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# The Social Semiotic Analysis of Translation of Joseph Conrad's *Heart of Darkness* Based on Peircean Model

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**Abstract**—The aim of the present article is to investigate the meaning of the signs in Persian translation of *Heart of Darkness*. To reach the desired goal, the researcher has used social semiotics and Peirce's triadic sign model as the theoretical framework. In the current study, Peirce semiotics has been used for detecting signs. After detection 50 signs, the researcher used Peirce's triadic sign model for analyzing the translation of each sign. The researcher decoded the signs to identify their components and analyzed them in social semiotic level to clarify whether they have the same impression on the Persian version of *Heart of Darkness* as their English source or not. After performing data analysis, it was cleared that 37 signs (out of 50) in the corpus of the study have the same effect and meaning in the target text as what they have in the source text.

**Index Terms**—semiotics, semiotic analysis, social semiotics, and translation

## I. INTRODUCTION

According to Petrilli (2003), translation exists between verbal and nonverbal languages as well as among different nonverbal languages. Translation simply cannot be constrained to the realm of linguistics but also inevitably involves the science and theory of signs, or semiotics. The act of translation "is to interpret," and thus occurs wherever signs exist. Then translation must be understood as concerning more than just the human world, and that translative processes permeate the entire living world and biosphere.

"In semiotics perspective translation is studied as a purely semiotic act that involves the transition from one semiotic system (source language) to another (target language)" (Trifonas, 2015, p.4). "Translation [...] is a phenomenon of sign reality and as such it is the object of study of semiotics." (ibid,p. 303). Bassnett (2002) mentioned that "although translation has a central core of linguistic activity, it belongs most properly to semiotics" (p.13).

"In order to establish the role of semiotics in translation, one has to look at the concepts of (1) translation, and (2) semiotics. Translation addresses aspects of communication and is concerned with the use, interpretation and manipulation of messages that is of signs; semiotics does exactly the same" (Bezuidenhout, 1998).

Conrad's *Heart of Darkness* (1899), is one of the most celebrated works of literature of the twentieth century in English which has been widely analyzed and criticized from different aspects. "On the surface it is a dreamlike tale of mystery and adventure set in central Africa; however, it is also the story of a man's symbolic journey into his own inner being" (<https://www.enotes.com/>, 2016).

Despite the large number of essays and analyses on the book, it has never been analyzed through its semiotic aspects.hence the researcher attempts to investigate the signs in Persian translation of *Heart of Darkness*.

### A. Statement of the Problem

An impressive and ever-increasing number of books deal with the theory of translation, but most of them focus on tackling specific points rather than offering a general panorama of translation theories. The latter can be found in the much less numerous publications that present a historical point of view on the discipline, but none of them has undertaken to investigate the subject from a semiotic perspective. (Coscolluela, 2003, p.105)

Although much has been written on translation in recent decades, very few titles have been concerned with transferring signs and semiotics in translation and the notable role of semiotics in translation has not been clarified. A good translation does not take place without knowing culture, sign and code system and technological environment of source text. As Torop (2008) notes (cited in Kourdis & Kukkonen 2015) "[t]ranslation semiotics itself can be regarded as a discipline that deals with mediation processes between various sign systems, and, on the macro level, with culture as a translation mechanism" (p.8).

With regard to the above explanations, the purpose of this study is highlighting that semiotics is relevant to translation studies, and show the semiotics function in translation. In order to do that *Heart of Darkness* is analyzed and the way of transferring signs from the source text to the target are examined.

The current study explores how signs convey from English version of the novel to its Persian version. It shows the importance of signs interpreting in conveying meaning.

The researcher hopes to show the importance of semiotics in translation and prepare a paper which is useful for ahead studies in semiotics translation for both translators and readers.

Semiotics has an important role to play in translation. As Popovic (cited in Mehawesh, 2014) stated, "Literary text is not just a combination of verbal signs, but it is a culturally-loaded linguistic system, and it needs a thorough examination before the process of translation is carried out. He argues that: [...] the semiotic aspect in translation is concerned with the differences met within the process of translation, which are a consequence of a different temporal and spatial realization of the translated text" (p.89).

### B. Translation

"The term translation itself has several meanings: It can refer to the general subject field, the product (the text that has been translated) or the process" (Munday, 2008, p.7). According to Munday, translation is an incredibly broad notion which can be understood in many different ways (ibid). Hatim and Munday (as cited in Munday, 2009) defined translation "as:

1. The process of transferring a written text from SL to TL, conducted by a translator, or translators, in a specific socio-cultural context.
2. The written product, or TT, which results from that process and which functions in the socio-cultural context of the TL.
3. The cognitive, linguistic, visual, cultural and ideological phenomena which are an integral part of 1 and 2" (p.7).

### C. Semiotics

Semiotics is a field of research that began in earnest with the innovative thought of Charles Sanders Peirce but that only began to be explored within mainstream disciplines in the late 1930s (Cobley, 2010, p.116). On *Handbook of Semiotics* (1990) N  h stated that four traditions have contributed to the "birth of Western semiotics," semantics, logic, rhetoric, and hermeneutics. "Jakobson (as cited in Chandler, 2002) defined semiotics as the general science of signs which has as its basic discipline linguistics, the science of verbal signs" (p.8).

### D. Sign

"A sign [ ] is something which stands for somebody for something in some respect or capacity" (Johansen & Larsen, 2002, p.27). Signs are phenomena that represent other phenomena. Anything can function as a sign, since signs do not have predetermined, prototypical properties like, say, a bird or a sewing machine (ibid). Sebeok (2001) pointed out that "sign is any physical form that has been imagined or made externally (through some physical medium) to stand for an object, event, feeling, etc., known as a referent, or for a class of similar (or related) objects, events, feelings, etc., known as a referential domain. In human life, signs serve many functions. They allow people to recognize patterns in things" (p. 3).

### E. Models of the Sign

- "The two dominant models of what constitutes a sign are those of the linguist Ferdinand de Saussure and the philosopher Charles Sanders Peirce" (Chandler, 2001, p.10). The researcher had to choose the suitable model to achieve the desirable goals. After analyzing and studying both models, the researcher chose the Peircean model to analyze the signs.

According to Cobley (2010), Peirce's semiotics is a general and formal theory of signs. It is general in the sense that it applies to any kind of sign. Its subject is signs and sign activity whether in humans, or animals, or machines, or anything else. Peirce's semiotics is a normative [...] science (this distinguishes it from the mainstream of Saussurean semiology). Peirce is well known for his claim that all thought is in signs and that minds should be regarded as systems of signs (ibid). As Chandler (2002) has shown on *The Basic Semiotics*, "Peirce offered a triadic (three-part) model consisting of:

- The *representamen*: the form which the sign takes (not necessarily material, though usually interpreted as such) - called by some theorists the 'sign vehicle'.
- An *interpretant*: not an interpreter but rather the *sense* made of the sign.
- An *object*: something beyond the sign to which it refers (a *referent*)" (p.29).

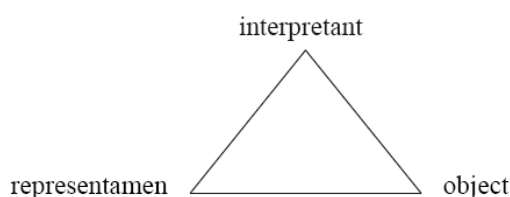


Figure1.1 Peirce's Semiotic Triangle

## II. RESEARCH METHOD

The present study is a corpus based study, with a descriptive-comparative approach which was accomplished to investigate semiotics implications in the translation of the novel, *Heart of Darkness*. “*Heart of Darkness*, by Joseph Conrad, is one of the most well-known works among scholars of classical literature and post-colonial literature. Not only it is thought provoking and exciting, but also considered to be one of the most highly stylistic in its class, blending its use of narrative, symbolism, deep and challenging characters, and of course a touch of psychological evaluation that Conrad is well known for” (<http://www.wmich.edu/>, 2014).

### A. Theoretical Framework

The theoretical framework for the present study is related to semiotic analysis of the signs transferring from the original text (English) to its Persian translation. The analysis is based on Peirce’s triadic sign model.

### B. Procedure

The criterion for selecting this book was its classic and specific language which makes it hard to read. Because of its use of ambiguity, it has fascinated readers. It is a symbolic book which contains lots of symbols and signs. Whereas the researcher needed a book which enabled her to choose enough signs for analyzing, she first studied among novels and finally selected *Heart of Darkness* which had the most number of signs and symbols. It is noteworthy that in the present study, the translated book in Persian is Dele Tariki, by Saleh Hosseini (2014) which has been published by Niloufar Publication.

As the subject of the present study is related to the issues such as signs, semiotics, translation, Peirce’s sign model, and social semiotic, the researcher performed extensive research on the mentioned fields and acquired the information needed for preparing the study. It is noteworthy that due to the lack of the availability of printed sources in the field of semiotics (especially in Iran), the researcher gained her required data mostly from electronic sources.

In the next step, the signs were extracted from the original book. It is noteworthy that the framework for recognizing these signs was Peircean triadic sign model. After that, the extracted signs were decoded based on Peirce’s sign model. The next step was analyzing the signs according to Peirce’s triadic model, and identifying their place on Peirce’s sign diagram. Then the equivalences which had been used in the process of translating signs in the Persian edition of *Heart of Darkness* were extracted. By comparing the original text (ST) with the translated text (TT), each sign was analyzed and it was discussed on the level of social semiotic.

The next step of the study was data analysis. In this section, it was cleared that which equivalents (interpretants) have been employed by the translator of *Heart of Darkness* in order to translate the signs.

## III. DATA ANALYSIS AND RESULTS

As it was mentioned earlier, the study was formed to investigate and analyze the signs which had been conveyed to Persian version of *Heart of Darkness*.

The goal was to find out the role of semiotics in translation studies and analyze the sign transferring from English to Persian. It is noteworthy that in the present study, the signs are clarified according to Peirce’s triadic sign model. In order to do that, the researcher extracted the signs specially those which have ideological purposes behind them based on Peirce’s sign model. After that, the signs were analyzed according to the model, and their place in the triadic sign was identified. Then the equivalences which had been used in the process of translating signs were analyzed and discussed on the level of semiotics.

To perform the data analysis, based on Peirce’s triadic model the following table (table 3.1) was designed. Each sign is analyzed in one separate table. The first column shows the representamen. The second column shows the object of the sign. The third column shows the interpretant of the sign. Finally the translation of the sign is presented in the last column. After filling in the table, the social semiotic analysis of the sign is presented under the table. Following the analysis a figure is drawn which analyzes the sign in Persian translation to find out whether it has the same meaning and effect of the original text or not. It is noteworthy that in this section the sentences from which the signs were extracted from have been mentioned before the tables, the signs have been underlined and the page numbers have been noted at the end of the sentences in the original text. The total of 50 signs has been chosen in the corpus of the study for 5 of which the tables and figures of data analysis have been presented as follow:

### A. Sign 1: Idol

1. “Marlow sat cross-legged right aft, leaning against the mizzen-mast. He had sunken cheeks, a yellow complexion, a straight back, an ascetic aspect, and, with his arms dropped, the palms of hands outwards, resembled an idol” (Conrad, 1899, P.3).

2. “Mind,” he began again, lifting one arm from the elbow, the palm of the hand outwards, so that, with his legs folded before him, he had the pose of a Buddha preaching in European clothes and without a lotus flower”... (Conrad, 1899, p.8).

3. “Marlow ceased, and sat apart, indistinct and silent, in the pose of a meditating Buddha” (Conrad, 1899, P.162)

TABLE 3.1  
SEMIOTIC COMPONENTS OF BUDDHA BASED ON PEIRCE'S MODEL

No.	Representamen	Object	Interpretant	Translation
1	Idol	Marlow	Buddha statue at the moment of his enlightenment	بت
2	Buddha	Marlow	Protection, peace and dispelling of fear	بودا
3	Buddha	Marlow	Mediation	بودا

The “term Buddha (meaning awakened one or the enlightened one) may refer to Siddhārtha Gautama, the Indian spiritual teacher upon whose teachings Buddhism was founded, or to anyone who has attained the same depth and quality of enlightenment” (<http://www.bookdrum.com/>, 1982).

“The positioning of Marlow's hands corresponds to the Abhayamudrā (fearless), a symbolic hand gesture used in Buddhism and Hinduism to represent variously protection, peace, benevolence, and the dispelling of fear. In Gandhāra art, it is seen in representations of preaching” (ibid). The “Abhayamudrā "gesture of fearlessness" is a mudra (gesture) that is the gesture of reassurance and safety, which dispels fear and accords divine protection and bliss in many Indian religion. The right hand is held upright, and the palm is facing outwards” (<https://en.wikipedia.org/>, 2016).

“The lotus flower is one of the Ashtamangala (the Eight Auspicious Symbols) that permeate Buddhist art. Buddhas and bodhisattvas are often pictured sitting on a lotus or holding a lotus. The lotus can have several meanings, often referring to the inherently pure potential of the mind” (<http://www.bookdrum.com/>, 1982).

“Like the Buddha, Marlow looks to find meaning in life through experiences. The Buddha was also concerned with experiences that include multiple levels of consciences in one lifetime. Similarly, Marlow describes his journey at the beginning as happening "multiple lifetimes" ago” (<http://www.gradesaver.com/>, 2012). In addition “the novel's narrator presents Marlow as "a meditating Buddha" because his experiences in the Congo have made him introspective and to a certain degree philosophic and wise. As a young man, Marlow wished to explore the "blank places" on the map because he longed for adventure; his journeys up the Congo” (<https://www.cliffsnotes.com/>, 2000).

As mentioned above the novel “contains three brief passages in which Marlow's physical appearance is likened to that of the Buddha” (Saha, 1992, para.1). On the second quote Marlow is the object which stands for the representamen Buddha. Marlow is sitting with a pose of Buddha and telling his story for the four audiences on the deck. According to Saha (1992), “the technical term for Marlow's gestures is mudra, a Sanskrit word meaning "symbolic gesture." Basham, the noted scholar of Hindu-Buddhist culture, points out those mudras became a highly developed mode of expression in ancient Indian religion, dance, and drama” (ibid, para.12).

“The Buddha is routinely shown seated on a lotus, the traditional mystical symbol of the world that contains the Buddha. The mudra used by Marlow in this passage, however, does relate him to an important aspect of the Buddha. The description of Marlow's gesture is a precise description of one that the Buddha used frequently”; the gesture of assurance for audiences listening to his sermons. The “abhaymudra can only be used by a person whose integrity is established, and Marlow now has "the pose of a Buddha preaching" because, in a sense, his story is going to be a sermon for his audience of four” (ibid, para.13).

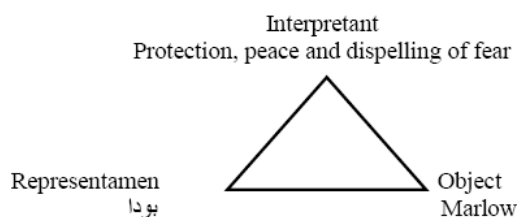


Figure 3.1 the Triadic Model for the Translation of Buddha

According to Fig. 3.1 the Persian representamen and the object are the same as the source text which are the interpretants of the same thing. The English sign (Buddha) and its translation (بودا) into Persian differ only as far as the form is concerned: They are different materializations of the same concepts, different embodiments of a single object that is independent from its expression. Both of them are translations of the same idea.

Buddha and بودا are two representamens standing for the same object, or a source representamen and a target interpretant. But given that the interpretant can be defined as a representamen determined by another representamen; they are two representamens with respect to the object they represent. But considering one relatively to the other, they are in a representamen-to-interpretant relationship.

According to Deledalle-Rhodes (cited in Coscolluela, 2003), the aim of the translator is to produce the same impression in [target text] as that produced by the text in [source text], he must try to find a representamen [in TT] which will set off a semiosis implicating the same kind of interpretants as in [ST], to create an Object [in TT] which will, as far as it is possible, correspond to Object [in ST].

In order to find a target interpretant that has an object equivalent to that of a given source representamen, the translator [...] may proceed essentially in three different ways, depending on the type of relationship to existential reality that he wants to re-create (Cosculluela, 2003). Hence, one of the iconic, indexical, or symbolic translations may be applied.

Since iconic translation covers borrowing procedure of Vinay and Darbelnet's direct translation strategy, *بودا* is the iconic translation of the sign Buddha which represents the same concept and impression in TT as what it has in ST.

### B. Sign 2: Falernian Wine

"No Falernian wine here, no going ashore" (Conrad, 1899, p.8).

TABLE 3.2  
SEMIOTIC COMPONENTS OF FALERNIAN WINE BASED ON PEIRCE'S MODEL

No.	Representamen	Object	Interpretant	Translation
2	Falernian wine	Falernian wine	Being rich and belonging to a special class of the society	شراب فالرنوس

"Falernian wine was a famous wine from ancient Rome, distilled from grapes grown on the slopes of Mount Falernus on the border between Latium and Campania. Generally priced beyond the means of those outside the upper echelons of Roman society, it was primarily a drink of centurions, merchants, emperors and aristocrats. Its virtues were frequently extolled by Roman poets and scholars, including Catullus, Pliny, and Petronius. For Horace, in particular, Falernian wine symbolized the best that civilization had to offer" (<http://www.bookdrum.com/>, 1982). This stuff was the most expensive and sought-after wine in Rome for a long time. It was drunk by Rich Roman nobility. This wine was served to like of Julius Caesar.

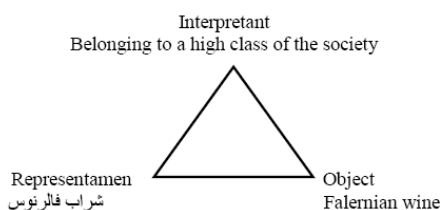


Figure 3.2 the Triadic Model for the Translation of Falernian Wine

As Fig. 3.2 illustrates the Persian representamen and the object for this sign are the same as the source text which is shown in table 3.2. The interpretant for both source text and target text represents being rich and belonging to a high level of the society. As it was mentioned this wine which belongs to ancient Rome was very expensive and not everyone afford to drink it. It was drunk by centurions, merchants, emperors and aristocrats.

The sign has the same semiosis for both source text and the target text. The translator has used borrowing to transfer the sign into Persian. Hence, according to Cosculluela (2003), the iconic translation has been used to translate the source sign to Persian.

### C. Sign 3: Jupiter

"Some of the pilgrims behind the stretcher carried his arms— two shot-guns, a heavy rifle, and a light revolver carbine— the thunderbolts of that pitiful Jupiter" (Conrad, 1899, p.124).

TABLE 3.3  
SEMIOTIC COMPONENTS OF JUPITER BASED ON PEIRCE'S MODEL

No.	Representamen	Object	Interpretant	Translation
3	Jupiter	Kurtz	being worshipped as a god by the tribe	ژوپيتر

Jupiter, also Jove is the god of sky and thunder and king of god in Ancient Roman religion and mythology. "Jupiter is usually thought to have originated as a sky god. His identifying implement is the thunderbolt and his primary sacred animal is the eagle, which held precedence over other birds in the taking of auspices and became one of the most common symbols of the Roman army. The two emblems were often combined to represent the god in the form of an eagle holding in its claws a thunderbolt, frequently seen on Greek and Roman coins. As the sky-god, he was a divine witness to oaths, the sacred trust on which justice and good government depend" (<https://en.wikipedia.org/>, 2016). Jupiter was the protector of the Roman state and its laws. As Jupiter Victor, he led the Roman army to victory. His attribute was the lightning or thunderbolt. ("Study Field", 2016)

"Roman worship of Jupiter has had a lasting impact upon the Western world. In English, the adjective "jovial," which comes from Jupiter's alternative name "Jove," is still used today to describe people who are jolly, optimistic, and buoyant in temperament. The expression "by Jove!" once sworn in Roman courts, became a common colloquialism and is still used as an archaism today" (<http://www.newworldencyclopedia.org>, 2016).

According to the novel, Kurtz got the tribe to follow him. As it is shown on the main station where the harlequin is talking about Kurtz to Marlow, he says: They [the native tribe] adored him [...] he came to them with thunder and lightning [...], they had never seen anything like it [...] (p. 116).

Kurtz appointed himself to be a god who rules the jungle. As Marlow read on the Kurtz’s report for the International Society for the Suppression of Savage Customs which began like this: [...] “We whites, from the point of development we had arrived at, must necessarily appear to them [savages] in the nature of supernatural beings - we approach them with the might of a deity” (Conrad, 1899, p. 103).

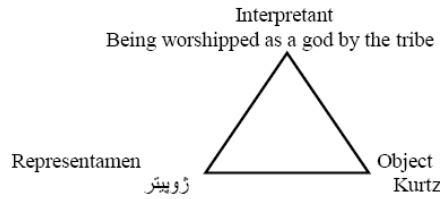


Figure 3.3 the Triadic Model for the Translation of Jupiter

As it is shown in Fig. 3.3 the representamen of the sign in Persian is ژوپيتر which stands for the same object, Kurtz as the English text. The interpretation for both source text and target text is power and being worshiped by the tribe in the jungle. The ideology behind the sign for both texts is similar; Jupiter is the god of sky and thunder in ancient Rome which Kurtz is simlized to him. The translation of the sign has the same impression to the source text and the translator has chosen a representamen which make the semiosis implicating the same kind of interpretants and object in target text as the ones in the source text. The receiver of the translation interprets the sign by relying on his/her knowledge experience of knowing the ancient god Jupiter.

In order to find a target interpretant that has the object equivalent to source representamen, the translator has used iconic translation which according to Cosculluela’s assertions (2003), covers borrowing procedure. The translator has used borrowing to translate Jupiter into Persian.

D. Sign 4: By Jove

“By Jove! I’ve never seen anything so unreal in my life” (Conrad, 1899, p.44).

TABLE 3.4 SEMIOTIC COMPONENTS OF BY JOVE BASED ON PEIRCE’S MODEL

No.	Representamen	Object	Interpretant	Translation
4	By Jove	God	Expressing surprise or showing emphasis	به پير و پيغمبر

According to online Oxford Dictionary (2016), “by Jove is an exclamation indicating surprise or used for emphasis”. “In eighteenth and nineteenth century England, it was considered a great offense to say "By God". Instead, men would say "B Jove". Jove is an alternative name for the Roman god Jupiter. By saying "By Jove!" they could be saying "By God!" without committing a social offense” (<http://www.urbandictionary.com/>, 2016).

“By Jove” is a minced oath used for emphasis, an exclamation indicating surprise. Jove, or Jupiter, was the supreme deity of the Romans, king of the gods, equivalent to the Greek Zeus. “By Jove” basically means “by God”; it was originally a way to call on a higher power without using “by God,” which was considered blasphemous. A minced oath is a way to avoid referencing the sacred or profane, such as God or Jesus, or calling on the devil. It’s an age-old way to dance around what was considered blasphemous -that is, using the Lord’s name as a profanity, or naming the devil - or to side- step outright swearing with euphemisms, especially when startled or annoyed. (“Study Field”, 2016)

“By Jove” (or “by Jupiter”) was not a euphemism when it first showed up in English; it originally referred directly to the Roman deity. In Elizabethan times, the exclamation “by Jove” was being used both as a mild oath and as a reference to the Roman god (ibid).

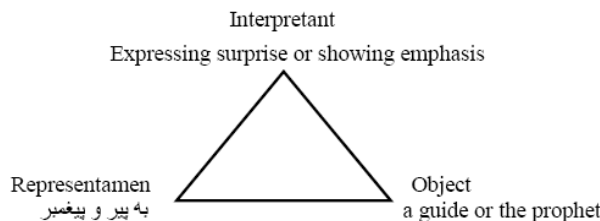


Figure 3.4 the Triadic Model for the Translation of by Jove

As it is shown in Fig. 3.4 the representamen of the Persian translation is به پير و پيغمبر which stands for a guide or the prophet. The English representamen (by Jove) and the Persian representamen in the translation (به پير و پيغمبر) differ from each other. Hence the object which they stand for is different, too. The object in translation is a guide or the

prophet. The word پیر in mysticism is the representative of the Islam prophet's inner prophecy who guides the others. The word پیغمبر refers to the prophet Muhammad. The Persian phrase به پیر و پیغمبر is an oath used to show the emphasis on veracity of something which the speaker is expressing.

Despite the differences in the representamen and the object in the source text and the translation, the translator has produced the same impression by choosing a representamen which has the same interpretant as the source text. The translator has applied modulation to translate the sign into Persian which according to Cosculluela (2003), is covered by indexical translation.

#### E. Sign 5: Whited Sepulchre

"In a very few hours I arrived in a city that always make me think of a whited sepulchre" (Conrad, 1899, p.15).

TABLE 3.5  
SEMIOTIC COMPONENTS OF WHITED SEPULCHRE BASED ON PEIRCE'S MODEL

No.	Representamen	Object	Interpretant	Translation
5	Whited Sepulchre	Brussels	something beautiful on the outside but containing horrors within (the bodies of the dead)	قبر سفید شده

Although never actually named, Conrad's sepulchral city is clearly Brussels, the capital of Belgium; it is believed that "the whited sepulchre is probably Brussels, where the Company's headquarter is located. A sepulchre implies death and confinement, and indeed Europe is the origin of the colonial enterprises that bring death to white men and to their colonial subjects; it is also governed by a set of reified social principles that both enable cruelty, dehumanization, and evil and prohibit change. The phrase "whited sepulchre" comes from the biblical Book of Matthew. In the passage, Matthew describes "whited sepulchre" as something beautiful on the outside but containing horrors within (the bodies of the dead); thus, the image is appropriate for Brussels, given the hypocritical Belgian rhetoric about imperialism's civilizing mission. (Belgian colonies, particularly the Congo, were notorious for the violence perpetuated against the natives)" (<http://www.sparknotes.com/>, 2016).

"The Congo Free State was administered directly from King Leopold II's Royal Palace or from the Brussels offices of subsidiary companies" (<http://www.bookdrum.com/>, 1982). Marlow's interview at the Company's headquarters mirrors Conrad's own experience. He was interviewed by the managing director main offices in the city's Brederodestraat ("Study Field", 2013).

Hosseini (2014) discussed that as whited sepulchre comes from the simile applied by Jesus to hypocrites as exemplified by some scribes and Pharisees which are beautiful on the outside but the inside is full of dead people's bones. Hence, bone is the leitmotif which is presented in all over the story in different ways, like ivory, teeth, and skull (p. 24).

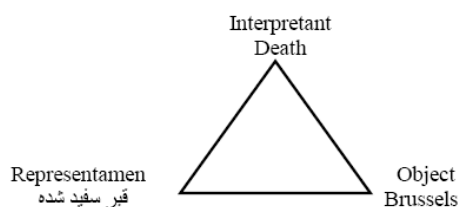


Figure 3.5 the Triadic Model for Translation of Whited Sepulchre

The Persian representamen is the translation of the English representamen, whited sepulchre. Since the source phrase representamen comes from the Bible, the native readers likely know that and it makes sense for them. They realize that the whited sepulture refers to something which is beautiful on the outside but containing horrors within (the bodies of the dead), so Brussels is a city which apparently is beautiful but its nature is dark and navigates Marlow to darkness. Due to the difference between the source and the target receiver's religion, the Persian representamen cannot have the same interpretant as the source text. Although the translator has prepared its analysis on the passages which he has added to the beginning of the book under the name 'instead of preface' (p.24). The object of the sign in both ST and TT is Brussels which no one can find it out without reading the criticisms on the book. The interpretant of the sign in Persian is death which Fig. 3.5 illustrates it. Hence the interpretant in source text differs from the Persian interpretant, so the sign does not have the same impression in Persian as what it has in English.

The translator has used literal translation for translating the sign which is an iconic translation based on Cosculluela (2003).

#### IV. CONCLUSION

With regards to the tables of data analysis, and the figures the researcher tends to present the results obtained in this study. It should be reminded that the researcher has chosen the total of 50 signs in the corpus of the study.

Due to the differences in culture and language of ST and TT a few of the signs (out of the 50 chosen ones) in the Persian translation do not convey the same interpretants to the source one and some other need extra information to

create the correct interpretants for the reader, however 37 signs convey the same interpretants as the source signs do. Some signs such as harlequin, Inferno, the sketch in oils, sacred fire, Jack ashore and the phrase 'Mistah Kurtz- he dead', totally 6 signs, do not have the same interpretants as what they have in the source text. The signs which need the reader's background and knowledge to have the same interpretants are 7 signs which include: Buddha, Falernian wine, Jupiter, whited sepulchre, Mephistopheles, the two women, and the phrase 'end of the world'.

Since the reader may not have any knowledge and background of these signs, she/he will have wrong interpretants of them. Hence, the researcher thinks the needed information should be applied by the translator in the footnote or somewhere else just like what the translator of the novel did. He has provided some information at the beginning of the book which helps the readers have the correct interpretants of the signs.

Coscolluela (2003) declared that in order to find a target interpretant that has an object equivalent to that of a given source representamen, the translator i.e. the interpreter may proceed essentially in three different ways, depending on the type of relationship to existential reality that he wants to recreate. He pointed out one may opt for an iconic, indexical, or symbolic translation.

Determining the role of semiotics in translation and the possibility of transferring signs from ST to TT with the same impression as what they have in the source text were the fundamental issues in the process of conducting the present study. The research conducted in a qualitative manner which provides a thick description of the matter. The result of the research provides the detail information about semiotics and translation. "Peirce extended the scope of semiotics beyond the linguistics signs used in communication between humans. According to Peirce, semiotics involved the systematic study of signs, sign systems or structures and sign functions" (Mehawesh, 2014, p.88).

Besides choosing the main framework, selecting the corpus of the study was also of great importance. In this regard, the researcher chose one of the most famous classic novels in the world which contains many signs; then the researcher attempted to take a detailed analysis based on Peirce's model to find out whether translated signs have the same impression and meaning as what they have in the source text or not.

The meaning of a sign is not contained within it, but arises in its interpretation; thereupon semiotics, respectively Peirce's model, has a significant role in translation which should be paid attention by translators.

Based on the findings of the current study it is impossible to transfer all the signs from ST to TT with the same effect and meaning, since the different interpretants which some signs have in the target text due to the differences in cultures and languages. As Eco explained (cited in Gambier, Shlesinger, & Stolze, 2004) "translation can never 'say the same thing'" (p.16).

"A translation-sign can never be a full representation of the original-object; there must always be a residue left for the next sign to use. Therefore, finding a target sign equivalent to the source cannot even be an ideal goal for translators. After studying and interpreting the source sign in view of its translation, one needs to decide from which viewpoint the target sign will represent it" (ibid, p. 21).

Some signs have ideologies behind them in the source culture which do not allow the same interpretants in the target text and indicates that signs do not merely exist in the text, and could be beyond the its content; in order to have a close impression to ST the translator should be aware of the ideology behind the signs to be able to create a translation with almost similar impression.

According to Steconi, (Gambier, Shlesinger, & Stolze, 2004) "translators need to look beyond words to carry out their tasks and make sense of what they're doing" and as Chandler (2002) pointed out "Peirce's emphasis on sense-making involves a rejection of the equation of 'content' and meaning; the meaning of a sign is not contained within it, but arises in its interpretation" (p.32). Thereupon the answer for the fourth and last question of the study is that signs exist both in the text and beyond the text.

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