

Naturalness in Translation: A Case Study of the Figurative Elements in the Persian Rendering of *To Kill a Mockingbird*



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Abstract

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Domestication,
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Naturalness,
Paraphrase

The present research examines different translation strategies employed to render into Persian idioms and metaphors in the novel, *To Kill a Mockingbird*. Actually, the aim of the research is to scrutinize the choices made by the translator when dealing with such elements, through comparing the source and target tropes in search of the most frequently-used strategies. To investigate possible strategies used to render idioms, Baker's four-stage model was used, while for metaphors, the model proposed by Morneau was applied. As for estimating the naturalness of the translation, Venuti's concepts of *domestication* and *foreignization* were utilized. The collected data comprised 209 idioms and 39 metaphors. Analysis of the data revealed that the most frequently-used strategies for rendering idioms and metaphors were *paraphrase* and *word-for-word* translation, respectively. Furthermore, it was found that *domestication* was more dominant than *foreignization* in the Persian translation. The findings of the present study can be helpful for all those involved in the practice of translating literary works as well as novice translators, translation teachers and translation students.

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Introduction

Translation can be labeled as a subjective act. It includes the translator's attitudes and emotions towards the text and its writer and also the presupposed reader. According to the so-called hermeneutical circle, the process of literary analysis which is a part of human sciences, is not always formalistic and measurable. So, personal interpretation plays an important role in understanding and translating a literary work. According to Venuti (1995), since translation is a replacement of the chain of source language text's signifiers with the chain of signifiers of target language, "both foreign text and translation are derivative" (p. 17). Obviously, during the translation process each translator uses some strategies. Therefore, various categories of translation strategies were proposed by different scholars. There is a usual debate on categorization in translation domain focuses on formal vs. dynamic (Nida, 1964), semantic vs. communicative (Newmark, 1988), adequate vs. appropriate (Toury, 1995), etc. Snell-Hornby (1988) in *Translation Studies* talks about the importance of style in translation and argues that, "there are few detailed or satisfactory discussions of its role within translation theory" (p. 119). In another source, he continues the issue, "For 2000 years, translation theory ... was primarily concerned with outstanding works of art. The focus was therefore on literary translation, and the center of the debate was the age-old dichotomy of word and sense, of 'faithful' versus 'free' translation" (Snell-Hornby, 1990, p. 79).

In this regard, German philosopher Schleiermacher (as cited in Lefevere, 1992, p. 149), states that "In my opinion, there are only two [translation strategies]. Either the translator leaves the author in peace, as much as possible, and moves the reader towards him, or he leaves the reader in peace, as much as possible, and moves the author towards him".

Paying attention to cultural elements, another important factor in analyzing a translation, is important. In the way of translating texts with different cultures the translator faces a dilemma. They can either change the cultural factor in question into the target language or transfer the exact cultural factor into it. Venuti (1995) continued the path of other scholars before him and came to the conclusion that there is a general categorization for translation strategies, which consisted of two concepts "domestication" and "foreignization". According to him, in foreignization the translator tries to keep the source text safe by transferring cultural or linguistic differences as they are, while in domestication the primary goal of the translator is familiarizing the source text for

the target readers. As an outcome of foreignization, little by little cultures will get affected and as a result English becomes more powerful.

As Venuti (1995) puts it, Translation is a process that involves looking for similarities between language and culture – particularly similar messages and formal techniques – but it does this because it is constantly confronting dissimilarities. It can never and should never aim to remove these dissimilarities entirely. A translated text should be the site at which different cultures emerge, where a reader gets a glimpse of a culture. A translation strategy based on an aesthetic of discontinuity can best preserve that difference, that otherness, by reminding the reader of the gains and losses in the translation process and the unbridgeable gaps between cultures (p. 305).

Therefore, the society and its culture shape a portal to exchange the meaning by using language and in return language manifests culture and the social system of a community. According to Lewis (1974), a language should be studied based on its culture and society in order to be fully described. To maintain this goal, Halliday (1975) proposed some strategies based on which a language can be studied from the point of view of its functions in a society. Halliday's (1975) strategies are as follows: (a) The instrumental function (language and its connection to material needs); (b) The regulatory function (language and its connection to people's behavior); (c) The interactional function (language and its connection to others); (d) The personal function (language and its connection to the development of the personality); (e) The heuristic function (language and its connection to explore the environment); (f) The imaginative function (language and its connection to create a unique imaginary world).

Obviously, figurative language belongs to the last abovementioned function. According to Hawkes (1972), using figurative language leads to a new and a more unique meaning. And as Ponterotto (1994) puts it, this kind of language does not show its intended meaning. In Brett (1976) words, it is used for concreteness. As an important part of this imaginary function, metaphor is an extremely researched literary device by scholars such as Lakoff and Johnson (1980), Kovecses (2002) and Barcelona (2000).

According to Lakoff and Johnson (1980), "Metaphor has the ability to highlight some aspects of a concept while at the same time hiding others" (p. 10). Lakoff and Johnson (1980) continued their comprehensive and noteworthy work on metaphors, till they reached the point that they could conclude people, whatever their language might be, based on some conventional structures formed

in their mind have the ability to think in these terms and also talk about one thing while using seemingly unrelated words. They believe, "metaphors as linguistic expressions are possible precisely because there are metaphors in a person's conceptual system" (Lakoff & Johnson, 1980, p. 6). Consequently, metaphors and in a broader range figurative language are not just some useable devices in literature, but they also shed light on at least a part of the mechanism of human thought system.

In his work, *A Book of Translation*, Newmark (1988) describes translation as, "rendering the meaning of a text into another language in the way that the author intended the text" (p. 5). However, Nida and Taber (1982) believe that, "translating consists in reproducing in the receptor language the closest natural equivalent of the source language message" (p. 12). With regard to aforementioned definitions, translation could be described as a process of finding meaning equivalences in the target language. Usually in the field of translation, the concepts of figurative language and translators' preference in choosing appropriate equivalents and/or suitable strategies to tackle translational issues have been under debate. According to Arp and Johnson (2006), "...we can say what we want to say more vividly and forcefully by figures of speech than we can by saying it directly. And we can say more by figurative statement than we can by literal statement. Figures of speech offer another way of adding extra dimensions to language" (p. 715). In Fadaee's (2010) study on the effect of applied figures of speech on a writer's style and also on the reader's understanding she stated that, "figures of speech are imaginative tools in both literature and ordinary communications used for explaining speech beyond its usual usage" (p. 26). However, it is until now that the significance of figurative language has become important.

Literary style is noteworthy in translation. Every human being, consciously or unconsciously, uses a certain kind of style in choosing their words, shaping sentences and communicate. However, the usage of style is not limited to everyday communication and human contact. For instance, literary style is of utmost importance in literature domain. Although in the field of linguistics there have been cases of stylistic analysis, generally there is no specific theory of style in translation domain. It is not an easy task to mark some features as stylistic characteristics of a writer's work, but it is not impossible either. As Hoey (2005) believes, "everybody's language is unique, because all our lexical items are inevitably primed differently as a result of different encounters, spoken and written" (p. 211).

Basically, style is about how a story is written. Usually, different writers have their own unique way of writing which shapes their so-called style and includes a number of elements. Based on Leech and Short's (1981) proposed practical checklist of stylistic features, a book can be studied for identification of its style in each of these categories: lexical categories, grammatical categories, figures of speech, and context and cohesion. According to Leech and Short's (1981) *Style in Fiction* the list shows, "how the apparatus of linguistic description can be used in analyzing the style of a prose text" (p. 74). The origin of the term 'style' based on *Routledge Dictionary of Language and Linguistics* is, "a pointed instrument for incising letters, metaphorically 'pen,' 'way of writing' ", which generally refers to the way of doing something. With regard to the importance of style, in the past as Ghazala (1995) puts it, style has been considered as a secondary and insignificant factor. But, nowadays, it has a crucial function in the aesthetic domain of language and/or literature. The definition of stylistic features is another important issue. As it is described in *Routledge Dictionary of Language and Linguistics* stylistic feature means, "the characteristic property of the language of a text". Regarding the translatability of style, there are at least three arguments. One argument is that different languages cannot express the same style. Based on this belief, although all languages have rather similar basic functions, they are not the same through and through. For instance, the difference could be seen in using the same words in different ways. Another argument refers to those who believe in the untranslatability of one's original literary style. They emphasize on translators' own style and the necessity for translators to keep their unique style during the translation process. And the third argument is that, there are no objective criteria for the judgment of what kind of translation is good and what kind is bad.

Baker (2000) undertook the task of investigating, "whether the individual literary translator can plausibly be assumed to use a distinctive style of their own, and if so, how we might go about identifying what is distinctive about an individual translator's style" (p. 248). According to Baker (2000) style is, "a kind of thumbprint that is expressed in a range of linguistic – as well as non-linguistic – features" (245). Regarding the preferences of translators during the process of translating, she also focuses on the concept of motivation. As Baker (2000) said this concept refers to, "the cultural and ideological positioning of the translator or of translators in general, or about the cognitive processes and mechanisms that contribute to shaping our translational behavior" (p. 258). She also points out another issue related to motivation with regard to the importance of the

source text as, "a feature of the source language in general, the poetics of a particular social group, or the style of the author" (Baker, 2000, p. 258).

Literature Review

The usage of figurative devices in literary works makes them special and different from other texts. Consequently, translating literary texts is often harder. Professional translators must try their best to identify these tropes, focus on them and try to keep their original intended meaning by using the most appropriate strategies. According to Samuel and Frank (2000) "the purpose of a figure of speech is to increase our understanding and to facilitate the communication process" (pp. 2-3). So, in the process of translating the main problem circles around meaning. According to Hatim and Munday (2004) "one of the key problems for the analyst was in actually determining whether the source text meaning had been transferred into the target text" (p. 34). In Samuel and Frank (2000) words, "ideally, a translator of poetic and figurative language would be someone who is skilled in poetry and artistic verbal expressions. The translator would then re-express the poetic and figurative devices of the source language in the receptor language fluently as though he were creating an original work of art" (p. 2).

Idioms and metaphors are two common literary devices that are useful both in literature and regular everyday speech. These two tropes carry figurative meaning (even messages) with them. Arp and Johnson (2006) describe metaphor alongside simile as, "Simile and metaphor are both used as a means of comparing things that are essentially unlike. The only distinction between them is that in simile the comparison is expressed by the use of some word or phrase, such as like, as, then, similar to, resembles, or seems" (p. 715). In addition, particular ideology of the writer is important too. As O'Halloran (2003) believes, analyzing the writer's ideology is important because this concept hides itself behind the veil of a sequence of words and this implicitness may turn to a problematic issue when the translator cannot possibly understand the intended meaning of the writer. According to Hatim and Munday (2004), "translation is recognized as possessing an ideological power, not only reflecting the dominant forces at work in the society but also performing an active role in the formation and interpretation of ideology" (p. 329).

One possible way to decode the hidden ideology of a text is to focus on its metaphors. As Lakoff and Johnson (1980) put it, "metaphors function as an approach to express the ideas shared by a

group, or as a channel through which members of a society can express their opinions, beliefs, worries or interests". Regarding idioms, according to Larson (1998), the aim of an idiomatic translation is to reach the closest natural equivalent in the target language, therefore a competent translator must try to translate idiomatically. So, the translator's job is to extract the figurative meaning of idioms and to find a parallel expression in the target language for that particular idiom. Writers use idioms as a tool to shape their work under a more natural atmosphere, because these expressions are meaningful and understandable for the source language readers. That is the very reason of understanding issues and difficulties when it comes to analyzing idioms, since they would be considered normal by a community while known as abnormal and troublesome by another.

The element of culture is highlighted here. So, knowing the cultural differences between the source language and target language is as important as recognizing the literary devices in the original work. Granger and Meunier (2008) state that "Translating set phrases which based on many researchers' opinion within phraseology and corpus linguistics cover a major aspect of any language will mean being confronted with a very difficult task twice: establishing the meaning of the source text while taking figurative language and phraseology into account, and then trying to find an equivalent formulation in the target language" (p. 33).

Moreover, in translating literary devices, the translator should consider to what extent a translation should be a faithful one. According to Venuti (1995), foreignization has nothing to do with lowering the differences of the foreign text. Generally, it has been shown that everyone – whether academic or not - enjoys and likes a translation better when there is no or little traces of the translators themselves in the outcome of translating process. In other words, when a translation sounds original, it usually gets others' approval. This experimental conclusion proves Venuti's notion of invisibility of the translator. According to Schleiermacher (as cited in Venuti, 1998, p. 81) the most important responsibility of the translator is:

To give his reader the same image and the same delight which the reading of the work in the original language would afford any reader educated, ... the type of reader who is familiar with the foreign language while it yet remains foreign to him, ... he is still conscious of the differences between that language and his mother tongue, even when he enjoys the beauty of the foreign work in total peace.

Apart from Venuti's domestication and foreignization, the concept of naturalness in translation is of importance. It could be challenging for the translator to produce a natural translation. However, there is no definite and explicit way or technique for measuring the amount of a translation's naturalness. According to Mollanazar (2001), natural language is the one that is acceptable for target language readers. Morris (1937) points out another issue and says when there are two different cultures there exist different signs too. Since there is a close connection between the users of the language and its signs, it is even more challenging for the translator to maintain the so-called naturalness. Because mistranslation leads to unnaturalness, the translator must be aware of these differences in order to avoid a translation with opaque signs for the target language readers. According to Beekman and Callow (1974) different languages have their unique linguistic patterns for communicating and conveying messages. Therefore, it is normal for the translators to render texts based on familiar linguistic forms they use in their own language. Consequently, this is a usual pitfall which should be noted.

The significance of the present study is that it focuses on the strategies that the translator has applied to handle the problems in translating the novel *To Kill a Mockingbird*, from English into Persian, those problems which arise from the original text figurative language elements. In fact, it concentrates on two specific tropes which are idiom and metaphor. A lot of studies have been done on idiom and metaphor in translation, but the prime reason behind choosing this particular novel is that it is a classic masterpiece in American literature written by an acute writer who has won the Pulitzer Prize for the very novel. The findings of this study can be helpful for inexperienced educators as well as apprentices in translation to know more about the concept of figurative language and literary devices and avoid the pitfalls when facing gaps between the two languages involved, during translation process.

Research Questions

Based on the purposes of the study and with regard to the above-stated issues, the study sought to find answers to the following questions:

Q1: What are the most frequently-used strategies in the Persian translation of the figurative elements in *To Kill a Mockingbird*?

Q2: Which one of the two concepts, *domestication and foreignization*, contributes more to the naturalness of the translated text?

Method

Materials

In order to achieve the purposes of the study, the needed data were gathered through comparing the English novel *to Kill a Mockingbird* (1960) with its Persian translation by Mir Ramazani (2014).

To Kill a Mockingbird by Lee (1960), which is now a masterpiece in American literature, was an immediate success back in 1960. Being the winner of both the Pulitzer Prize in fiction category and the National Conference of Christians and Jews in 1961, it has left its all-time mark on literature in general. A broad range of themes are noticeable in the book which makes it a multi-layered novel. While its most obvious theme concerns racial prejudice, the most important one circles around the moral nature of mankind. Some of the other highlighted themes and issues are education, justice, heroism, stereotyping, morphing from innocence to maturity, etc. With regard to historical background, one important point is the effect of a period called the Great Depression on people's lives, which happened around 1930 in America and it has been demonstrated in the story. Because of these reasons and the fact that the story happens in a small Southern American community which is struggling with one of the worst periods in the United States history, that somehow multiplied the tension of issues such as racial prejudice, the novel is packed with stylistic dialects and features. Despite the melancholic and serious atmosphere of the novel, its writing has the elements of warmth and humor. The book is considered as a Southern Gothic as well as a Bildungsroman (a novel about the process of maturity which focuses on the psychological transformations of a person while moving from childhood to adulthood).

Instrumentation

In order to analyze metaphors in the Persian translation of *To Kill a Mockingbird*, the four-stage model of Morneau (1993) was exploited (as cited in Alhasnawi, 2007, p. 6). The stages are as follows:

1. Translating the metaphor exactly, word-for-word

2. Re-phrasing the metaphor as a simile
3. Translating the metaphor into an equivalent metaphor in the target language
4. Using the metaphor, but provide all the necessary referents so that any listener will understand it.

Idioms were analyzed on the basis of Baker's (1992) model, with the following strategies:

1. Using an idiom of similar meaning and form
2. Using an idiom of similar meaning but dissimilar form
3. Paraphrasing, where the expression is often reduced to sense and translation loss occurs
4. Omission, if the idiom has no close match and paraphrase is either difficult or results in clumsy style.

The rationale behind choosing Baker's and Morneau's models was that these models are very comprehensive, easy to apply and understandable. Both models have well-defined strategies which are helpful to deal with such tricky elements as idioms and metaphors.

To conduct the study, the following steps were taken. First, the source text was carefully read to identify the idioms and metaphors. Then, the Persian equivalents of the selected idioms and metaphors were found in the target text (Persian translation of the novel). The comparison of the original idioms and metaphors with their translations came next, and the strategies used by the translator to render these figurative elements were determined based on the stated models. Finally, the discovered strategies were presented in tables to depict a better picture for more understanding and accurate discussion.

Data Analysis

Here are just a few examples of the tropes identified in the Persian translation of the novel under the study.

Transferring English Idioms to Persian, using 'idiom of similar meaning and form'

ST. Miss Caroline **stood stuck still**, then grabbed me by the collar and hauled me back to her desk.

1. خانم کروالین یک لحظه **سرجایش خشک** شد، بعد توه ام را چسبید و کشان کشان به طرف میز تحریرش برد.

ST. **Miss Maudie's eyes narrowed.**

2. خانم ماودی ابروها را در هم کشید.

ST. True enough, **she had an acid tongue in her head.**

3. صحیح بود که زبان نیش داری داشت.

Transferring English Idioms into Persian by Using the Second Strategy

ST. But there came a day when Atticus told us he'd **wear us out** if we made any noise in the yard.

1. یک روز آنیکوس به ما گفت اگر نوی حرات سر و صدا کنیم پوست از سرمان خواهد کند.

ST. Don't you let me catch you remarkin' on their ways like you was so **high and mighty!**

2. آگه یک دنعه دنگه دادم بهش نویس و اناده میکنی، هرچه دیدی از چشم خودت دیدی.

ST. I told Calpurnia to just wait, **I'd fix her.**

3. به کالپورنیا گفتم صبر کند تا نشانش بدهم.

Transferring English Idioms into Persian by Using the Third Strategy

ST. When Jem would question him Atticus's only answer was for him to **mind his own business.**

1. اگر سوالی در این باره از او می شد، تنها جوابی که می داد این بود: به کار خودت مشغول باش.

ST. Dill and I **followed on his heels.**

2. دیل و من و دنبال هم به دنبال او دویدیم.

ST. Let's not **let our imaginations run away with us**, dear.

3. خوب دخترجون، نیهه دنگه لازم نیست.

Transferring English Idioms into Persian by Using the Fourth Strategy

ST. One night, in the excessive spurt of **high spirits**, the boys backed around the square in a borrowed flivver.

1. یک شب انراد باز با یک اتومبیل ارزان قیمت ژرزی، دور میدان شهر دانام" دنده عجب می رانند.

ST. Atticus said, "Don't pay any attention to her, Jack. **She's trying you out.**

2. آنیکوس گفت: محلش نذار، جاک.

ST. You won't leave it until **the whole boiling of you** come before me on contempt charges.

3. از سالن خارج نخواهید شد مگر اینکه نبال" به انهام اهانت به دادگاه مجازات شده باشید.

Transferring English Metaphors into Persian by Using the First Strategy

ST. The old house was the same, **droopy and sick.**

1. خازه همان خازه ی کهنه و نزار و نویسری خورده ی همشنگی بود.

ST. Maycomb was an old town, but it was **a tired old town** when I first knew it.

2. می کمب اصل" شهر کهنه ای بود، ولی اولین بار که آن را دیدم علاوه بر این خسته و نرسوده به نظر می رسید.

ST. Jem was a **born hero**.

3. جیم یک نهرمان مادرزاد بود.

Transferring English Metaphors into Persian by Using the Second Strategy

ST. He was a thin **leathery man** with colorless eyes.

1. مرد ال غری بود با پوستی مثل چرم، چشم‌های چزان بی رنگ.

ST. That proves something---that a **gang of wild animals** can be stopped, simply because they're still human.

2. مهم‌انزه که جلوی یک گله آدم وحشی را همیشه گرننت، واسه اینکه در هر حال آدمند.

ST. Calpurnia in her navy voile dress and **tub of a hat**.

3. کالپورنیا با لباس وال آبی رنگش و کاله دیگ مانندش.

Transferring English Metaphors into Persian by Using the Third Strategy

ST. Dill was a **curiosity**.

1. دیل موجود نهنده ای بود.

ST. Mrs. Dubose was **plain hell**.

2. خانم دوبوز در یک کلمه ش‌بطان مجسم بود.

ST. My stomach **turned to water**.

3. دلم به هم خورد.

Results

In this section, the statistical results obtained from data analysis are presented.

Table 1

Frequency and percentage of the applied strategies for idioms

Strategy	Frequency	Percentage
S1	34	16.3%
S2	69	33%
S3	101	48.3%
S4	5	2.4%
Total	209	100%

Table 2*Frequency and percentage of the applied strategies for metaphors*

Strategy	Frequency	Percentage
S1	16	39%
S2	5	12.2%
S3	15	36.6%
S4	0	0%
Unspecified	3	12.2%
Total	39	100%

Table 3*Frequency and percentage of domestication and foreignization use in translating idioms*

Strategy	Frequency	Percentage
Domestication	167	82.3%
Foreignization	36	17.7%
Total	203	100%

Table 4*Frequency and percentage of domestication and foreignization use in translating metaphors*

Strategy	Frequency	Percentage
Domestication	22	64.7%
Foreignization	12	35.3%
Total	34	100%

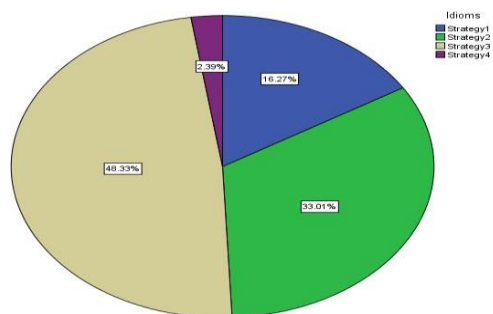
Figure 1*Percentage of strategies applied for the translation of idioms*

Figure 2

Percentage of strategies applied for the translation of metaphors

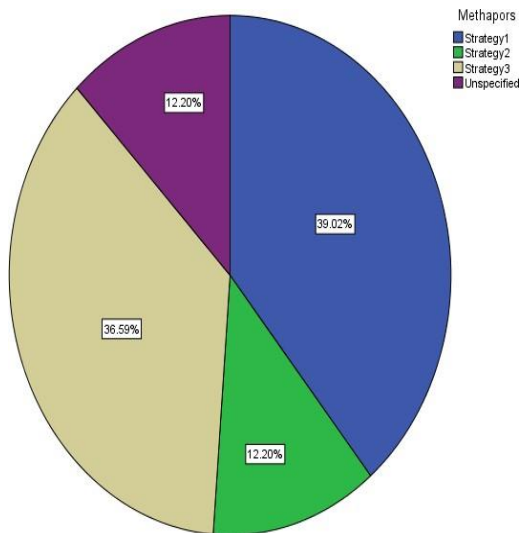


Figure 3

Percentage of domestication/foreignization strategies used in translating idioms

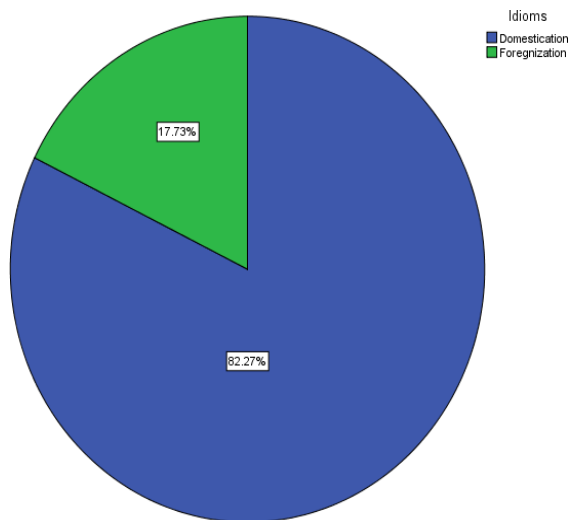
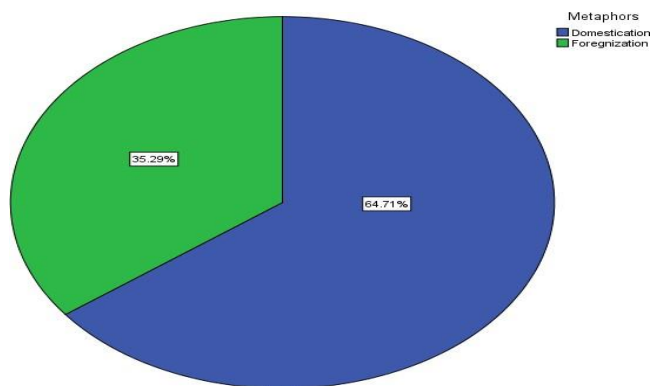


Figure 4

Percentage of domestication/foreignization strategies used in translating metaphors



- *Ray of sunshine* (p. 92) is an idiom in English which means *a very good thing/something to be proud of/something or someone that brings the glad tidings of a brighter and happier day full of hope*. The Persian translation given for this idiom is "پرنوی از نور خورشید باشم", while the correct meaning would be "مازه ی امید/مازه ی نخر و مباحات". Thereupon, since there is no trace of any idiom in the target text, it has been translated literally, the applied translation strategy is *paraphrase* and *foreignization* has been taken place as well.
- The equivalent given for the English idiom *keep her head* (p. 99) is "خودش را نگه دارد". The intended meaning is *to keep calm*, so a better choice would be "خونسردیش را حفظ کند". Some sense of idiomaticity is recognizable in the target text and the used strategy is the second one among Baker's (1992) other strategies, which is using an idiom of similar meaning but dissimilar form. In addition, *domestication* is applied here.
- Another example of the second strategy is the translation of *keep on tellin' 'em* (p. 53) as "باز هم از این چاخان ها بگو". As it is obvious, the whole expression has been rendered figuratively, but a better equivalent which has more idiomaticity into it would be "باز هم الف بزن/بمیز در کن". Since the intended meaning is *keep telling lies*. Again, *domestication* is dominant in this instance.
- The Persian substitute for English idiom *doesn't make a production of it* is "صاف و ساده مطلب". In this sense, no word has been used figuratively in the Persian translation and a more idiomatic equivalent would be "صاف و پوست کنده حرف بزن". Therefore, the preferred

strategy here has been the third one which is *paraphrase* and the trace of *domestication* is obvious.

- The expression *at a snail's pace* (p. 108) which is used figuratively in the source text and means *moving very slowly* has been rendered as "با سرعتی حلزونی مانند" using Baker's (1992) first strategy, that is using an idiom of similar meaning and form. Since the exact form of the original idiom has been adopted, Venuti's (1992) *foreignization* has been used. However, the more familiar Persian equivalent for this idiom would be "مئل الک پشت راه رننن".
- The Persian equivalent used for *that wool of hers* (p. 267) is "نو این کلاه" *Wool* in this expression means *head*, so the appropriate equivalence would be "نوی کلاه ی بوکش". In this example *foreignization* has been taken place and the third translation strategy, which is *paraphrase*, is used. Therefore, literal translation has been preferred.
- "مئل ماه می درخشی/مئل عروسک شدی" would be the correct rendition for the English idiom *you look like a picture* (p. 115) which means *look pretty*. However, the translator has chosen "درست مئل" as an equivalence. The third strategy, or *paraphrase*, has been applied along with *foreignization*.
- The expression *she traveled in state* (p. 145) which is a figurative sentence in the source text and means *to travel around like someone who is important*, has been translated as "بیسوار رسمی" in the target text using the third strategy as well as *domestication*. Nonetheless, a more acceptable choice would be "عصا تورت داده" which is a figurative sentence in the target language as well.
- *To tell you the facts of life* (p. 152) means *a discussion about the realities of life*. This idiom would be translated as "چونم برانون بگه". In the target text, it has been rendered as "مخوام برانون" by using *paraphrase* and *domestication* as the preferred strategies. This rendition has no idiomaticity or figurativeness into it.
- Translating the English idiom *dry [...] up* (p. 154) which means *avoid talking/reluctance to talk* as "نخواست بهم جواب بده" is based on applying the third strategy along with *domestication*. Accordingly, the translation is not an idiomatic one. A more understandable equivalence would be "دست به سر کردن/بپوچوندن".
- "گنبر کردن سر گاو نو خمره" is not a palpable idiom in Persian language. Choosing it as a substitution for *having your nail in a crack* (p. 23) which means *to be put in a bad or difficult*

position is not that much clear, while there could be a better option which is "پایش نو بل گنر". However, the translation is idiomatic and the applied strategy is the second one. *Domestication* has been taken place also.

- The English idiom *too many snakes in the closet* (p. 245) which is somehow a novel expression and is related to the tension when there is *temptation to drink alcohol and withdrawal from it at the same time*, has been translated quite literally as "زیاد مار نوی کمدم می بیزه". Finding an acceptable idiom for the original expression is not easy, but a more explicit description would be "وسوسه شدن" since typically *snake* is the symbol of wrong or sinful temptations. In this instance, the act of *foreignization* is obvious since the translator has transferred the exact foreign expression which is totally unfamiliar to the target audience.
- As another example of *paraphrase* which domesticates the text in this instance, is translation of the English *overstepping' themselves?* (p. 244) which means *to do something beyond the acceptable limit/to break the rules/to act out of place* as "کار بدی کردند؟". Here again, there is no trace of idiomaticity of language in the translation. Consequently, a better translation would be "دست از با خطا کردند؟" which is much more idiomatic.
- Considering the idiom *to take up with (someone)* (p. 247) the meaning of which is *to discuss with*, and its Persian translation as "با بدت صحبت کنی" there is another example of the third strategy or *paraphrase* along with *domestication*. Since the original example is an idiomatic one a likewise Persian translation would be "با بد سرنگه ایت را با بدت وا بکنی".
- The English sentence *wild horses could not bring her to repeat* (p. 249) is an idiom with the meaning of *nobody or nothing could make someone to do something*. The Persian equivalent given by the translator which is "حئی اسب های وحشی قادر نبودند خازم اسبنازی را به تکرار آن وادارند" is a literal and not an idiomatic translation. It is a kind of *paraphrase* without considering the real intended meaning behind the constituent words of the expression and by doing so the translator has *foreignized* the text here. An equivalent with a natural color would be "خدا هم که به زمین "بباید/هیچ بی بی بشری/آسمان هم که به زمین بباید حتی".
- "حئی مژه هم به هم ززد" has been chosen for *didn't bat an eye* (p. 249) which means *didn't show emotion*. The used first strategy, using an idiom of similar meaning and form, and deciding to *foreignize* the text in this instance is not an incorrect choice. However, "نه انگار" as another acceptable equivalence is appropriate too.

- "بر به بر شدن" would be the idiomatic rendition for *get a square deal* (p. 253) with the meaning of *to receive a fair result*. "مزمنانه رفتار بشه" is the translation of the sentence in the target text, choosing *paraphrase* to make *domestication* reachable.
- The English idiom *put [...] foot down* (p. 256) means *making a strong declaration/stubbornness/to refuse to change one's mind*. The Persian translation is "به شدت مرغش تک با داشت/مخشش را", while a more appropriate equivalence would be "چیزی را غدن کرد". The translator has preferred the third strategy and *domestication*.
- *When it comes down to the line* (p. 276) is an idiom which means *the moment of truth*. Using the third strategy and trying to maintain *domestication*, it has been rendered as "خوب که دیت" while another more figurative equivalence would be "اگر خوب چشمه اینان را باز کنید".
- In the source text the writer uses *what's eating you?* (p. 284) to convey the meaning *what's bothering you?* in a more highlighted way than by saying it with usually used words. Therefore, applying the third strategy and choosing the equivalence "حرنت را بزن" is not an idiomatic choice and there is no trace of figurativeness in it, although semantically it is correct. It could be translated as "چی مثل خوره انداده به جانت؟". *Domestication* has been maintained here.
- "نه دیدش کرده که از کلهس اخراجش کنه" is not a correct rendition for *threatened to church her* (p. 136). This expression means *threatened to lecture her on how to be a good church member* a better equivalence for which would be "موعظه کردن". The translator chooses *foreignization* here and adopts the third strategy.
- The idiom *born in the objective case* (p. 147) means *born an opinionated person*. Although "از لحظه ی تولد با چشم از نژاد به همه چیز نگاه می کرد" is semantically understandable but considering the original sentence a more forceful translation likewise would be "کله شق". *Paraphrase* and *domestication* were the used strategies.
- *Jee crawling hova* (p. 157) is an expression which means *oh, my God*. The translator has considered only the surface meaning and has rendered the expression as "بوزیزه ی بندر کوب" which is incorrect. It is another example of the third strategy application and maintenance of *domestication*.
- "وونی سزاه هست می شوند" is a more accurate equivalence for *get shinnied up* (p. 166) which means *drunk*. However, it has been translated as "وونی از خود بی خود می شدند". The second strategy or using an idiom of similar meaning but dissimilar form as well as *domestication* have been used.

- The idiom *giving [...] hell* (p. 177) means *giving someone problems* and by using the third strategy it was translated as "سرزنش می کند". *Domestication* was maintained, but to keep the idiomaticity a better rendition would be "روزگارش را سواه می کند".
- "تا شایسته نگی ... پیدا نکند" is an incorrect translation of *to live down* (p. 179) with the meaning of *to get rid of*. The correct equivalence would be "از شر چیزی خالص شدن". The third strategy and *domestication* have been used.
- *Counting [...] chickens* (p. 203) was translated as "در شمردن جوجه ها شتاب به خرج می دهد". This expression is the half of the well-established proverb *don't count your chickens before they've hatched* which means *to be cautious/don't be too sure that something will happen eventually*. In Persian there is an exact equivalent for this expression that is "جوجه را آخر پاییز می شمارند". While the Persian translation is correct since the whole English sentence is an incomplete form of the complete expression, it sounds completely unfamiliar in Persian. Therefore, it would be better to balance the meaning by conveying the sense rather than keeping the form. "پیش‌دستی" "کردن/شناخته عمل کردن/زود نتیجه گرفتن" are understandable equivalences for the Persian audience even if they are not figurative. A more figurative sentence is "دندان روی جگر گذاشتن". The translator has used the third strategy and maintained *foreignization* by transferring a sense into the target language which is not familiar for the reader.
- "بی اختیار" is not an acceptable rendition for *in spite of himself* (p. 209) which means *even though the results may cause him problems*. "در صورتی که می توانست برایش گران تمام شود" would be a better equivalence for the expression. *Domestication* was maintained through the application of the third strategy.
- *Slap year* (p. 220) is an idiom which means *an exact year*. It was simply translated as "یک سال", while "یک سال آژگار" would be more idiomatic. The third strategy and *domestication* have been used.
- "نگاه نهید آمیز" is not a figurative expression in Persian, so "چپ چپ نگاه کردن" would be more accurate as an equivalence for *looked daggers* (p. 223) which means *to look sharply and intensely at someone*. The translator has used *paraphrase* as the appropriate strategy and *domestication* was maintained as well.

- In the target text, *in a fix* (p. 226) was rendered as "نو نله". Since this idiom means *in trouble*, the translator could have used the second strategy (instead of the third one) and translate the expression as "نو مخمصه". *Domestication* was used also.
- "زمان سر به سر می گذاشت" is not quite synonymous for *time was playing tricks on me* (p. 279) with the meaning of *time was passing very quickly*. A more acceptable equivalence would be "زمان مثل برق و باد می گذشت/زمان به سرعت زور می گذاشت". The first strategy was used and by preserving the original image in the target language, *foreignization* has taken place.
- *After ten forevers* (p. 304) means *after a very long time*. The translator has preferred to maintain *foreignization* so the idiom was translated wrongly as "بعد از مدت زمازی که ده بار از اول تا آخر دنیا". A more comprehensible expression for the target reader is "بعد از صد سال/بعد از هزار سال". The third strategy was used for the rendition.
- As for another example of the application of the third strategy along with maintenance of *foreignization*, *let the dead bury the dead* (p. 317) was translated as "بگذارید ایندعه کرده کرده را". Considering the definition of the idiom, which is *let it all be over*, the Persian expression "بگذارید زال و ضربه کنده بشه" sounds more correct.
- *You've got us in a box* (p. 58) is a metaphor which was translated as "دیدنی ما را نو چه ونسی انداختنی". Translator has used the first strategy of Morneau's that is translating the metaphor exactly or word-for-word. As a result, *foreignization* was maintained. A more understandable translation would be "دیدنی ما را نو چه در دسری انداختنی".
- "شکممت صدا می کنه" is an acceptable equivalence for the metaphor *your stomach's growling* (p. 153). However, yet another accurate rendition would be "شکممت زار و زور می کنه". The first strategy was used for this example and *domestication* was dominated.
- The metaphor *I [...] wanted to see the other side of the moon* (p. 257) means *to see the other side of things/to know more about hidden issues*. It was rendered as "من هم می توانستم مثل داشنه". "باشم که آن طرف ماه را ببینم" which is incorrect. A more appropriate translation would be "می خواستم". "آن روی سکه را ببینم/می خواستم از مسائل پشت پرده آگاه شوم". Translator has applied the first strategy the result of which was *foreignization*.

Discussion and Conclusion

The first research question deals with the most frequent strategies used to translate idioms and metaphors in the novel, *To Kill a Mockingbird*. The results justified Baker's assumption that *paraphrase* is the most frequently used strategy in translating idioms. Although *paraphrase* was mostly preferred, usually it leads to translation loss, because the whole expression is often reduced to sense. In fact, translators choose this strategy when there is not a similar idiom in the target language and/or they decide that using an idiom would cause problems with regard to stylistic matters. Consequently, while it can be the most suitable strategy when there is a considerable difference between the two languages and cultures, it might appear as an obstacle when it comes to the maintenance of the same originality as that of the source text in the target text. Furthermore, it was shown that in dealing with metaphors the first strategy of Morneau's (1993) model, which is translating the metaphor exactly (word-for-word), was the most commonly-used strategy. And finally, with regard to the second question, Venuti's (1992) *domestication* was the most dominant strategy in translating both idioms and metaphors.

Based on the results of the study, it can generally be claimed that familiarity with both source and target culture and language would be a great help in rendering a literary work's tropes, which would definitely result in a more accurate and natural translation. This is in line with the findings of other research studies in the literature (including, for example, Amiri Shalforoosh & Heidari Tabrizi, 2018; Heidari Tabrizi, Chalak, & Taherioun, 2012; Heidari Tabrizi & Pezeshki, 2015; Jalalpour & Heidari Tabrizi, 2017; Khalouzadeh, Heidari Tabrizi, & Chalak, 2013; Moeinifard, Heidari Tabrizi, & Chalak, 2014; Montazer & Chalak, 2017; Valipour, Heidari Tabrizi, & Chalak, 2019).

According to Lee (1960), the idiom *walked on eggs*, mentioned on page 68 of the source text, means *to act very carefully to avoid disturbing others*, which is translated as "چیزان محتاط بود که گوئی". The meaning of the original idiom cannot be deduced from its single words, but by doing the same exact thing the translator has only kept a part of the whole meaning and could not transfer the idiomaticity of the original expression. Accordingly, the more suitable translation would be "دست به عصا رنار کردن". For this translation, the third strategy of Baker's (1992), which is *paraphrase*, is adopted. Since, literally speaking, the form of the translated expression is very close to that of the original one, Venuti's (1992) *foreignization* has been used.

In other words, the translator ignores the target reader's ease of fully grasping the intended meaning and thus sticks to the stylistic characteristics of the original text.

In order to transfer meanings and concepts from one language to another, translation must take place, which is a time-consuming and hard process in itself. Apart from that, there are some concepts in a language which are particularly troublesome for transference. Being part of these difficult concepts, idioms and metaphors play an important role in a language and more specifically in literary texts. In the present study, the strategies by which the translator has translated English idioms and metaphors were identified and analyzed. On the basis of the results presented above, the following two conclusions can be made:

- 1) There was no particular benchmark for the application of certain translation strategies in rendering idioms and metaphors of the novel under investigation. Generally, the translator's personal preference and taste along with his knowledge seems to be part of the reason behind choosing specific strategies.
- 2) The translator has not been completely successful in translating idioms and metaphors. In other words, some items were rendered accurately and successfully while others were just the opposite.

The findings of the present study can be helpful for many people. The results are beneficial for abecedarian translators who can get familiar with applicable strategies for rendering idioms and metaphors. Moreover, the findings can be of great assistance to language teachers in general, who might be willing to use them in teaching translation strategies in a more practical way. Language students can also benefit from this research; that is, through comparison and contrast, they can analyze English and Persian items simultaneously which can lead to familiarization with different cultural aspects.

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