is relatively low. Nevertheless, due to the considerable value given to those having a high demand of English, interpreting is still considered as a prestigious field of work in Korea. Choi and Lim also found that due to their relatively lower payments, translators are held in a lower esteem than interpreters.

In another study, Myoung and Shunmugam (2014) investigated the status of translators and the translation profession in Malaysia. They adopted hermeneutic phenomenology as their method of investigation. The findings indicated that Malaysian translators regard themselves as professional members of the society. However, clients and the public do not share this view. The findings also demonstrated the importance of setting up a professional body to represent Malaysian translators.

Hosseini and Karimnia (2012) aimed to analyze the degree of job satisfaction among Iranian translators by employing the framework earlier applied by Dam and Zethsen (2008). The findings implied that Iranian translators consider themselves as having a relatively high professional status. In a recent study, Kafi, Khoshsaligheh and Hashemi (2015) investigated the expected and received capitals of prospective and practicing Iranian translators. They found that the level of perception of the received capitals is significantly lower than the level of expectation of capitals to be achieved by Iranian translators.

Hlavac (2012) considers interpreting as a social phenomenon which entails interactions between service providers (interpreters) and the users of interpreting services. The study aims to determine the sociolinguistic profiles of the providers/users of lay interpreting services among the Iraqi community living in Melbourne, Australia. After determining the different groups of beneficiaries, each group is analyzed with regard to demographic, sociolinguistic, socio-psychological and attitudinal features.

Zwischenberger (2009) investigated the self-representations of conference interpreters of their role. The sample of this study comprised of more than 700 conference interpreters. The findings indicated that the most frequent self-representations of conference interpreters are that of *facilitator/enabler of communication, mediator/intermediary, communicator, bridge/link, and conveyor of the message.*

The said studies address the notion of T/I status through direct contacts with translators and interpreters as well as other active agents in the field. However, another line of research focuses on the representation of T/I in other mediums of communication, as is the case in the current study.

2.3 Representation of Translators in the Films
From the 1980s onwards, translators have been increasingly represented in literature and film. This increasing attention led Vieira (1995) to coin the term *fictional turn* in Translation Studies (cited in Gentzler 2001). However, according to Kaindl (2012), silent films such as *The Dragoman* (1916) and *The Greek Interpreter* (1922) indicate that the narrative potential of translation had

been discovered much longer ago. Kaindl (2012, 146) also states that "authors or directors use the humorous as well as the dramatic, but in any case the socio-political potential which is related to translational actions or to the character of a translator".

According to Kaindl (2015), the representations of translators and interpreters in fiction and film may be loosely tied to reality, but they have had a large influence on forming the perceptions of the public. Kaindl provides the example of *The Interpreter* (2005), a movie which has significantly influenced public opinion about interpreters and the interpreting profession.

The representation of translators in the film medium has been exhaustively investigated by Cronin (2009). In his book, Cronin introduces two types of translation techniques, namely intra-diegetic and extra-diegetic techniques:

> Intra-diegetic translation techniques are forms of translation contained within the narrative structure of the film. Extra-diegetic techniques, on the other hand, are extraneous to the narrative but are necessary if the audience is to understand what is going on. Subtitles are an example of an extra-diegetic translation technique. (116)

Cronin (2009) employs the second type of translation techniques to reveal the role of translation and translators in the narration of films. Hence, he describes the physical and emotional characteristics of translators, their visibility, the attitudes of other characters towards translator characters, and the role of translation in the narrative flow of the films. Cronin's analyses did in fact demonstrate the significance of translation issues in a number of well-known international films. The analyses also indicated that at times, translators change the narration of films and propose solutions in complicated settings.

Kaindl (2012) introduces the functions of translation which have become the subject of literary works and films. Adopting a narrative-functional perspective, he distinguishes five categories of functions for translation:
- Figure-characterizing function
- Symbolic function
- Metaphorical function
- Meta-narrative function
- Meta-fictional function

In the same vein, Strümper-Krobb (2009, cited in Kaindl 2015) used the notion of visibility to investigate the representations of T/I in literature and film. She maintains that the increasing representation of T/I in literary works and films has made them more visible in real-life settings.

3. Method

The current qualitative study was an attempt to explore the translators' image represented in Iranian feature films. The only criterion for the selection of the films was for them to contain the act of interlingual mediation. In some movie summaries, words such as *translator*, *translation* and *foreign language* signaled the presence of interlingual communication or a translator character. Besides, some movies contained specific clues such as the presence of foreigners and the act of travelling abroad, which indicated the likelihood of translators' presence. Overall, 16 Iranian feature films in a variety of genres such as drama, comedy and mystery were identified and included in the sample. Since the Iranian society experienced a drastic change after the Islamic Revolution in 1979, the researchers decided to include the films which were produced after the 1980s. Nevertheless, 11 of the cases were produced between 2009 and 2012, which indicated that translators have attained much more visibility in recent years. See Table 1 for the list of the films included in the sample.

Table 1. List of the Iranian Films Included in the Sample

Original Title in Persian	English Transliteration	English Translation	Year of production	Director	Genre
حاجی واشنگتن	Hajji Washington	Hajji Washington	1982	A. Hatami	Historical
از کرخه تا راین	Az Karkhe Ta Rhein	From Kartheh to Rhein	1992	E. Hatamikia	Drama/war
خاکستر سبز	Khakestar-e-Sabz	Green Ash	1993	E. Hatamikia	War/drama
مرد آفتابی	Mard-e-Aftabi	Sun Man	1995	H. As'adian	Drama/comedy
یاس های وحشی	Yas'hay-e-Vahshi	Wild Lilies	1997	M. Mohseni	War
عصر روز دهم	Asr-e-Rooz-e-Dahom	10th Day Evening	2009	M. Ra'ei	War
چراغ قرمز	Cheragh-e-Ghermez	Red Light	2009	A. Ghaffari	Drama/action
اخراجی ها (2)	Ekhrajiha (2)	The Outcast (2)	2009	M. Dehnamaki	War/comedy
چیزهایی هست که نمی دانی	Chizhayi Hast Ke Nemidani	There are Things You Don't Know	2010	F. Saheb Zamani	Drama
بلور باران	Boloor-e-Baran	Rain Crystal	2010	Sh. Ahmadlou	Drama/comedy

زبان مادری	Zaban-e-Madari	Mother Tongue	2010	Gh. Mohammadpoor	Drama
فوتبالی ها	Footbaliha	Footballers	2010	A. Khajvand	Drama
اژدهای سرخ	Ezhdehaye Sorkh	Red Dragon	2011	A. Rastgoo	Action
تنهای تنهای تنها	Tanhaye Tanhaye Tanha	All Alone	2012	E. Abdipoor	Drama
فرشتگان قصاب	Fereshtegan-e-Ghassab	Butcher Angels	2012	S. Salimi	Drama/action
تنهایی	Tanhaei	Loneliness	2012	A. Moayerian	

Table 2. List of the International Films Mentioned in the Text

Title	Genre	Director	Year of Production
The Dragoman	Drama	E. Sloman	1916
The Greek Interpreter	Drama/Mystery	G. Ridgwell	1922
The Interpreter	Mystery/Crime	S. Pollack	2005

The focus of this investigation was directed based on the following questions:
1. How are translators represented in Iranian feature films in terms of identity, socioeconomic status and lifestyle?
2. What is the role of translation in the selected feature films?

To address the above questions, the films were watched and reviewed several times and thematically analyzed. Drawing on Cronin (2009), the following steps were taken for the thematic analysis:
- Analyzing the gender, age, clothing and lifestyle of translators
- Investigating the socioeconomic status of translators
- Inspecting the attitudes of translators towards other characters and vice versa
- Evaluating the role of translation in the narrative flow of the films

To achieve intersubjectivity, the researchers would discuss and negotiate any differences in their understanding and interpretations of the data to reach a shared judgement.

4. Results
4.1 Identity of the Translator Characters

For the purposes of this paper, the term identity refers to "the ways in which individuals and collectivities are distinguished in their social relations with other individuals and collectivities" (Jenkins 1996, 4). Specifying the number of male and female translators was the first step for clarifying the identity of translator characters. There were a total of 20 translator characters (Male=12, Female=8) in the selected films. Overall, eight of the male translators held a relevant academic degree and undertook translation as their full-time occupation (professional translators). However, only three of the female translators were professionals, whereas five of them undertook translation in an ad hoc manner.

Another important element related to the notion of identity is age. According to Howard (2000), individuals acquire their identity through several cultural categories, including, but not limited to age, race and gender. Howard argues that since the process of aging happens for all human beings, age identities link the developmental and cultural aspects of human life.

The age of translator characters was estimated through their physical characteristics such as hair color, haircut, skin and style of walking, speaking, etc. The estimations indicated that in both the professional and ad hoc groups, young translators (18-30) outnumbered the middle-aged (30-45) and old translators (+45). The researchers agreed on most of their judgements with regard to the age of translator characters.

Another element which is often used to make judgements about the identity of individuals is their style of clothing. The direct link between clothing and identity has been a long-established theme in dress studies. In fact, clothing is an expression of one's social and economic class. Sociologists often investigate clothing as an indispensable part of class identity. Generally, fashion trends are adopted by the upper class and after some time, the members of the lower class take up the old-fashioned style (Twigg 2009). Also, Bourdieu (1984) looks at clothing as an indicator of class distinction and argues that dressing is a form of cultural capital through which the elites reinforce their power and dominance. Based on this background, the linkage between clothing

and identity was analyzed for both professional and ad hoc translators in the selected films.

Most of the professional translators in the analyzed films were "well-dressed". In fact, their clothing style was often different from the other characters. Two clear examples are the translators in *Bolor-e-Baran* and *Cheragh-e-Ghermez* who dress up with great care in order to be considered as members of the elite class. Also, in *Tanhaei*, the professional translator is employed by the Ministry of Economic Affairs and his formal clothing is a sign of his high socioeconomic class in the Iranian society.

Careful selection of clothing was also observed among most of the Iranian ad hoc translators. Since bilingualism and living abroad have become status-raising factors in the Iranian society, these characters are distinguished from the other society members. The translators in *Mard-e-Aftabi* and *Az Karkheh ta Rhein* are two clear examples which support this claim. However, this is not the case for non-Iranian ad hoc translators in *Khakestar-e-Sabz* and *Asr-e-Roz-e-Dahom*. These translators dress casually and some of them even belong to the lower class of the society.

4.2 Socioeconomic Status
According to Mueller and Parcel (1981), socioeconomic status describes an individual's or a family's level based on their access to certain commodities such as wealth, power and social status. Also, Baker (2014) states that socioeconomic status is the sum of one's combined economic and social status and it often has a positive correlation with better health. In order to determine the socioeconomic status of translator characters, several factors had to be taken into consideration, the first of which was their level of education.

In the majority of the films included in the sample, there was not any clear reference to the educational level of translators. This may imply the idea that one does not have to hold a related university degree in order to undertake translation tasks, a misconception which has been mentioned by a number of previous studies. The only exceptions in this regard are the translator characters in *Bolor-e-Baran* and *Tanhaei*. The translator character in *Bolor-e-Baran* holds a university degree in French Language and Literature. Also, in *Tanhaei*, the translator is employed by the Ministry of Economic Affairs after graduating from university.

Similarly, the researchers did not find any direct reference to the translators' level of income. However, the economic level of a few of them could be estimated through analyzing their properties, cars and lifestyle. The professional translator characters in *Bolor-e-Baran, Tanhaei* and *Fereshtegan-e-Ghassab* were shown rather affluent compared to the other characters. They

lived in large apartments with a lot of modern furniture and drove expensive cars.

Apart from the existing misconceptions which may have resulted in the lack of detailed information about the translator characters, their minor role in the films has also been an important factor. It is not surprising if a film does not present the details of a minor character's personal life.

4.3 Lifestyle and Attitude

The notion of lifestyle has deep roots in sociological and psychological studies. Veal (1993) defines lifestyle as a set of distinctive practices which can objectively distinguish among different groups of people and through which individuals construct their subjective identity. Lifestyle is closely tied to *attitude*. The term *attitude* usually covers a range of other concepts such as emotions, beliefs, preferences, feelings, expectations, judgments, values, principles, ideas and intentions (Bagozzi 1994). In the current study, due to limited access to some of these aspects, the researchers sufficed to analyzing the preferences and beliefs of the translator characters.

These distinctive practices could only be thoroughly screened in five of the films in the sample, namely *Tanhaei, Hajji Washington, Bolor-e-Baran*, *Fereshtegan-e-Ghassab* and *Khakestar-e-Sabz*. As a result of the commissioner-translator relationship and the ongoing consideration of deadlines, professional translator characters tend to be self-disciplined, often performing their duties as carefully as possible. The analyses also revealed that most translator characters are depicted as individuals who seek calmness and prefer an isolated life. In *Bolor-e-Baran*, for instance, the translator lives in isolation and even considers his nephew as a troublesome factor. Also, in *Tanhaei*, the translator is entangled in his dreams and suspicious thoughts and only interacts with others when an urgent need arises. He is afraid of communicating with other people and suffers from a strange mental illness. Finally, the translator character in *Chizhaei Hast Ke Nemidani* feels stressed when he is accompanied by others, even by his wife, and he often undertakes translation works in isolation. He often speaks of having a strange and unpleasant feeling which is probably the result of being in groups.

The only exception in this matter is the translator character in *Fereshtegan-e-Ghassab*. He is an Afghan citizen who works as a translator for the UN, deals with UN employees, soldiers and his compatriots and is experiencing a disordered life. In this film, the translator acts beyond his duties and helps his compatriots during the war in Afghanistan.

The results of analyzing the preference dimension for ad hoc translators were different from that of professional translators. Most of the ad hoc translators in these films prefer living an adventurous life. For instance, in *Khakestar-e-Sabz*, a Croatian female translator helps an Iranian man in finding his beloved girlfriend during the war in Croatia. Eager to find the lost girl, the translator acts beyond her role as a language mediator. Similarly, the translator character in *Ekhrajiha 2*, who is an Iranian prisoner of war mediating between Iraqi commanders and Iranian prisoners, becomes the leader of a large group of prisoners who later manage to free themselves and their inmates.

The analyses with regard to the beliefs of translator characters indicated that professional translators hold different beliefs compared to the other characters in the analyzed movies. They consider themselves to be intellectual, open-minded and influential. For instance, in *Hajji Washington*, the translator of the first Iranian ambassador in Washington is depicted as a modern man who offers norm-breaking ideas. These fresh views were intolerable by the ambassador who came from a traditional cultural background. Likewise, the translator in *Fereshtegan-e-Ghassab* seeks peace and equality in the traditional community of Afghanistan which is not much open to any such notions associated with modernity.

4.4 The Attitudes of Other Characters towards Translators
The attitudes of other characters towards translators were also investigated. Some of the translators were seen as helpful characters, a few of them were thought of as inferior individuals and some were believed to be traitors.

A clear example of the translator considered as a helpful individual can be seen in *Fereshtegan-e-Ghassab*. In this film, the refugees ask the translator to solve their issues by negotiating with his employers at the UN. He is considered as the last resort for the people of the region in which he works.

The inferior position of translators is well-depicted in *Hajji Washington*. Despite his major role, the translator is only respected when his expertise is needed for moving the negotiations forward. In one scene, the ambassador even throws the translator out of the balcony, but he does not have the courage to complain.

Another general attitude toward translators was also identified. From this point of view, translators were considered as traitors. In *Ekhrajiha 2*, the Iranian prisoners of war see their fellow countryman as a traitor who mediates between Iraqi commanders and Iranian prisoners to provide the commanders with secret information. However, as the film goes on, this attitude changes and it turns out that the translator had intended to deceive the Iraqi commanders by

pretending to be on their side. He is even labeled a 'hero' by his fellow countrymen when the commanders start beating him up.

Likewise, the translator character in *Tanhaei* is thought to assist the spies. However, the police department discovers that he suffers from a mental illness and not all his activities are intentional. Therefore, they help him arrive at a stable state of mind in order to take advantage of his mediating role. Then, as a result of the translator's cooperation with police forces, the spies get captured.

4.5 The role of Translation in the Selected Films
As for the majority of the films, translator characters have been assigned a minor role in the plot. However, the importance of translation and the major role of translators could be seen in a few of the films included in the sample.

In *Ekhrajiha 2*, for instance, the translator changes the atmosphere of the prison by adopting a unique (sometimes funny) method of translation. With the help of the other prisoners, he deceives the commanders and the Iranian prisoners of war take control of the prison. Similarly, in *Tanhaei*, the translator acts as a mediator between the police and the spies and helps the police department in capturing the spies. In *Zaban-e-Madari,* members of a family suddenly find out that each of them speaks a different language. What happened to them is analogous to the events surrounding the construction of the tower of babel found in Genesis 11:1-9 of the Bible. The family members could only communicate with the help of a translator. In such a situation, the role of translators is highlighted. In *Khakestar-e-Sabz*, the translator character tries very hard to find the lost girl. She collects and interprets clues and makes judgements accordingly. Without her supportive presence, the investigation process would have been ceased at the beginning stages.

In *Asr-e-Roz-e-Dahom*, the translator discovers the location of the lost girl in Iraq and provides the questers with highly significant information. In *Az Karkhe ta Rhein* and *Yas'hay-e-Vahshi*, the translators mediated between the patients and the doctors. Although their role was not highlighted, the doctor-patient relationship would not have been established without their presence.

5. Discussion and Conclusions
Although the representation of translators in the audiovisual mediums of communication may be different from the real-world context (Kaindl 2015), the results obtained in this study may in fact reflect the real image of translators in Iran. Some of the findings do indeed show a high degree of similarity with the findings obtained from previous empirical investigations.

In terms of professional status, the findings of this study are in line with the findings of Kafi et al. (2015) who found that most of the expectations of fledgling Iranian translators regarding professional status are not met in the real-world translation market. On the contrary, Hosseini and Karimnia (2012) argue that Iranian translators consider themselves as having a relatively high professional status.

In the same vein, Dam and Zethsen (2008) suggest a lower-than-expected professional status for professional Danish translators. Also, Hermans and Lambert (1998) argue that the status of Belgian translators is peripheral and they are considered as lower-level employees in companies. Furthermore, the results of the analysis are by some means comparable to the findings of Choi and Lim (2002) who pointed to the low status of interpreters and the high value of speaking English in Korea. Also, Myoung and Shunmugam (2014) found that Malaysian translators regard themselves as professional members of the society, but clients and the public do not share the same views.

In addition, the findings of this study indicated that in the selected films, translators are depicted as helpful individuals, traitors, and inferior members of the society. However, the second image seems to be closer to what most Iranians conceive of translators. In fact, due to political and religious reasons, the Iranian government and society are not much open to the outside world. Accordingly, as Kafi et al. (2017) argue, there is a lack of social recognition of translators who are considered as the main actors in foreign relations. At its extreme, this attitude would lead to labelling translators as traitors or spies. In the same vein, Kaindl and Kurz (2005, cited in Kaindl 2012) outline the frequent characterizations of translators and interpreters in fictional works, namely traitors, aspersers, language acrobats, helpers, and deracinated individuals.

Another finding of this study was that most translator characters in Iranian films are young and well-clothed. Regarding the element of well-clothedness, many international organizations and companies outline a set of appropriate and inappropriate attires for interpreters. For instance, Skagit Valley Hospital in Washington has listed very specific clothing items which may or may not be worn by interpreters working at this hospital. Clothing is also important for interpreters who deal with deaf children in educational settings. According to Schick (2007), the interpreters' clothing should be of a contrasting color to the skin and it should not have any patterns.

With regard to the attitudes of translators, most professional translator characters are shown to be self-disciplined and self-absorbed. In the same vein, McKay (2006) mentions that translators may have to work for about 50 hours a

week, but they are still self-directed and can always find time for their personal interests.

Also, the findings of the current study suggested that translators have a centralized role in a few of the selected Iranian films. This role sometimes changes the narration of the films in an unpredictable way. Similarly, Cronin (2009) states that translators can change the narration process of a film. He provides the example of a UN interpreter called Broome who changes the narration of *The Interpreter*, an American film released in 2005. However, the translators have minor roles in most of the selected films. Depriving translators of a major role in the plot may be due to a number of misconceptions associated with translation in Iran (Kafi et al. 2017). In fact, the minor role of translator characters may be a reflection of the translators' low status in the Iranian society.

The current study was a qualitative attempt to explore the representation of translators in Iranian feature films. Overall, the results indicated that translators are often depicted as self-disciplined and dissociable individuals who are somehow obsessed with their work. Moreover, they often hold nontraditional beliefs about different issues. The analysis uncovered three main stances with regard to the attitude of the other characters towards translators. More specifically, the translators were seen as helpful individuals, traitors and inferior members of the society. Finally, the findings of this study indicated that translators have a minor role in most of the analyzed films.

Although the outlined aims have almost been fulfilled, there are still certain limitations associated with this study. First of all, there were limited data based on which to derive decent conclusions regarding the socioeconomic status of translator characters. Also, since the study lacks in-depth analysis of the translators' personality types, the findings merely stay on a surface level, leaving further analysis to future research.

Future studies in this area may focus on different aspects of the interplay between the film medium and translation in different contexts. More specifically, future research may investigate the role of the film medium in creating a more desirable image of translators and interpreters as intercultural mediators. Another future line of research would be to compare the representation of translators in the films produced in different countries, followed by analytical studies to reveal the influence of these representations on the image formed by the audience.

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L'image du traducteur dans les films iraniens : Approche sociologique

Résumé

Vu l'impact majeur des médias audio-visuels sur les idées des gens par rapport aux divers phénomènes, cette étude cherche à identifier les dimensions sociales des traducteurs iraniens selon leur représentation dans les films iraniens. Nous étudierons avec précision, l'identité, le statut socio-économique et le mode de vie du traducteur dans les films iraniens. A cet effet, nous avons choisi 16 films représentant différents types de traductions interlangagières. Cette analyse thématique a révélé cinq aspects sociaux des traducteurs présents dans les films iraniens : leur identité, leur statut socio-économique, leur mode de vie, leur comportement, le comportement des autres personnages par rapport au traducteur, et le rôle de la traduction dans la progression des évènements importants du film. Les résultats ont montré que les traducteurs sont présentés en général comme des personnes disciplinées et isolées, consacrées à leur travail, qui ont de plus, un rôle mineur dans l'histoire et peu d'impact sur le déroulement du film.

Mots clés: traducteurs iraniens, sociologie de la traduction, identité du traducteur, long métrage.