



Gender-Specific Charactonyms in Persian Translation of John Bunyan's *The Pilgrim's Progress*

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Abstract

The present research aimed to investigate gender-specific charactonyms and their meanings in Persian Translations of **John Bunyan's (1678) *The Pilgrim's Progress***. It also aimed to reveal translation strategies applied by both translators in their translations, *Siyahat-i Masihi* ('سياحت مسیحی') by **J. L. Potter** in 1926 and *Seir-o Solouk-i Za'ir* ('سیر و سلوک زائر') by **Golnaz Hamedi** in 2002. To do so, SL gender-specific charactonyms and TL equivalents were compared together at **Evelyn Hatch's (1992)** macro-level analysis. According to **Hatch (1992)**, characters, as one of the elements of a story, play a significant role and affect the macrostructure of the story. Then, **Alexander Kalashnikov's (2011)** two types of charactonyms were used to analyze the translations. The results show that Potter preferred to preserve the titles of gender (masculine and feminine) in his translation. In contrast, Hamedi more tended to distance the gender of the charactonyms having deeper meanings. This led to affect the novel due to the omission of the characteristics and additional information behind the charactonyms.

Keywords: Charactonym; Charactonyms Personalia; Gender; Connotation; Persian Equivalent

1. Introduction

Investigation of the proper names is considered a central issue in translation studies (TS), and researchers are attracted to study them. Onomastics is a branch of semantics that deals with the etymology of the proper names, the names of people (anthroponyms), and the names of places (toponyms) (Crystal, 2008). Among the proper nouns, gender-specific charactonyms have their own history and depend on the two languages under study.

Names may bear gender connotations differing from country to country and language to language. Social norms are among the main factors determining such names in many countries and cultures. The gender-specific names may refer to the characteristics, intellectual values, and a particular concept in a deeper study. According to Alexander Kalashnikov (2006), not conveying this additional information by translators leads the TL reader to be deprived of a lot of clarity and description about these names such cultural, social, and religious aspects of dialogue in a novel. (p. 1)

Charactonym is a name given to a literary character suggesting the characteristics of the name bearer. Many English writers such as William Shakespeare, Charles Dickens, and William Faulkner employed the charactonyms as a specific stylistic device like that is used by John Bunyan. Kalashnikov (2011) has also defined two types of charactonyms: veiled charactonyms and charactonyms personalia including two subgroups: charactonyms personalia with common stems and names of famous people given to literary characters (pp. 205-213).

The names in *The Pilgrim's Progress* are allegorical in which the employed characters, places, or events deliver a broader message about occurrences. A personal name also has an actual truth hidden behind the surface name. Therefore, the complex ideas and concepts are conveyed via allegorical characters. Literaryterms.net defines the term allegory as: “a story within a story. It has a “surface story” and another story hidden underneath.”

According to Charles F. Hockett (1958), “Genders are classes of nouns reflected in the behavior of associated words” (p. 231). One-quarter of the world’s languages approximately uses a gender system. The languages also have their own grammatical gender. There are masculine and feminine genders in French, Spanish, Arabic, and the like, and nouns can refer to males and females. Other nouns referring to genders either have specific grammatical rules or be arbitrary. Languages such as German and Greek have a three-gender system: masculine, feminine, and neuter.



Speaking of gender in English, referring to the names uses the pronouns such as He, She, and It. Several gender-based names in English are arbitrary (conventional), referring to a concept or a part of a doctrine. The titles Lord, Lady, Sir, Mr., Mrs., Ms., and Miss address specific men and women holding certain characteristics. In Persian, Arabic gender markers are commonly employed to refer the masculine and feminine names. The gender of Arabic nouns includes real (حقيقي), unreal (مجازي/غير حقيقي), and marked (لفظي). The feminine markers are *ة* /called *النَّاءِ المَرْبُوطَة* (at-taa' al-marbuTah) and *ى* called *أَلِفِ التَّائِيثِ المَقْصُورَة* (alif at-ta'niith al-maqSuurah) and *اء/اء* called *أَلِفِ التَّائِيثِ المَمْدُودَة* (alif at-ta'niith al-mamduudah) and appear at the end of the names representing the feminine ones.

The current study aims to compare the SL gender-specific charactonyms of *The Pilgrim's Progress* written by Bunyan in 1678 with the Persian equivalents of two Persian translations: *Siyahat-i Masihi*, Az in Jahan Bejahan-e Ayandeh (سياحت مسيحي، از اين جهان بجهان اينده) translated by J. L. Potter (ج. ال. پاطر) published in London in 1926 (1304) and *Seir-o Solouk-i Za'ir* (سير و سلوك زائر) translated by Golnaz Hamed (گلناز حامدي) in 2002 (1381) to study gender-specific charactonyms and their meanings and translation strategies affecting the macrostructure of the novel.

2. Review of the Related Literature

The study of charactonyms along with their origins, stems, and meanings is hard work. According to Kalashnikov (2006), “Charactonym is a name expressing the characteristics of the bearer” (p. 1). Famous writers such as Shakespeare, Faulkner, and Dickens have employed charactonyms as a stylistic device in their works like what Bunyan did.

Kalashnikov (2011) states that a group of names has veiled meaningfulness, and these anthroponyms are recognized as foreign, but suggest a characteristic of the name bearer. He describes veiled charactonyms as the following:

Veiled charactonyms do not open their inner form, thus the names seem to have lost their stylistic function. However, these names may not be considered as lacking any additional connotation because many European languages have words similar in form and meaning. (Kalashnikov, 2011, p. 207)

He emphasizes the relationship between the charactonyms to the context and describes that:

A veiled characterization may be incorporated into a given name, as most names have common stems in the source languages. Sometimes such names make strong associations with the context where either the choice

of the name is explained or else, they serve as a stylistic device. (Kalashnikov, 2011, p. 207)

Kalashnikov (2011) exemplifies two characters, *Stavrogin* and *Karamazov* used by Dostoyevsky as *veiled charactonyms*. Kalashnikov points out that Nikolai Berdyaev was the first one who interpreted the name *Stavrogin*. The inner form of the name *Stavrogin* means suffering. Also, the name *Karamazov* (Mr. Chernomazov) in *The Brothers Karamazov* reveals its inner form and refers to two stems where *cherno* means “black” and *maz* as “smear.” (p. 208)

It is the task of the translator to decode and to reveal the message of a text. Several theories of translation have been suggested by various scholars such as Saint Jerome, Martin Luther, Friedrich Schleiermacher, and Eugene Nida as translation strategies.

Moreover, other strategies have been presented by scholars such as Hervey and Higgins (1992), Theo Hermans (1988), Anthony Pym (2004), and Peter Newmark (1988) to render the proper names.

Hervey and Higgins (1992) present the strategies of exotism, transliteration, and cultural transplantation for translating personal names. (p. 29) Hermans (1988) holds that copying, reproducing, transcription, and transliteration are the four strategies for translating names. (p. 13) Pym (2004) believes “proper names are untranslatable simply because they do not have to be translated” (p. 92).

Newmark (1988a) describes that people's names should not be translated when their names have no connotation in the text. Translating the names of saints, monarchs, and popes is sometimes considered an exception. (p. 214)

Newmark (1988b) goes on to describe the translation of fictional characters as:

While surnames in fiction often have deliberate connotation through sound and meaning, the translator should explain the connotations in a glossary and leave the names intact (except, of course, in allegories like *Pilgrim's Progress*, *Everyman*, etc... where the characters are not specifically English). (p. 71)

Unfortunately, the lack of theories about translation of charactonym(s) bearing the characteristics of the names bearers is obvious from the scholars of translation studies. The problem stems from adhering to or rejecting the meaningfulness of proper nouns.



3. Method

3.1. Corpus

The corpus of the present study includes the English version of *The Pilgrim's Progress* written by [John Bunyan's \(1678\)](#) and published by Reformation Press in Lindenhurst, New York and the two Persian translations, *Siyahat-i Masihi* ('سیاحت مسیحی') by [John. L. Potter in 1926 \(1304\)](#) and *Seir-o Solouk-i Za'ir* ('سیر و سلوک زائر') by [Golnaz Hamed in 2002 \(1381\)](#).

Table 1

The Source Text (ST) and the Target Texts (TTs)

No	Author	Title of Book(s)	Translator(s)	Publisher(s)	Year of Publication
1	John Bunyan جان بانیان	The Pilgrim's Progress سیر و سلوک زائر	Golnaz Hamed	Medhat	2002
		<i>Seir-o Solouk-i Za'ir (SSZ)</i> سیاحت مسیحی	گلناز حامدی	مدحت	1381
		The Pilgrim's Progress از این جهان بجهان آینده	J. L. Potter	Published in London	1926
		<i>Siyahat-i Masihi, Az in Jahan Bejahan-e Ayandeh (SM)</i>	ج. ال. پاطر	لندن	1304

3.2. Procedure

The procedure of this study includes five steps as the following: 1. The Source Text (ST) is read to recognize the SL gender-specific charactonyms. 2. The Target Texts (TTs) are examined and the preferred Persian equivalents to the SL charactonyms are elicited. 3. The analysis is conducted to study the gender, characteristics, traits, and cultural and religious features of the Persian equivalents to the SL charactonyms. 4. It examines the conveyance of the charactonyms' characteristics through the Persian equivalents. 5. The discussion and conclusion are presented on the basis of the obtained results.

3.3. Research Design

The research focuses on *gender-specific charactonyms* in the Persian Translation of [John Bunyan's \(1678\) The Pilgrim's Progress](#) according to [Evelyn Hatch's \(1992\)](#) model. [Hatch \(1992\)](#) emphasizes the components of stories and believes that four elements are vital for analyzing the macrostructure of a story which can be summarized as follows: 1- orientation, this includes time of occurrence, place of occurrence, and characters and their roles, 2- the goal of the story, 3- statement of the problem, and 4- conclusion. (p. 165)

The present research is qualitative and is considered a descriptive-analytical

corpus-based study. Hatch's (1992) macro-level analysis (characters and their roles) is chosen as the theoretical framework of this study. Kalashnikov's (2011) two types of charactonyms, veiled charactonyms and charactonyms personalia are also applied to compare the SL *gender-specific charactonyms* with the TL equivalents.

4. Results

The Pilgrim's Progress is one of the most significant works in English literature and Bunyan skillfully employed the two types of the charactonyms in his work. In this research, the SL charactonyms and the TL equivalents are compared according to Kalashnikov's (2006) classification of translation equivalents to reveal whether the Persian equivalents convey the characteristics of the SL gender-specific charactonyms and/or affect the macrostructure of the novel.

4.1 Charactonyms and Gender

There is a group of names having meaning(s) and at least bear a characteristic. The charactonyms may really, unrealy, or markedly address specific men or women carrying a specific meaning and/or concept. The connotative meaning shows the traits of the name bearer.

Bunyan employs gender in *The Pilgrim's Progress* and uses titles Mr., Sir, and Lord for some male charactonyms and Lady, Mrs., and Miss. for female ones. Bunyan also employs two types of women: married women and unmarried women. The married women mostly appear in Part 2 and the unmarried women (virgins, maidens) in the first part of the book.

Bunyan's goal in employing gender-based names is to inform the audience of the historical roles of women in the Puritan church. The examples are the virgins at the Beautiful Palace as the teachers of faith and truth. The married women are considered the weak followers in Part 2. While Potter renders all the charactonyms relating to men or women, Hamedi mostly ignores the gender, and does not consider it in her translation. Therefore, the two translations are so different and differentiation between the men and women in Hamedi's translation is lost. The examples are the following:

Discretion, Prudence, Piety, and Charity

The first appearance of the charactonym personalia with common stem *Discretion* is when porter of the Palace Beautiful called her.

Example 1:

“So the porter Watchful rang a bell, at the sound of which a dignified and beautiful lady named Discretion came to the door of the house and asked why she



had been called.” (pp. 59-60)

"سپس حاجب زنگی را به صدا درآورد و به دنبال آن دوشیزه ای زیبا و باوقار به نام بصیرت ظاهر شد و سبب خواندن خود پرسید." (حامدی، ص. 63)

"پس دربان که پاسبان بود زنگ را زده که از درب خانه یک باکرهٔ زیبایی با وقار که اسم او ممیزه بود بیرون آمده پرسید که سبب خواندن من چیست" (یاطر، ص. 92).

Hamedí used the Persian equivalent بصیرت to the charactonym *Discretion*. Potter employed the Persian equivalent ممیزه to the name *Discretion* and introduced her as a virgin. ممیزه refers to a female name because of the last letter of ه, which is a female sign in Persian.

Following the story, *Discretion* calls other members of her family:

Example 2:

Then after a little hesitation she said, "I will call here two or three more of the family." So she ran to an inner door and called out to Prudence [wisdom], Piety [spiritual devotion], and Charity [love] who, after a little more conversation with him, invited Christian inside to meet the rest of the family. (p. 60)

پس از لحمه ای گفت: «اکنون دو سه تن از افراد خانواده را فرا خواهم خواند.» و به سوی در رفت و سه تن را به اسامی تدبیر و تقوا و مهربانی ندا داد که به نزد مسیحی آیند، پس از گفت و گوی مختصری او را نزد سایر اعضای خانواده بردند. (حامدی، ص. 64)

و بعد از زمانی قلیل گفت دو سه نفر دیگر از اهل بیت را بیرون میخوانم پس بطرف در دویده مدبیره خانم و متقیه و محبت خانم را بیرون خواند و آنها بعد از قدری دیگر که صحبت با او داشتند او را نزد باقی عیال آوردند. (یاطر، ص. 93)

While Hamedí selects the neutral Persian equivalents تدبیر and مهربانی to the charactonyms personalia *Prudence* and *Charity* without considering their gender, Potter selects the female Persian equivalents مدبیره خانم and محبت خانم respectively.

When the story goes forward, the discussion over gender makes itself more visible;

Example 3:

"So Piety, Prudence, and Charity were appointed to have discussion with him; and so they began." (p. 60)

"و قرار بر این نهادند که در این فرصت تدبیر و تقوا با مسیحی گفت و گویی کنند." (حامدی، ص. 64)

"مقرر داشتند که مدبّره خانم و متقیه خانم و محبت خانم با او صحبت نمایند پس باین طور شروع در صحبت نمودند" (یاطر، ص. 94).

Hamedi's two Persian equivalents *تدبیر* and *مهربانی* (omitted in this sentence) are the gender-free names, meaning that they do not refer to a girl or woman or a boy or man in the Persian language. Analyzing this section, the virgins and the family represent the church and emphasize the role of women in that era. According to Hamedi's translation, one hardly understands the gender-free names *تدبیر* (Tadbir) and *مهربانی* (Mehr bani) and even *تقوا* (Taghva), a feminine name in Arabic, are the three other unmarried women representing the concept of the female teachers in the source language. Hamedi's choices of the Persian equivalents are action nouns (اسم مصدر) and Potter's ones are more agent nouns (اسم فاعل).

Table 2

Discretion, Prudence, Piety, and Charity

No	Charactonyms	Potter's Translation	Etymology	Hamedi's Translation	Etymology
1	Discretion	ممیزه	Feminine, agent noun, borrowed from Arabic	بصیرت	Feminine, deverbial noun, borrowed from Arabic
2	Prudence	مدبّره	"	تدبیر	Masculine, deverbial noun, borrowed from Arabic
3	Piety	متقیه	"	تقوا	Feminine, deverbial noun, borrowed from Arabic
4	Charity	مَحَبَّت	Feminine, deverbial noun, borrowed from Arabic	مهربانی	Neutral noun, Persian

French and Arabic translators like Potter mention the gender of the names in *The Pilgrim's Progress* as the symbols the author intends to and the relationship of intertextuality is preserved.

Lady Feigning

Example 4:

"BY-ENDS: Yes, and my wife is a very virtuous woman. She was my Lady Feigning's [Pretender's] daughter, and ..." (p. 122).

"فرصت طلب: همسری دارم در غایت تقوا، که فرزند بانویی پرهیزگار است و خود صاحب صبیبه. بانوی من ظاهر ساز است و ..." (حامدی، ص. 119).



"نیات خاص گفت بلی زوجه ام زن بسیار باعصمتی است و دختر زن باعصمتی است که او دختر خانم مزوره نامست" (پاطر، ص. 210).

Hamedi used the name ظاهر ساز to the charactonym *Lady Feigning*, which implies both genders; male and female and has no feminine sign but Potter employed the name مزوره, a feminine name which refers to a woman.

Presumption

Example 5:

"There he saw, beside the way, three men fast asleep with chains attached to their heels. The name of one was *Simple*, another was *Sloth*, and the third was *Presumption*." (p. 49)

"در آنجا سه تن را دید که پای در زنجیر در خوابی عمیق فرو رفته بودند، یکی را نام ساده لوح، و دومی را کاهل و سومی را جسارت بود." (حامدی، ص. 55)

"... در آنجا قدری بیرون از راه سه شخص را که بخواب سنگین افتاده بودند دید که زنجیرها در پای ایشان بسته شده اسم یکی ساده و دیگری تنبل و سومی گستاخ بود" (پاطر، ص. 94).

Jesarat (جسارت) is a feminine name employed by Hamedi to a masculine name.

Knowledge

Example 6:

"Now the Shepherds, whose names were *Knowledge*, *Experience*, *Watchful*, and *Sincere*, took them by the hand and conducted them to their tents where they partook of a prepared feast." (p. 147)

"شبانان که به تعبیر من نامهایشان معرفت، آزمودگی، مراقب و مخلص بوده زائران را به خیمه های خود برده و آنچه مهیا بود در اختیار آنان نهادند." (حامدی، ص. 142)

"پس شبانان که اسم آنها عارف و مختبر و پاسبان و صمیم بود دست آنها را گرفته بچادرهای خود بردند و آنچه حاضر داشتند نزد آنها آورده بآنها خوراندند" (پاطر، ص. 257).

Ignorance

Example 7:

"Therefore here they met a very brisk lad [lively young man] named *Ignorance*." (p. 151)

"در همین مسیر بود که به جوان چالاکي که از آن سرزمين می آمد برخورد کردند و مسيحي از این جوان که جهالت نام داشت..." (حامدي، ص. 145).

"آنگاه در آنجا جوان چابكي را ملاقات کردند که از آنوطن بیرون میآید و اسم او جهالت بود" (یاطر، 1304، ص. 264).

Table 3

The charactonyms Presumption, Knowledge, and Ignorance

No	Charactonyms	Potter's Translation	Etymology	Hamedi's Translation	Etymology
1	Presumption	گستاخ	Persian noun	جسارت	Feminine, deverbial noun, borrowed from Arabic
2	Knowledge	عارف	Masculine, agent noun, borrowed from Arabic	معرفت	"
3	Ignorance	جهالت	Feminine, deverbial noun, borrowed from Arabic	جهالت	"

Considering the existing charactonyms with the nature of the male gender, the two translators have two different approaches.

Example 8:

"Then the jury, whose names were *Mr. Blind-man*, *Mr. No-good*, *Mr. Malice*, *Mr. Love-lust*, *Mr. Live-loose*, *Mr. Heady*, *Mr. High-mind*, *Mr. Enmity*, *Mr. Liar*, *Mr. Cruelty*, *Mr. Hate-light*, and *Mr. Implacable*, retired to consider a verdict." (p. 119)

"سروران کوردل، بد مطلق، بدسرشت، شهوت پرست، سهل انگار، خودسر، بلند پرواز، کینه، کذاب، شقی، خصم نور، سنگدل، که بدو هر یک علیه او رأی مخفی دادند." (حامدي، ص. 116)

پس اشخاصی که از برای رسیدگی نشسته بودند بیرون رفتند و اسامی آنها از قرار مذکور است. آقا مرد کور. آقا هیچ خوب. آقا بدخواه. آقا محب شهوت. آقا حیوة بیشریعت. آقا سرکش. آقا بلند پرواز. آقا کینه. آقا دروغگو. آقا بی رحم. آقا مبغض النور. آقا بی اصلاح. (یاطر، ص. 204)

Hamedi employed the title سروران (the masters) to the whole charactonyms and left the title *Mr.*, used before the names to address or refer to the men, untranslated.

Example 9:

First, the foreman of the jury, *Mr. Blind-man* said, "I clearly see that this man is a heretic." Then *Mr. No-good* said, "Let us be rid of such a fellow from the face of the Earth." "Yes," said *Mr. Malice*, "for I hate the very



appearance of this man.” (p. 119)

"بدین توضیح که نخست کوردل رئیس هیئت منصفه گفت: «آشکارا می بینم که این فرد کافر است.» بد مطلق: «چنین فردی باید از صفحه روزگار محو شود.» بدخواه: «از دیدن روی او بیزارم.»" (حامدی، ص. 116)

و اول در میان خودشان آقا مرد کور رئیس آنها گفت آشکارا می بینم که این شخص مرد بدعت گذاریست و بعد از آن آقا هیچ خوب گفت چنین شخص پست را از روی زمین بردارید آقا بدخواه گفت بلی بردارید زیرا که صورت او را هم دوست ندارم که به بینم. (یاظر، ص. 204)

Hamedi's rendition of these three charactonyms is without using the title of *Mr.* (آقا).

Example 10:

Then *Mr. Love-lust* said, "I could never tolerate him." "Nor could I," responded *Mr. Live-loose*, "for he would always be condemning my lifestyle." "Hang him, hang him," said *Mr. Heady*. "He is a sorry scrub [ruffian]," said *Mr. High-mind*. "My heart boils with anger against him," said *Mr. Enmity*. "He is a rogue," said *Mr. Liar*. "Hanging is too good for him," said *Mr. Cruelty*. "Let us dispose of him immediately," said *Mr. Hate-light*. Then *Mr. Implacable* said, "If I would be given the whole world, still I could not be reconciled to him; therefore, let us deliver our verdict and find him guilty of death." (p. 119)

شهوة پرست: «هرگز تحمل او را ندارم.»
سهل انگار: «زیرا همیشه گفته های مرا تکذیب کرده است. او را به دار آویزید، به دار آویزید.»
خودسر: «مردی رذل و حقیر است.»
بلند پرواز: «قلب من علیه او گواهی می دهد.»
کینه: «دلم علیه او می تپد.»
کذاب: «او مردی است مگار.»
شقی: «تصلب درباره او نوعی مرحمت است.»
خصم نور: «بیباید او را از میان برداریم.»

و بالاخره سنگدل گفت: «اگر همه عالم را به من بخشند، هرگز حاضر به مصالحه با او نخواهم بود؛ بنابراین این رأی ما بر مجرمیت اوست و او را مستحق مرگ می دانیم.» (حامدی، ص. 116)

آقا محب شهوت گفت هرگز متحمل او نمیشدم آقا حیوة بیشریعت گفت من هم متحمل او نمیشوم زیرا که او همیشه حکم بر خلاف رفتار من میکرد آقا سرکش گفت او را بدار آویزید آقا بلند پرواز گفت مرد رذل پستی است آقا کینه گفت دلم بر ضد او میجهد آقا دروغ گو گفت او مکار است آقا بیرحم گفت عذاب شایسته او بالاتر از آویختن بدارست آقا مبغض النور گفت او را از میان برداریم بعد از آن آقا بی اصلاح گفت هرگاه تمام عالم بمن بخشیده شود هرگز با او صلح

نخواهم کرد لهذا گفتند رأی خود را چنین گوئیم که او مجرم است و مستحق مرگست. (باطر، صص. 206-204)

Following the story, Hamedí did not use the title of male gender in her rendition, but Potter contrarily did. Table 4 illustrates gender-specific charactonyms in Potter's and Hamedí's translations.



Table 4

Gender in John L. Potter's and Golnaz Hamed'i's translations

No	Charactonyms referring to gender	Potter's Translation	Hamed'i's Translation
1	Mr. Worldly-Wiseman	مرد عاقل دنیوی	دنیادار
2	Prudence	مدبیره خانم	تدبیر
3	Piety	متقیه خانم	تقوا
4	Charity	محبت خانم	مهربانی
5	Lord Hate-good	آقا میغض الخیر	مردی بود به نام متنفر
6	Lord Old Man	آقا پیر مرد	سالخورده سرور
7	Lord Carnal Delight	آقا لذت جسمانی	لذت جسمانی
8	Lord Luxurious	آقا عیاش	سرور شهوت
9	Lord Desire of Vain-glory	آقا خواهشمند جلال باطل	جلال باطل
10	Lord Lechery	پیر آقایم شهوت پرست	امیال نفسانی
11	Sir Having Greedy	آقا طامع	اریاب طماع
12	Mr. Blind-man	آقا مرد کور	کور دل
13	Mr. No-good	آقا هیچ خوب	بد مطلق
14	Mr. Malice	آقا بدخواه	بد سرشت
15	Mr. Love-lust	آقا محب شهوت	شهوت پرست
16	Mr. Live-loose	آقا حیوة بیشریعت	سهل انگار
17	Mr. Heady	آقا سرکش	خود سر
18	Mr. High-mind	آقا بلند پرواز	بلند پرواز
19	Mr. Enmity	آقا کینه	کینه
20	Mr. Liar	آقا دروغگو	کذاب
21	Mr. Cruelty	آقا بی رحم	شقی
22	Mr. Hate-light	آقا میغض النور	خصم نور
23	Mr. Implacable	آقا بی اصلاح	سنگدل
24	my Lord Turn-about	آقایم رو گردان	روی گردان
25	my Lord Time-server	آقایم خادم الزمان	این وقت
26	my Lord Fair-speech	آقایم خوش حرف	خوش سخن
27	Mr. Smooth-man	آقا ملایم مرد	آسان پسند
28	Mr. Facing-both-ways	آقا دو رو	متناقض
29	Mr. Anything	آقا هر چه واعظ	هرزه گوی
30	Mr. Two-tongues	آقا دو زبان	دو زبان
31	Lady Feigning	(دختر خانم) مزوره	ظاهر ساز
32	Mr. By-ends	نیات خاص	فرصت طلب
33	Mr. Hold-the-world	آقا دنیا دار	آقای دنیا دار
34	Mr. Money-love	آقا پول دوست	زر پرست
35	Mr. Save-all	آقا نگهدارنده	ممسک
36	Mr. Gripe-man	آقا اخذ نام	اخاذ
37	Mrs. Diffidence	نامعتمد خانم	زن/نتردید

5. Discussion

The Pilgrim's Progress is a classic Christian text written by Bunyan in an allegorical format. It consists of two parts, and this study focuses on Part One. Bunyan (1678) skillfully used the charactonyms including gender-specific charactonyms to display the deeper meanings. The doctrine, concepts, and meanings he employed appear and represent the male and female characters that stem from Christianity, source language culture, and history. Mistranslation, manipulation, and ignoring the author's intention will ruin the macro-structure of the story because the literary characters are the essential elements of the story.

Bunyan invented nearly two hundred charactonyms in this story mainly having the titles of gender. The creation of several female charactonyms or even male ones is not by accident that their titles of gender can be omitted without harming the story. The religious book is replete with numerous biblical references, and this causes two translations only to be found in Persian. The charactonyms may be considered charactonyms personalia with common stems. At the same time, they have deeper meanings and refer to a doctrine or a concept and may be regarded as veiled charactonyms in the target language.

For instance, *Discretion*, *Prudence*, *Piety*, and *Charity* are the four charactonyms whose personalities are introduced as the damsels and virgins teaching and guiding people. Potter used the title خانم indicating the feminine gender as well as adding ة (at-taa' al-marbuTah) to show the author's intention from using the charactonyms. Still, Hamedi's choice was to omit the markers of gender such as تدبير and مهربانی in her translation.

The charactonym *Discretion* may firstly be considered charactonym personalia with common stem that traces back to "to discern." The biblical reference of this charactonym is the following:

Discretion will preserve you; understanding will guard (keep) you (Proverbs 2:11).

The charactonym *Charity* may be taken into account as a charactonym personalia with common stem and one of its biblical references is the following:

And now abideth faith, hope, charity, these three; but the greatest of these is charity (1 Corinthians 13:13, KJV)

These charactonyms are veiled charactonyms for those TL readers who are not familiar with this type of text that Bunyan personified and typified the female characters. These charactonyms intertwine with history, religion, culture, and society of the era of Bunyan's life, and their stems are more associated with



specific references. According to Hatch (1992), characters and their roles are essential elements of the story and put the reader in the story world, then, the gender roles of the charactonyms are essential to the SL reader because of deprivation of additional information and the traits the names suggest.

6. Conclusion

In this research, two different translation strategies are applied by both translators: translating the titles of gender-specific charactonyms with deeper meanings and ignoring genders and their specific meanings. Potter renders gender-specific charactonyms and the titles of gender while Hamedi mainly distances from the rendition of gender-based names and their titles. Not considering gender in translation leads the TL audience to be deprived of many characteristics, and additional information the names bear and the meanings of the SL charactonyms do not be conveyed to the TL reader. Consequently, several TL equivalents to these names are considered equivalents with a changed characteristic and irrelevant equivalents. Decoding the veiled charactonyms, the stems of charactonyms personalia with common stems, as well as translating the genders and their titles are essential to put the superficial meanings of the charactonyms aside and to reach the deeper meanings of the literary characters.

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