



A Study of Historical Background in the Translation of “The Mysterious Mansion” Novel by Maurice Leblanc

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ABSTRACT

In this study, we delved into the cognitive examination of the translation of the novel "The Mysterious Castle" by Maurice Leblanc, translated by Inayatullah Shakibapour. This work was published in 1929 and translated in 1959, approximately thirty-one years after the original publication. As mentioned earlier, the gap between the publication of the work and its translation is not significant. Additionally, in this study, we utilized the cognitive analysis based on Antoine Berman's theory of translation. Initially, we examined extratextual factors such as the translator and the author, their lives in terms of political, ideological, cultural situations, and literary approaches prevailing in their era. Then, we scrutinized these aspects in the era of the original text reader and the translation reader.

Key Words: novel, the mysterious mansion, Translation, Maurice Leblanc.

Introduction

In this work, we delve into the historical analysis of the translation of the novel "The Mysterious Mansion" by Maurice Leblanc. This work, translated by Inayatullah Shakibapour in 1960, is one of the series of books by this author, all revolving around the character named Arsène Lupin and his extraordinary operations. He is a fictional character who first appeared in the series of detective novels written by the French author Maurice Leblanc and was so well-received that numerous stories, films, and television series were later created based on this character. It is possible that Leblanc created the character of Arsène Lupin based on the persona of a French anarchist named Marius Jacob, whose sensational trial was covered in the French news in March 1905. He is a character who, despite not being a detective could confuse the authorities of a suppressive society and overcome logical challenges in a classic detective story. All of these Arsène Lupin stories are in the crime and detective genre. In this study, the diachronic analysis of Inayatullah Shakibapour's translation of Maurice Leblanc's novel "The Mysterious Mansion" is examined. This research poses questions that will be addressed with the help of two theories: the reception theory, proposed by Hans Robert Jauss, and the theory of criticism by Antoine Berman. These answers are based on an examination of extratextual and intratextual factors such as political, social, cultural, and religious contexts, literary approaches, the translator's biography, as well as the objectives of the author and the translator.

The theoretical framework of the research

Diachronic analysis of translation involves studying and examining the influential factors in translation, uncovering the unspoken aspects of the translated text, and in a way, critiquing the translation based on the translator's discursive interpretation. The aim of diachronic analysis is to "investigate under conditions in which a subject as a possible recognized subject is created and appears. In other words, diachronic analysis is the analysis of the possibility of forming social sciences. In other words, the goal of diachronic analysis is the pure description of events. In essence, diachronic analysis is not concerned with the reasons for the emergence and appearance of discursive rules; rather, it merely follows the how of the historical emergence, presence, and disappearance of these discourses at a descriptive level. However, this description is in-depth rather than superficial. In other words, "the endeavor of diachronic analysis is to understand rules that go beyond the consciousness of speakers and writers, scholars and scientists, controlling and willing the flow, emergence, development, and transformation of discourse." Therefore, the key question raised in diachronic analysis is how this issue manifested with these characteristics and not in another space with different characteristics. Describing the "method of operation is the first rule in the diachronic analysis agenda. In other words, the subject of diachronic study is the "form of discourse. (Shirazi & Agha Ahmadi : 2009)

Method

In the diachronic analysis of this translation, we have utilized the theory of "reception of the work" by the German theorist Hans Robert Jauss and Antoine Berman's book "Pour une critique des traductions". In this method, Berman employs a fresh approach to criticism and establishes a close relationship between criticism and translation. In this way, textual interpretation and critical examination form the fundamental stages of translation.

Diachronic Research

Maurice Leblanc (1864-1941), a French writer, considered one of the contemporaries of Arthur Conan Doyle (the creator of Sherlock Holmes), is regarded as the creator of the character Arsène Lupin, a noble French thief. This character initially gained great popularity in French-speaking countries and was so well-received that later, numerous stories, films, and television series were created based on this character. After his name appeared alongside "Sherlock Holmes" in a story, Arsène Lupin also gained fame and popularity among English-speaking people worldwide. The character Arsène Lupin was first introduced in a series of serialized short stories published in the magazine "Je Sais Tout." The publication of this series of short stories began with issue number six of this magazine, released on July 15, 1905. Originally, the character in these stories was named Arsène Lupin, but when a local politician with the same name objected to the similarity of the character's name to his own, the editors of the magazine had to change the character's name. In total, twenty volumes of books in the Arsène Lupin series were written by Maurice Leblanc. In the year 1935 a group of young writers who had studied in Europe and formed the literary group "Rubáiyát" (Hedayat, Alavi, Minoui, and Farzad) emerged in opposition to the conservative state-oriented writers' group "Hafta" (Taqizadeh, Hekmat, Rashid Yasemi, Ghazvini, Eqbal Ashtiani, and Nafisi). Their aim was to revive contemporary Persian literature, leading to the emergence of European literary schools in the field of storytelling. Most of the translated works during this time were historical novels by Alexandre Dumas, George Sand, detective stories by Maurice Leblanc, and romantic writings by Château-Briand and Lamartine. The Rubáiyát group, through their influence on contemporary Persian literature and their connection with the West were able to express their critical and political thoughts and theories through symbolism and by adopting elements of realism and symbolism. This was made possible primarily through their familiarity with Western works and the prevalence of translation studies To date (Momtahan & Lak :2013), this work has only been translated into Persian by Inayatullah Shakibapour (Shakibapour : 1959) in 1935 (published by Ettihad Publications)

Translator's Horizon Considering Temporal and Contemporary Perspectives

One of the best ways to understand the translator's horizon is to consider their biography, as well as the political, cultural, and religious conditions of their time. These factors undoubtedly play a significant and justifiable role in shaping the translator's thoughts and perspectives. Understanding and recognizing these factors is crucial and necessary in this diachronic research.

Cultural situation of the society

During the Pahlavi era (under Mohammad Reza Pahlavi), Western cultural policies continued, albeit with a different approach to promoting Iranian ancient culture and expanding Western cultural styles and methods. The change of the country's official calendar from the Solar Hijri calendar to the Imperial calendar, honoring and glorifying ancient Iranian culture and the celebration of the ancient Persian kings, holding 2,500-year celebration ceremonies at Persepolis, coronation ceremonies, and cultural programs such as the Shiraz Art Festival were examples of the non-religious cultural policies of Mohammad Reza Shah, which faced strong opposition from the clergy led by Ayatollah Khomeini and garnered popular support. However, it must be acknowledged that there were differences in cultural policies between the two periods. (Malakzade & Baghaei: 2016)

Literary Approaches

In the era of Pahlavi II, poets addressed religious concepts and beliefs in their poetry to varying degrees. Poets such as Malek al-Shoara Bahar, Jalaal al-Din Homaayi, Amiri Firouzkouhi, Shahriar, and others continued the tradition of composing religious poetry. However, in the poetry of later poets like Sepehri, Mashiri, Shamloo, Akhavan Saales, Safarzadeh, Ebtehaaj, Manzouli, and others, we can see a newer reflection of religious beliefs. Overall, during the Pahlavi II era, we witness two movements in mystical poetry: traditional poets and new wave poets (Nima). During this period, there were various political factions and groups, naturally attracting people, especially poets, towards themselves, whether they were traditionalist poets or new wave poets. Thus, we may encounter poets who were socialist, nationalist, or monarchist. However, even among these poets, some incorporated religious themes and beliefs into their poetry. (Modarreszadeh & Moheb: 2012)

The Reader's Horizon in Translation in Light of Temporal and Simultaneous Perspectives

According to the theory of Hans Robert Jauss, the interpretive discourse of the audience differs from that of the translator of the work, and the reason for this lies in the differing horizons of expectation of the reader and the translator. The reader's interpretation, both in the translator's era (simultaneous perspective) and in the current reader's era (temporal perspective), varies.

The Intersection of Reader and Translator Expectations

Since the eternal struggle between good and evil, and the triumph over Satan, has always been desirable to humans (readers in this context), it is evident even in classic novels with themes of crime and bloodshed. Even wars between worlds, aimed at fighting enemies and creating a peaceful environment for humans, have been written. The law of crime stories says the writer must awaken the reader's emotions and excitement until death, while maintaining their own novelty, and be able to show the reader the boundary between life and death. From the perspective of the reader's contemporary outlook, reading such stories feels easier and does not require high levels of education or cultural sophistication. The narrative codes are clear and fixed, ultimately allowing readers to achieve a full peace of mind in an area where they are somewhat equal. This is because, at that time, people had very different positions in terms of literacy and education compared to today's world. Readers observe significant changes in the course of crime stories that are not seen in other genres, and it is precisely this unpredictability and change that makes this type of story fascinating. It's a type of story where the storyteller must somehow understand and adapt alongside their logical narrative. The simultaneous increase in family expenses in the field of audiovisual equipment and electronic media, and on the other hand, the change in entertainment trends within the confines of the home and individual behaviors at the expense of collective activities, has led to a decrease in reading rates in some countries. However, the statistics and interest in detective novels remain extremely high. Many publishers have dedicated at least one section to detective crime novels, and the authors of these sections are among the best-selling authors.

Discussion

Translation:

As mentioned earlier, in this research, we delve into the diachronic analysis of the translation of the novel "The Mysterious Mansion." For this purpose, we have selected the first and initial pages of this novel because, in my opinion, the beginning of any story sets the mental background for the reader regarding all the pages that are to be read. Additionally, the way a story begins by the author and its translation holds special significance in terms of linguistic and Translinguistic issues.

Percian Text And Original Text



Cognitive translation analysis based on the method of Berman in the book "Pour une critique des traductions". (Berman : 1995)

Antoine Berman acknowledges in his book that in translating any foreign text, the sense of its strangeness must be preserved in the target language, and no changes should be made in favor of the target language because meaning is conveyed through form. Berman believes that one must avoid any sacredness of the mother tongue. He considers any deletion, addition, change in the author's style, alteration in language structure, nuances of words, and even changes in punctuation and paragraphing as distorting the original text, referring to them as "deforming tendencies." (les tendances déformantes) (Ahmadi:2015) By presenting this theory, he criticizes ethnocentric views and those focused on the target language in translation work. Now we proceed to the reading of the translated text and the original text, each as an independent work, and examine their reading characteristics.

Reading the translated text

Linguistic Aspects

Lack of punctuation and the use of punctuation marks such as commas or semicolons in long sentences and between clauses.

Example:

“Mademoiselle Raymond listened attentively, hearing the sound twice, distinctly audible, so clear that it could be recognized well, but so faint that it was not clear from what distance it was, whether inside the house or outside the house or behind the wall... it was not clear.”

Not using question marks in interrogative sentences.

Example:

“But it was so quiet that it was unclear from what distance it was, whether inside the house or outside the house or behind the wall... it was unclear...”

Using heavy vocabulary that distracts the reader from the essence and core of the text.

“The moonlight shone upon the garden grass and the ruins of a small temple near his house were illuminated in the silence of the night...”

Using a period instead of a question mark in a sentence with a questioning tone

Example:

“Said: “Raymond.. did you hear that?”

Dictation and writing style featuring outdated vocabulary and verbs that are not practical in contemporary usage.

Example:

...”The same sound rose loudly twice, and this time it was understood that the sound was coming from the lower part of his house...”

(Highlighted parts could have had better alternatives and were not common even in the same era)

Room, salon, a sound.

"words such as"

Room, salon, a sound

Modern form

He felt frightened.

Words such as(He felt scared)

Modern form

Different writing style of words and lack of spacing.

Example:

He comes, to embrace, to help.

Translinguistic Aspects

Some parts of the story suddenly force the reader, who is immersed in the ups and downs of the story's excitement, to pause and compel them to think a little about the structure and arrangement of sentences. This diminishes the unique appeal of the story.

The story begins abruptly, without any prior background, which is characteristic of detective crime stories and serves to make the plot more intriguing.

Example:

“Mademoiselle Raymond listened carefully and heard a sound twice, so clear and distinct that...”

The translator aims to use a narrative with a formal tone (employing literary verbs) while also maintaining a colloquial and emotionally engaging tone. On one hand, it is known that in contemporary texts, especially in detective crime stories, authors and translators strive for simplicity in writing and the vernacularization of verbs and phrases, allowing the reader to better connect with the depicted world.

The tense used for verbs in this translation is mostly past tense and its variations, which greatly aids in the better understanding of the story and helps the reader differentiate between present and future tense.

Reading the original text

Linguistic Aspect

The names of individuals, and in general proper nouns, are capitalized, which helps the reader distinguish these words from others in the sentence and overall enhances comprehension of the text. The capitalization of personal names is a basic rule of French grammar

EX: Raymonde prêta l'oreille.

Il n'y a pas de danger, ton père est là, Suzanne.

M. Daval est là aussi... (Example: Raymonde listened carefully.)

There is no danger, your father is here, Suzanne. Mr. Daval is here too...

In the second paragraph of the story, the text begins with a temporal qualifier and instead of the verb coming after it, it is followed by the subject and the rest of the sentence. This emphasizes the action of the story's character.

EX: Doucement elle se leva ("Slowly, she got up.")

Not using a comma before the word "mais

EX: Elles n'osaient, tellement le bruit même de leur voix leur semblait redoutable. Mais Suzanne qui s'était approchée de la fenêtre étouffa un cri. (EX: They didn't dare, as the sound of their own voices seemed so formidable to them. But Suzanne, who had approached the window, stifled a cry.)

Identifying the speakers in dialogue with dash lines allows us to distinguish changes in speakers within the text. However, due to the lengthy nature of the dialogues, there is some ambiguity in identifying the speakers' personalities because their names are not clearly specified.

EX: - Quatre heures environ.

Ecoute... On marche dans le salon.

Il n'y a pas de danger, ton père est là, Suzanne.

- About four o'clock.

- Listen... Someone is walking in the living room

- There's no danger, your father is there, Suzanne.

In this text, tenses such as imparfait and passé simple have been used. In several instances, in my opinion, the author has mistakenly used these two grammatical tenses interchangeably or in the wrong context

EX: la jeune fille sentit l'angoisse de la peur.

Elles hésitaient, ne sachant à quoi se résoudre

(The girl felt the anguish of fear.)

They hesitated, not knowing what to resolve.)

Translinguistic aspects

At the beginning of the novel, the text directly delves into the main story and characters without any preparation, Chinese-style introduction, or formal presentation. It is assumed that the author's purpose in doing so is to make the story more thrilling and to evoke a sense of suspense in the audience, which is the primary goal of such narratives.

EX: Raymonde prêta l'oreille

EX: Raymonde listened attentively

Since the novel follows a crime thriller narrative, the author has employed an intriguing style to evoke excitement and induce changes in the reader's mood and emotions. For instance, on this page under review, the author initially elaborates on the current circumstances with lengthy paragraphs. However, as soon as different conditions arise and there is a sudden change in the story's course, the author shortens the lines and adds more paragraphs instead.

.In the first paragraph, the author allocates a lengthy portion without any punctuation to describe the current situation. Although reading and understanding the text may be somewhat difficult (because there are no end sentences, and one sentence follows another only with commas until they reach the end), it makes the reader more eager than ever to follow the story. In my opinion, this writing style, unlike the progression of a crime thriller film, is not dissimilar.

EX: Raymonde prêta l'oreille . De nouveau et par deux fois le bruit se fit entendre, assez net pour qu'on pût le détacher de tous les bruits confus qui formaient le grand silence nocturne , mais si faible qu'elle n'aurait su dire s'il était proche ou lointain, s'il se produisait entre les murs du vaste château, ou dehors, parmi les retraites ténébreuses du parc.

Raymonde listened. Again, and twice the noise was heard, clear enough to distinguish it from all the confused noises that made up the great nocturnal silence, but so faint that she could not say whether it was near or distant, whether it occurred within the walls of the vast castle, or outside, among the dark retreats of the park.

The comparison and analysis

The comparison and analysis of the translation and original text in this section, based on Antoine Berman's (Ahmadi:2013) theory, focus on linguistic aspects

A. Linguistic Aspects

In various parts of the text, especially in the first paragraph, all commas and punctuation marks seen in the original text have been omitted in the translation due to their ambiguity. Here, the translator has somewhat engaged in "rationalization" and "destruction of textual rhythms" as described by Berman, which unfortunately has resulted in the opposite effect, making the text much harder to comprehend

.In the second paragraph, the translator has omitted more than half of the text, resulting in a significantly condensed version where many of the author's descriptions and background elements, which undoubtedly contributed to a better contextualization for the reader, are severely abbreviated in the translation. Essentially, the translator has disregarded the author's stylistic approach and the reasons behind the author's attention to these details. This can be seen as a form of "Quantitative impoverishment"

Ex: Doucement elle se leva. Sa fenêtre était entrouverte, elle en écarta les battants. La clarté de la lune reposait sur un calme paysage de pelouses et de bosquets où les ruines éparses de de l'ancienne abbaye se découpaient en silhouettes tragiques, colonnes tronquées, ogives incomplètes, ébauches de portiques et lambeaux d'arcs-boutants. Un peu d'air flottait à la surface des choses, glissant a travers les rameaux nus et immobiles des arbres, mais agitant les petites feuilles naissantes des massifs.

Ex: She rose slowly. Her window was slightly open; she pushed back the shutters. The moonlight lay upon a calm landscape of lawns and groves where the scattered ruins of the ancient abbey stood out in tragic silhouettes, truncated columns, incomplete arches, outlines of porticoes, and remnants of flying buttresses. A little breeze hovered over the surface of things, slipping through the bare and motionless branches of the trees, but stirring the small budding leaves of the shrubs.

"Slowly rising from his place, he found his window half-open; he fully opened one, as the moonlight shone upon the garden grass."

"The moonlight cast a glow upon the ruins of a small temple near his house, which stood silently in the night ."

Deleting a somewhat important phrase in the sentence due to its ambiguity

Ex:- Raymonde... c'est toi?... tu as entendu ?...

Ex: "Raymonde... is that you?... did you hear?"

The translation of "M. Daval" is "Mr. David

The presence of a question mark in the translation that is not seen in the original text represents a change in punctuation, indicating the use of "rationalization" by the translator

Ex:On marche dans le salon

Ex: We are walking in the living room

!Someone is walking in the salon!

Not placing a question mark in the translation turns the statement into a declarative or exclamatory pseudo-sentence followed by a period. Another use of "rationalization" by the translator

Ex: Comment veux-tu qu'il?

Entende

Ex: How do you expect him to hear?

How could they hear a sound?

Translinguistic Aspects

Ex : De nouveau et par deux fois le bruit se fit entendre , assez net pour qu'on pût le qu'on pût le détacher [...]

EX: Once again and for the second time, the noise was heard, clear enough for one to discern it [...]

"The sound was so clear and distinct that it could be well distinguished".

In some parts of the text, the translator has avoided translating word for word and has either omitted some words or translated them into different meanings. However, in these examples, they have successfully conveyed the meaning and the text of the story. It can be said that the translator has employed a form of "Quantitative impoverishment" in the first two words.

Ex:[...]tous les bruits confus qui formaient le grand silence nocturne, mais si faible qu'elle n'aurait su dire s'il était proche ou lointain, s'il se produisait entre les murs du vaste château, ou dehors, parmi les retraits ténébreux du parc.

Ex: all the muffled sounds that made up the great nocturnal silence, but so faint that she couldn't tell whether it was near or far, whether it was happening within the walls of the vast castle, or outside, among the shadowy recesses of the park.

"The sound was so clear and distinct that it could be well distinguished, but it was so quiet that it was unclear from what distance it was, whether inside the house or outside the house or behind the wall... it was unclear".

3. The translation of the word "soudain" to "twice" for the purpose of "ennoblement" is incorrect. "Soudain" should be translated as "suddenly" in English.

Ex:Et soudain, le même bruit...

EX:

And suddenly, the same noise...

"The same sound rose loudly twice".

Adding the passive verb "فهميده شد" (understood) to the sentence without it being indicated in the original text or necessary.

EX: C'était vers sa gauche et au-dessous de l' étage qu'elle habitait, par

conséquent dans les salons qui occupaient l'aile occidentale du

Ex: It was to her left and below the floor where she lived, therefore in the rooms that occupied the western wing of the

"This time it was understood that the sound was coming from the lower part of his house, on the left side."

The translation of the idiom "passer les vêtements" as "putting on clothes" is correct, and the translator has added the qualifier "hurriedly" to it for added excitement.

Ex: Elle passa ses vêtements de nuit

Ex: The translation "She put on her nightclothes" is accurate, and the addition of "hurriedly" adds emphasis to the action.

"He hurriedly put on his night clothes."

6.The text translation seems to have undergone some reordering or displacement.

Ex:- Raymonde... Raymonde... Une voix faible comme un souffle l'appelait de[...]

Ex: "Raymonde... Raymonde... A faint voice like a

"A faint sound from the far end of the room where the door was not fully closed was heard, saying, "Raymond... Raymond".

7.In French, "oui" means "yes". It seems there might have been a mistake in the translation or a misunderstanding of the text. In French, when asked a negative question, the affirmative response is "si". However, in this case, it appears that the question is positive and the response should be "yes".

Ex: - Raymonde... c'est toi?... tu as entendu ?...

Ex: Raymonde... it's you?... Did you hear?...

Raymond... Did you hear that?"

- Oui... tu ne dors donc pas ?

Ex: Yes... so you're not sleeping?

"Why did I hear that? Aren't you still awake"?

8.The translation of two imperative verbs from the second person singular to the second person plural, which is an imperative, is completely wrong, and it would have been better if they were translated in the singular form.

Ex: écoute / regarde

Ex: Listen / Look

"Listen/look".

9. Adding a verb that does not exist in the original text is understood as the translator's attempt to "clarification" and facilitate a better understanding of the text.

Ex:- Regarde... un homme près du bassin.

Ex:

Look... a man near the pond.

".Look, a man is walking near the pond".

10. Failure to adhere to the author's writing style by the translator.

Ex: Elles hésitaient, ne sachant a quoi se résoudre. Appeler ? Crier au secours ? Elles n'osaient,[...]

Ex: They hesitated, not knowing what to do. Call? Cry for help? They didn't dare. [...]

"...They both remained silent and didn't know what to do. Should they ask for help? Should they shout? But they didn't have the courage..."

In the second paragraph, the translator has omitted more than half of the text in the translation, so much so that many of the background details and descriptions by the author, which undoubtedly contribute to a better atmosphere for the reader, are severely condensed. In fact, the translator has disregarded the author's attention to these details and has significantly abbreviated the writing style. This has negatively impacted the understanding and comprehension of the text.

Ex: Doucement elle se leva. Sa fenêtre était entrouverte, elle en écarta les battants. Là clarté de là lune reposait sur un calme paysage de pelouses et de bosquets où les ruines éparses de l'ancienne abbaye se découpaient en silhouettes tragiques, colonnes tronquées, ogives incomplètes, ébauches de portiques et lambeaux d'arcs-boutants. Un peu d'air flottait à la surface des choses, glissant a travers les rameaux nus et immobiles des arbres, mais agitant les petites feuilles naissantes des massifs.

Ex: She rose slowly. Her window was slightly open; she pushed back the shutters. The moonlight rested on a serene landscape of lawns and groves where the scattered ruins of the old abbey stood out in tragic silhouettes: truncated columns, incomplete arches, sketches of porticos, and remnants of flying buttresses. A gentle breeze floated over everything, sliding through the bare and motionless branches of the trees but rustling the small budding leaves of the shrubs.

"Slowly rising from his place, his window was half-open; he fully opened one, as the moonlight shone upon the garden grass and illuminated the ruins of a small temple near his house in the silence of the night."

Conclusion

We found that both the translator and the author endured difficult times, particularly harsh wars such as World War I and events like the August 19 coup in Iran. Furthermore, by analyzing intratextual factors such as reading the original text and the translated text, as well as through a comparison and examination of both works side by side, we concluded that despite the shortcomings in writing style, deletion of some lines from the original text, and occasional use of heavy words, the translator managed well to meet the expectations of this genre of novels. That is, preserving the sense of adventure, excitement, fear, and suspense in the reader and fostering eagerness to continue the story. Regarding the selection of this work by Inayatullah Shakibapour, it can be interpreted that given the political instability during the translator's time, where the power of Pahlavi II was weakened, and also under the influence of foreign powers and British imperialism, the general public was involved in issues such as the August coup and mental conflicts, translating this work aimed to create a different feeling in readers. Meanwhile, the story itself was undoubtedly very appealing, and perhaps the translator translated this work both for the reasons mentioned and for the high popularity that such works, especially those by Maurice Leblanc, enjoyed among the people. In this translation, despite the undeniable mastery of the translator in French, we also witness some shortcomings. Comparing it with the original text, which is very comprehensive, fluent, and detailed, the translated text, despite being clear, is not complete and comprehensive. However, the proportion between the two texts shows that both have been successful in conveying the concept excitement, and sense of adventure necessary for such stories.

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Conflicts of interest

The authors of this manuscript declare their agreement with the statements. Conflicts of interest are declared obviously in the manuscript. Authors also state separately that they have all read the manuscript and have no conflict of interest.

We confirm that neither the manuscript nor any parts of its content are currently under consideration or published in another journal.

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