

Bakerian Non-equivalence Translation Strategies in Novel vs Short Story: The Case Study of *Matilda vs Landlady and Other Short Stories*

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Abstract—This study means to improve the translation quality of two closely related literary genres; novel and short stories by determining the most frequently used Bakerian strategies for dealing with non-equivalences at word level. For this end, the English source texts, *Matilda* (which is a novel) and *landlady and other short stories* (which is a collection of short stories) are compared with their Farsi target texts to quantitatively study the frequency of Baker's translation strategy. The purpose is first to evaluate if there is any meaningful difference between the implementation of Bakerian non-equivalence translation strategies between a novel and a short story collection. The purpose is also to study if the narrative context affects the translation of non-equivalence and if the shortness, compactness and brevity of the short story as determining genre related factors can affect textual-cultural aspect of translation and the implementation of the selected translation strategy. The findings of this study prove that *translation using a loan word or loan word plus explanation* is the most frequently used strategy in both works, though it is more frequently used in short story (83%) than in novel (58%). The findings of this study can be used as one contributing factor along with other factors for translation quality assessment of the two studied prose narrative genres; novel and short story.

Index Terms—Mona Baker, non-equivalence, loan word, translation strategy, omission, paraphrase

I. INTRODUCTION

Translation of non-equivalences at word level, has always been challenging first and foremost because most non-equivalences are culture-bound and do not have direct or close equivalence in the target language. Second, literal or semi-literal translation cannot recreate the meaning of non-equivalences in the target language because the connotations of the non-equivalence in the source text may be quite different from those literally translated.

The present research is a quantitative comparative analysis of Farsi translations of an English novel *Matilda* and a collection of short stories to study the frequency of Baker's translation strategy for translating non-equivalences in two different literary genres. For this purpose, *Matilda* which is a novel by the well-celebrated author, Roald Dahl, and *Landlady and other short stories* which is a short story collection by the same writer are selected. Both works are translated by Shahla Tahmasebi.

This research, based on Baker's strategies for translating CSIs tries to introduce new translation solutions for translating CSIs in literary texts particularly novels and short stories. Moreover, this study means to compare the most frequently used strategies for translating CSIs in *Matilda* with the most frequently used strategies in *Land Lady*. In this regard, it attempts to find if there is any meaningful difference between translating non-equivalences in short stories and novels? In other words, as far as non-equivalences are cultural bound, can the textual context affect the translation of non-equivalences?

II. THEORETICAL FRAMEWORK: MONA BAKER'S TRANSLATION STRATEGIES FOR NON-EQUIVALENCE AT WORD LEVEL

Cruse (1986) distinguishes four main types of meanings for words or utterances: propositional meaning, expressive meaning, presupposed meaning, and evoked meaning. One basic translation problem happens when there is no word in the target language to express any type of meaning of the source language lexicon. That is such translation problem happens when a word or expression does not have an equivalent in the target language. This translation problem is lexicalized as non-equivalence at word level by Mona Baker (1992, 2011). The common types of non-equivalence at word level are classified as the following by Mona Baker (2011, pp. 21-26):

- (a) Culture-specific concepts
- (b) The source-language concept is not lexicalized in the target language

- (c) The source-language word is semantically complex
- (d) The source and target languages make different distinctions in meaning
- (e) The target language lacks a superordinate
- (f) The target language lacks a specific term (hyponym)
- (g) Differences in physical or interpersonal perspective
- (h) Differences in expressive meaning
- (i) Differences in form
- (j) Differences in frequency and purpose of using specific forms
- (k) The use of loan words in the source text

To deal with above-mentioned eleven types of non-equivalence, Mona Baker, in her book, *In Other Words* (2011), suggests the following eight translation strategies:

A. *Translation by a More General Word (Superordinate)*

This strategy is used when the target language has no hyponym for the specific word used in the source language. In this case, a more general word or superordinate is used for the specific word in the source language. This strategy works almost well for all languages because “the hierarchical structure of semantic fields is not language-specific” (Baker, 1992, p. 26).

B. *Translation by a More Neutral/Less Expressive Word*

In this strategy the translator uses neutral words to neutralize the too direct or the too negative meaning of the word(s) in ST. The purpose can be avoiding the transference of wrong expressive meaning, avoiding the transference of the author’s feelings, to make an objective translation or to make an acceptable translation for the addressees. As the result of applying such strategy, the expressive meaning of the word is lost in the translation. However, as Baker (1992) states “It is sometimes possible to retain expressive meaning by adding a modifier” (p.30). This strategy is widely used in the translation of political texts across languages.

C. *Translation by Cultural Substitution*

By this strategy, the professional translator replaces the SL cultural- specific item with an expression which does not have the same meaning in target culture but does have the same impact on target reader. According to Baker “This strategy involves replacing a culture-specific item or expression with a target-language item which does not have the same propositional meaning but is likely to have a similar impact on the target reader” (Baker, 2011, p. 31).

D. *Translation Using a Loan Word or Loan Word Plus Explanation*

This kind of borrowing and translation strategy is particularly useful when the word under translation is repeated several times in the source text. The word is directly transferred from the source text to the target text, but the first time it is followed by an explanation. From this point on, wherever the word appears in the target text, the readers can understand its meaning. In the translated text, the loan word appears in inverted commas. Sometimes the translator uses a loan word not because of the lack of an equivalent in the target language but just because the loan word seems “more modern, smart, high class” (Baker, 1992, p. 36) in the target language.

E. *Translation by Paraphrase Using a Related Word*

“Translation by paraphrase” is a kind of explanatory translation. According to Baker (2011), using paraphrase has one advantage and two disadvantages. The advantage is that paraphrase can express the precise meaning of the lexicon under translation. The first disadvantage is that paraphrase is not one word “therefore cannot convey expressive, evoked, or any kind of associative meaning” (Baker, 2011, 40). The second disadvantage is that in paraphrase instead of one word one or sometimes a few sentences are used and this is not easy.

Mona Baker also divides paraphrase as a translation strategy into “Translation by paraphrase using a related word” and “Translation by paraphrase using unrelated words”. ‘Translation by paraphrase using a related word’ is used when the concept expressed in the source text does exist in the target text, but in different form or in different words (Baker, 1992, p. 36-42).

F. *Translation by Paraphrase Using Unrelated Words*

The second type of paraphrase in translation is ‘Translation by paraphrase using unrelated words’. This strategy is used when the word under translation is difficult to be understood, does not exist in the target language and cannot be expressed directly in the target language. In this case, the translator tries to explain the meaning of the word or modifies the superordinate of the word.

G. *Translation by Omission*

In ‘Translation by omission’, a word or expression or some information, which is present in the ST, is omitted in the TT. The deletion happens because of several reasons including but not limited to the following three reasons. First, the deletion does not semantically affect the target text. Second, the words that may be offensive for target audience are

preferably omitted. Third, the words that are culturally unacceptable for the target audience are omitted. Mona Baker (2011) believes that it is crucial to bear in mind that omission should be used as the last resort.

H. Translation by Illustration

When a signifier in the source text refers to a physical entity that does not exist in the target text, for matters of conciseness and brevity of the translated text the physical entity can be illustrated. This strategy is hardly used in translated text and this may be the reason that Baker (2011) mentions it as the last translation strategy for dealing with non-equivalent at word level.

III. RESULTS

In this part, the English source texts, *Matilda* (a novel published in 1960) and *Landlady and Other Short Stories* (collection of short stories published in 2012) are compared with their Farsi target texts to quantitatively study the frequency of Baker's translation strategy for dealing with non-equivalence at word level in two different literary genres. For the following translation strategies no results were found: translation by more general words, translation by paraphrase using unrelated words and translation by Illustration.

A. Results for 'Translation by Cultural Substitution'

1. 'Translation by cultural substitution' in *Matilda*

In the following examples, extracted from *Matilda*, the translator has replaced the expression in the English text with an expression or idiom in Farsi language which has similar implications, connotations or effects.

Example 1: In two large stride Trunchbull was behind Eric's desk, and there she stood, a pillar of doom towering over the helpless boy.

(Dahl, 2016, p: 146)

ترانچ بول سریع خود را به نیمکت اریک رساند و مثل برج زهر مار پشت سر او ایستاد

(Tahmasebie, 2016, p: 134)

The translator has replaced the cultural idiom برج زهر مار instead of "the pillar of doom".

Example 2: "Clever my foot!" Trunchbull shouted

(Dahl, 2016, p: 152)

ترانچ بول فریاد کشید: "کور خوانده!"

(Tahmasebie, 2016, p: 140)

Example 3: It was extraordinary, she told herself, how snippet of a girl suddenly be taking charge of her problem, and with such an authority, too.

(Dahl, 2016, p: 202)

دوشیزه هانی لبخندی زد و با خودش گفت: "انگار این یک الف بچه مسئول حل مشکلات من شده، نگاه کن با چه اقتداری با من رفتار می کند".

(Tahmasebie, 2016, p: 188)

Example 4: "And you Nigel" Miss. Honey said "do please try not to be smart-aleck with headmistress, you were quite cheeky to her last week".

(Dahl, 2016, p: 209)

دوشیزه هانی گفت: "نیکل مواظب باش، امروز دیگر سر به سر دوشیزه ترانچ بول نگذاری دفعه پیش خیلی زیان درازی کردی".

(Tahmasebie, 2016, p: 195)

Example 5: "What the blazes is this?" Yelled Trunchbull.

(Dahl, 2016, p: 214)

ترانچ بول نعره کشید: "این دیگر چه مرگش است!"

(Tahmasebie, 2016, p: 200)

Example 6: "Your son Maximilian is total wash-out. I hope you have family business you can push him into when he leaves school because he sure as a heck won't get a job anywhere else."

(Dahl, 2016, p: 2)

آقازاده شما ماکسیمیلیان یک کله پوک به تمام معنی است. امیدوارم یک کسب و کار آبا و اجدادی داشته باشید که بعد از تمام شدن مدرسه به هر قیمتی بگذاریدش سر کار و گرنه باید برود غاز بچراند.

(Tahmasebi, 2016, p: 2)

Example 7: "A little squirrel called Ollie Bogwhistle sneaked on me. I knocked his front teeth out."

(Dahl, 2016, p: 100)

"یک مارمولکی به اسم بوویستیل مرا لو داد. من هم زدم دندان های جلوش را خورد خاکشیر کردم."

(Tahmasebie, 2016, p: 92)

Example 8: "Give my Jenny her wages. Give my Jenny the house. Then get out of there. If you don't, I will come and get you like you got me."

(Dahl, 2016, p: 202)

"حقوق جنی مرا بهش پس بده. خانه را به جنی من بده و از آنجا برو. در غیر این صورت می آیم و حسابت را می رسم. و می آیم و همان طور که تو مرا کشتی."

(Tahmasebie, 2016, p: 217)

2. Results for 'translation by cultural substitution' in *The Landlady and Other Short Stories*

Example 1: "Stop fussing," the old man said. "It doesn't matter anyway."

(Dahl, 2010, p. 60)

پیرمرد گفت: "این قدر الم شنگه راه نینداز در هر حال اهمیتی ندارد."

(Tahmasebie, 2012, p. 60)

Example 2: Billy said: "You shouldn't really bother."

(Dahl, 2012, p.5)

بیلی گفت: "راضی به زحمت تان نیویم."

(Tahmasebie, 2005, p.10)

Example 3: "Feast your eyes!"

(Dahl, 2012, p.50)

"چشمت روشن!"

(Tahmasebie, 2005, p.30)

Example 4: But this dame was like a jack-in-the-box.

(Dahl, 2012, p.3)

اما این زن در یک آن مثل جن ظاهر شده بود.

(Tahmasebie, 2017, p.4)

Example 5: After dithering about like this in the cold for two or three minutes, Billy decided that he would walk on and take a look at The Bell and Dragon before making up his mind. He turned to go.

(Dahl, 2012, p: 2)

بعد از دو سه دقیقه دل دل کردن در سرما، تصمیم گرفت که پیش از انتخاب، راهشرا ادامه دهد.

(Tahmasebie, 2005, p: 3)

Example 6: "Oh dear," Mr. Boggis said, clasping his hands. "There I go again. I should never have started this in the first place."

(Dahl, 2012, p: 40)

آقای باگیز دستهای خود را به هم کوبید و گفت: "ای داد بیداد چه گرفتاری برای خودم درست کردم. اصلا از اول نمی بایست شروع می کردم."

(Tahmasebie, 2005, p: 103)

Example 7: "Cyril! Stop keeping me in suspense! I can't bear it!"

(Dahl, 2012, p: 49)

زن گفت: "سیریل این قدر مرا در هول و ولا نینداز! من تحملش را ندارم!"

(Tahmasebie, 2005, p: 128)

Example 8: She flutter and fidget about from room to room.

(Dahl, 2012, p: 3)

بی تابانه در این اتاق و آن اتاق پیر می زد.

(Tahmasebie, 2005, p: 4)

There were totally eight examples of "cultural substitution" in the short story collection.

Example 9: "Nasty old wind," Mrs. Taylor said, hoisting the child on to her shoulder and patting its back.

(Dahl, 2012, p: 63)

خانم تیلور بچه را روی شانه اش گذاشت و پشتش را نوازش کرد و گفت: "حالا یک آروغ یزن."

(Tahmasebie, 2005, p: 164)

B. Results for 'Translation by More Neutral/ Less Expressive Word'

1. Results for 'translation by more neutral/ less expressive word' in *Matilda*

1) 'Oh do shut up, Miss Honey! You're as wet as any of them.'

(Dahl, 2012, p: 149)

صدایتان را برای من بلند نکنید دوشیزه هانی. شما هم دست کمی از اینها ندارید.

(Tahmasebie, 2005, p: 137)

2) "Be quiet!" The father snapped. "Just keep your nasty mouth shut, will you!"

(Dahl, 2012, p: 31)

پدر با عصبانیت فریاد کشید: "ساکت باش! ببند آن دهان گشادت را!"

(Tahmasebie, 2005, p: 29)

Example 3: Stand up you disgusting little cockroach"

(Dahl, 2012, p: 143)

بلند شو، آیدزیک تهوع آور!

(Tahmasebie, 2005, p: 155)

2. Results for 'translation by more neutral/ less expressive word' in *The Landlady and Other Short Stories*

"Naughty boy," she said.

(Dahl, 2012, p: 77)

او گفت: "پسر بد."

(Tahmasebie, 2005, p: 200)

C. Results for 'Translation by Paraphrase Using a Related Word'

1. Results for "translation by paraphrase using a related word" in Matilda

Example 1: I want to live here," I said. "I am romantic. I've fallen in love with it. Please rent it to me.

(Dahl, 2012, p: 196)

گفتم من می خواهم آنجا زندگی کنم . می یک شاعر پیشه و احساساتی هستم خیلی از این کبله خوشم آمده خواهش می کنم آن را به من اجاره بدهید.
(Tahmasebie, 2005, p: 182)

The translator has used the words شاعر پیشه و احساساتی which are not exactly the same as romantic but have partially the same meaning.

Example 2: You are mad. He said.

(Dahl, 2012, p: 196)

او گفت حتما شما عقلتان را از دست داده اید.

(Tahmasebie, 2005, p: 182)

2. Results for "translation by paraphrase using a related word" in The Landlady and Other Short Stories

No example was found.

D. Translation by Omission

1. Results for "translation by omission" in Matilda

Example 1: "We are right in middle of watching one of our favourite programs," Mr. Wormwood said. 'This is most inconvenient. Why don't you come back some other time?'

(Dahl, 2016, p: 88)

آقای ورم وود گفت " الان خیلی بی موقع است ما داریم برنامه مورد علاقه مان را تماشا می کنیم . بروید یک وقت دیگر بیایید "

(Tahmasebie, 2016, p: 80)

The underlined words are omitted in the translated text because the meanings are already conveyed by the contextual words.

Example 2: "Don't lie to me Bogtrotter" Trunchbull barked, "The cook saw you! What's more, she saw you eating it!"

(Dahl, 2016, p: 115)

ترانچ بول عربده کشید " دروغ تحویل من نده باگتروتز! آشپز تو را دیده ! او به چشم خودش دیده که تو داشتی کیک را می خوردی !"

(Tahmasebie, 2016, p: 106)

The phrase "What's more" is omitted in the translated text because its omission does not harm the meaning.

Example 3: I suppose you know Trunchbull has lock-up cupboard in her private quarters called the Chocky? Have you heard about the Chocky?

(Dahl, 2016, p: 98)

تا حالا چیزی راجع به سیاهچال به گوشتان خورده؟

(Tahmasebie, 2016, p: 90)

The translator has omitted the whole underlined sentence and the reason is unclear.

Example 4: So when the class re-assembled, Matilda went to her desk and began to study a text-book on geometry which Miss. Honey had given her.

(Dahl, 2016, p: 85)

به این ترتیب وقتی کلاس شروع شد ماتیلدا سر جایش نشست و مشغول خواندن کتاب زمین شناسی شد .

(Tahmasebie, 2016, p: 79)

The translator has omitted "text book" which has the sense of a book related to school courses for the reason that the phrase کتاب زمین شناسی conveys the same meaning. The adjective clause "which Miss. Honey had given her" is also omitted because the information of the clause has already been indicated in the previous sentences.

Example 5: The woman is mad, Miss. Honey was telling herself. She is round a twist. She is the one who ought to be get rid of.

(Dahl, 2016, p: 79)

دوشیزه هانی با خود گفت این زن مخش معیوب است . باید از شر خود او خلاص شد .

(Tahmasebi, 2017, p: 142)

The translator has omitted the old-fashioned cultural expression "round a twist" which means 'to be angry' apparently because she has not comprehended its sense.

Example 6: He crossed to the TV set and turned down but left the picture on the screen.

(Dahl, 2016, p: 88)

بعد به طرف تلوزیون رفت و صدای آن را کم کرد .

(Tahmasebie, 2017, p: 82)

The translator has omitted 'set' because in Farsi the word تلوزیون conveys the sense of 'TV set'. Moreover, the whole underlined sentence is omitted because the translator has failed to reach its exact meaning.

Example 7: "There are a dozen Headmistress's jugs and glasses in the kitchen" Miss. Honey said. "They are used all in the kitchen".

"I won't forget", Lavendar said "I promise I won't".

Already Lavendar's scheming mind was going over the possibilities that this water –jug job had opened up for her.
(Dahl, 2016, p: 130)

دوشیزه هانی گفت " خانم مدیر همیشه دو دست پارچ و لیوان در آشپزخانه دارد تا هیچ جای مدرسه لنگ نماند".
لوند در حین صحبت با دوشیزه هانی مشغول طرح ریزی امکاناتی بود که وظیفه آوردن پارچ آب را برایش فراهم می کرد

(Tahmasebie, 2017, p: 119)

It is quite unclear why the translator has omitted the whole underlined line!

Example 8: During the first week of Matilda's visits Mrs Phelps had said to her "Does your mother walk you down here and then take you home?"

(Dahl, 2016, p: 10)

خانم فلیبس هفته اول از ماتیلدا پرسید "مادرت عصر دنبالت می آید؟"

(Tahmasebie, 2017, p: 10)

Example 9: "Oh, it is interesting all right", Miss. Honey said. "It is more than interesting. But we have to tread very carefully from now on, Matilda".

(Dahl, 2016, p: 173)

دوشیزه هانی گفت "چرا خیلی جالب است. ولی ماتیلدا باید از این به بعد خیلی مواظب باشیم".

(Tahmasebie, 2017, p: 159)

To avoid repetition and redundancy, the whole underlined sentence "Oh, it is interesting all right" is omitted as the other sentence "It is more than interesting" conveys exactly the same meaning.

Example 10: "I am wondering what to read next" Matilda said. "I have finished all the children's books".

(Dahl, 2016, p: 7)

ماتیلدا گفت "دارم فکر می کنم بعدا چی بخوانم".

(Tahmasebie, 2017, p: 7)

Tahmasebi has skipped translating the whole underlined sentence. In most cases, the translator has omitted idiomatic expressions probably because it has been difficult for her to grasp the precise meaning of the expression.

11) "This wouldn't by any chance be something to do with the Socialist Party?" she asked, staring at him fiercely from under a pair of pale bushy brows.

(Dahl, 2012, p: 32)

زن با عصبانیت از زیر ابروهای کمرنگ پرپشتش به او خیره شد و پرسید "با حزب سوسیالیست که ارتباطی ندارد؟"

(Tahmasebie, 2017, p: 81)

12) "What's that?" she cried. "Come again, Vicar."

"A clean mind in a healthy body," I answered.

"It's a family motto."

(Dahl, 2016, p: 75)

او با صدای بلند گفت "این یعنی چی کشیش؟"

من جواب دادم "یعنی عقل سالم در بدن سالم است، این یک شعار خانوادگی است".

(Tahmasebie, 2017, p: 195)

2. Results for "translation by omission" in *The Landlady and Other Short Stories*

1) ...when all at once his eye was caught and held in the most peculiar manner by the small notice that was there. BED AND BREAKFAST, it said. BED AND BREAKFAST, BED AND BREAKFAST, BED AND BREAKFAST.

(Dahl, 2016, p: 3)

...ناگهان آگهی کوچک به طرز عجیبی نگاهش را به طرف خود جلب کرد. رختخواب و صبحانه.

(Tahmasebie, 2017, p: 3)

2. He noticed that she had small, white, quickly moving hands, and red finger-nails.

(Dahl, 2016, p: 5)

متوجه شد که او دست های کوچک زرد و سفیدی دارد و به ناخن هایش لاک قرمز زده است.

(Tahmasebie, 2017, p: 10)

3. "Now wait a minute," he said. "Wait just a minute. Muiholland...Christopher Muiholland...wasn't that the name of the Eton schoolboy ..."

(Dahl, 2016, p: 5)

بیلی گفت: "آها یک دقیقه صبر کنید دارد یک چیزی یاد می آید. موللوند... کریستوفر مولهلوند... این اسم آن شاگرد مدرسه ایتون نبود..."

(Tahmasebie, 2017, p: 10)

E. Results for 'Translation Using a Loan Word or Loan Word Plus Explanation'

1. Results for "translation using a loan word or loan word plus explanation in *Matilda*

Example 1: In two stride Trunchbull was beside him, and by some amazing gymnastic tricks, it may have been judo or karate

(Dahl, 2016, p: 212)

ترانچ بول با دو شلنگ تخته خودش را به او رساند و با حرکات عجیب و غریبی که بی شباهت به حرکات ژیمناستیک جودو و کاراته نبود

(Tahmasebi, 2016, p: 198)

Example 2: And the rest just about buying paraffin for my stove and for my lamp, milk and tea and bread and margarin.

(Dahl, 2016, p: 197)

با بقیه اش هم روغن و چراغ پریموس و شیر و چای و نان و مارگارین می خرم .

(Tahmasebi, 2016, p: 183)

Example 3: The suppers were TV dinners in floppy aluminum containers with separate compartments for the, stewed meat, the boiled potatoes and the peas.

(Dahl, 2016, p: 21)

بشقاب های شل و ول آلومینیومی که چند تا جا داشت, یک قسمت برای گوشت پخته, یک قسمت برای سیب زمینی پخته و یک قسمت هم برای نخود فرنگی پخته .

(Tahmasebi, 2016, p: 21)

'Aluminium' is a universally known chemical element.

Example 4: Mrs Wormwood sat munching her meal with her eyes glued to the American-soap opera on the screen.

(Dahl, 2016, p: 21)

خانم ورم وود بدون آنکه چشم از تلوزیون که یک ایرای مبتذل آمریکایی را نشان می داد بردارد مشغول لنبنانن غذایش بود.

(Tahmasebi, 2016, p: 21)

Example 5: She was a large woman whose hair was dyed platinum blonde except where you could see the mousy-brown bit growing on the roots.

(Dahl, 2016, p: 20)

او زنی درشت هیكل بود با موهای رنگ کرده پلاتینی که ریشه موهایش به قهوه ای تیره می زد.

(Tahmasebi, 2016, p: 21)

Example 6: The following morning, just before the father left for his beastly second hand-car garage,

(Dahl, 2016, p: 24)

صبح روز بعد, پیش از آنکه پدر ماتیلدا به گاراژ نفرت آور اتوموبیل های دست دومش برود .

(Tahmasebi, 2016, p: 23)

Example 7: With that man dashed out of the room and Mrs Wormwood, sighting deeply, went to the telephone to call the beauty parlour.

(Dahl, 2016, p: 59)

خانم ورم وود آه عمیقی کشید و به طرف تلفن رفت تا به آرایشگرش زنگ بزند .

(Tahmasebie, 2016, p: 54)

Example 8: And a very vigorous scalp massage with THE OIL OF VIOLET took place daily after shaving was completed.

(Dahl, 2016, p: 52)

و هر روز پوست سر آقای ورم وود بعد از تراشیده شدن ریشه اش با عصاره تقویتی گل بنفشه محکم ماساژ داده می شد .

(Tahmasebie, 2016, p: 49)

Example 9: That's my best Elizabeth Arden face powder!

(Dahl, 2016, p: 57)

این پودر, مارک الیزابت آردن است !

(Tahmasebie, 2016, p: 52)

Example 10: He actually meant to keep his hat on all day long just for the heck of it, like a gangsters in the films.

(Dahl, 2016, p: 26)

قیافه حق به جانبی به خودش می گرفت و وانمود می کرد که دارد ادای گانگستر های سینما را در می آورد .

(Tahmasebie, 2016, p: 25)

Example 11: The brother and Matilda were having a supper as usual in the living- room in front of the television, the voice came loud and clear from dining room across the hall.

(Dahl, 2016, p: 39)

برادر و ماتیلدا خود جلو تلوزیون نشسته بودند و شام می خوردند, که صدای بلند واضحی از طرف اتاق نشیمن در هال پیچید .

(Tahmasebie, 2017, p: 35)

Example 12: And if a group of children happened to be in her path, she ploughed right on through them like a tank.

(Dahl, 2016, p: 61)

و اگر تصادفا تعدادی از بچه ها در مسیر او قرار داشتند, مثل تانک از چپ و راست به آن ها برخورد می کرد.

(Tahmasebie, 2017, p: 56)

Example 13: So when the class re-assembled, Matilda went to her desk and began to study a text-book on geometry which Miss. Honey had given her.

(Dahl, 2016, p: 85)

به این ترتیب وقتی کلاس شروع شد ماتیلدا سر حایش نشست و مشغول خواندن کتاب زمین شناسی شد .

(Tahmasebie, 2017, p: 79)

Example 14: Having got the address from the school records, Miss. Honey set out to walk from her own home to the Worms Wood's house shortly after nine.

(Dahl, 2016, p: 86)

آدرس آنها را از روی پرونده ماتیلدا پیدا کرد و کمی بعد از ساعت نه به طرف خانه آنها راه افتاد .

(Tahmasebie, 2017, p: 80)

Example 15: Below the knees of her calf muscle stood out like grapefruit inside her stockings.

(Dahl, 2016, p: 106)

ماهیچه های زیر زانویش مثل دو تا گریپ فروت از جورابش بیرون زده بود .

(Tahmasebie, 2017, p: 97)

Example 16: "I once heard her say" Hortensia went on, "that a large boy is about the same weight as an Olympic hammer therefore he's very useful practicing with".

(Dahl, 2016, p: 104)

هورتانسیا گفت ((خودم یک دفعه شنیدم که می گفت پسر های بزرگ هموزن وزنه المپیک اند و جان می دهند برای تمرین)) .

(Tahmasebie, 2017, p: 97)

Example 17: Being in this school is like being in a cage with a cobra.

(Dahl, 2016, p: 112)

این مدرسه مثل قفس مار کبرا است .

(Tahmasebie, 2017, p: 103)

Example 18: And as for a cake, it was my own private stock.

(Dahl, 2016, p: 114)

خوردنی ساعت ده من بود ! آن کیک سهمیه من بود!

(Tahmasebie, 2017, p: 106)

Example 19: It might be even arsenic and he would be dead in seconds flat.

(Dahl, 2016, p: 121)

شاید هم توی آن سم آرسنیک ریخته باشند تا در عرض ده ثانیه کک او را بکنند .

(Tahmasebie, 2017, p: 110)

Example 20: Audience and children were leaping on their chair and yelling and clapping and shouting 'well done Bruce! Good for you, Brucie! You've won a gold medal Brucie!'

(Dahl, 2016, p: 125)

بچه ها با جیغ و داد از صندلی هایشان بالا پریدند و فریاد کشیدند "زنده باد بروس ! کارت عالی بود بروس ! مدال طلا را بردی بروس ...!"

(Tahmasebie, 2017, p: 114)

Overall, 35 examples were found. 20 examples are written here and the rest of the examples can be found in the "Appendix".

2. Results for 'translation using a loan word or loan word plus explanation' in *The Landlady and Other Short Stories*

Example 1: There was a baby grand piano and a big sofa and several plump armchairs; and in one corner he spotted a large parrot in a cage.

(Dahl, 2012, p: 3)

یک پیانوی کوچک, یک کاناپه بزرگ و چند مبل گرد و قلمبه, در گوشه ای از اطاق طوطی بزرگ در قفس بود .

(Tahmasebie, 2005, p: 3)

Example 2: They weren't famous in any way, were they? I mean famous cricketers or footballers or something like that?

(Dahl, 2012, p: 5)

آدمهای معروفی که نبودند ها ؟ منظورم بازیکن های معروف کریکت یا فوتبال یا این طور چیز هاست .

(Tahmasebie, 2005, p: 9)

Example 3: I'll give you a nice cup of tea and a ginger biscuit before you go to bed.

(Dahl, 2012, p: 5)

تا قبل از اینکه به رختخواب بروید, یک فنجان چای خوشمزه و کمی بیسکویت زنجبیلی به تان بدهم .

(Tahmasebie, 2005, p: 10)

Example 4: She looked exactly like the mother of one's best school-friend welcoming one into the house to stay for the Christmas holidays.

(Dahl, 2012, p: 6)

رفتارش دقیقاً مثل یک مادر همکلاسی صمیمی بود که از دوست پسرش دعوت می کند برای تعطیلات کریمس نزدشان بماند .

(Tahmasebie, 2005, p: 11)

Example 5: I saw a short medical film that had been brought over from Russia.

(Dahl, 2012, p: 9)

یک فیلم کوتاه پزشکی دیدم که از روسیه وارد شده بود .

(Tahmasebie, 2005, p: 23)

Example 6: And the return system is even simpler.

(Dahl, 2012, p: 11)

سیستم برگشت یک مقدار ساده تر است.

(Tahmasebie, 2005, p: 27)

Example 7: Be good when I am gone, and always remember that it is harder to be a widow than a wife. Do not drink cocktails.

(Dahl, 2012, p: 17)

بعد از رفتن من درستکار و پرهیزکار باش و یادت باشد که بیوه بودن از همسر بودن دشوار تر است. کوکتل نخر.

(Tahmasebie, 2005, p: 41)

Example 8: Do not waste money. Do not smoke cigarettes. Do not eat pastry. Do not use lipstick. Do not buy a television apparatus.

(Dahl, 2012, p: 17)

پول حرام نکن, سیگار نکش, شیرینی نخور, ماتیک نمال, تلوزیون نخر.

(Tahmasebie, 2005, p: 41)

Example 9 and 10: Keep my rose beds and my rockery well weeded in the summers. And incidentally I suggest that you have the telephone disconnected now that I shall have no further use for it.

(Dahl, 2012, p: 17)

از رزهای من مراقبت کن و تابستانها علف های هرز باغچه سنگینم را بکن. حالا دیگر من کاری با تلفن ندارم, بهتر است قطعش کنی.

(Tahmasebie, 2005, p: 41)

Example 11: There was a biggish white enamel bowl about the size of a washbasin standing on a high white table in the centre of the room, and there were half a dozen thin plastic tubes coming out of it.

(Dahl, 2012, p: 19)

در وسط اتاق کاسه لعابی سفید نسبتاً بزرگی به اندازه یک وان بچه روی میز سفید بلندی قرار داشت که شش هفت لوله پلاستیکی باریک از آن بیرون زده بود.

(Tahmasebie, 2005, p: 45)

Example 12: It was clear and still, and on it there floated a small oval capsule, about the size of a pigeon's egg.

(Dahl, 2012, p: 19)

مایعی سفید و شفاف که کیپسول کوچک بیضی شکلی به اندازه تخم کبوتر, در آن شناور بود.

(Tahmasebie, 2005, p: 46)

Example 13: "I'll have the procaine," I said.

(Dahl, 2012, p: 13)

گفتم "به من باید پروکائین بدهی".

(Tahmasebie, 2005, p: 30)

Example 14: There would be no impurities in it, or virus, no bacteria, nothing.

(Dahl, 2012, p: 15)

آن تو نه آلودگی هست, نه میکروبی, نه باکتری, خالص خالص است.

(Tahmasebie, 2005, p: 37)

Example 15: At least half an hour before it was time to leave the house for the station, Mrs Foster would step out of the elevator all ready to go, with hat and coat and gloves

(Dahl, 2012, p: 22)

خانم فاستر دست کم, از نیم ساعت قبل از زمان ترک خانه برای حرکت به طرف ایستگاه, حاضر و آماده با کت و کلاه و دستکش, از آسانسور خارج می شد.

(Tahmasebie, 2005, p: 54)

Example 16: Her husband, who was on the point of leaving for the club, answered it himself.

(Dahl, 2012, p: 25)

شوهرش که در حال ترک خانه به طرف کلوب بود, خودش گوشی را برداشت.

(Tahmasebie, 2005, p: 63)

Example 17: "Yes," she said. "I'm sorry. I'll get myself a sandwich here, and then I'll come on in."

(Dahl, 2012, p: 26)

زن گفت: "بله معذرت می خواهم. همینجا برای خودم یک ساندویچ می خرم و بعد می آیم خانه".

(Tahmasebie, 2005, p: 64)

Example 18: The taxi drew up before the house on Sixty-Second Street.

(Dahl, 2012, p: 28)

تاکسی تا جلو در خانه در خیابان شصت و دوم پیش رفت.

(Tahmasebie, 2005, p: 71)

Example 19: "I have arranged everything with servants", said Mr Foster, "I'd send him a telegraph when we wanted them back".

(Dahl, 2012, p: 28)

"کارهای مستخدم ها را روبراه کرده ام موقعی که خواستیم برگردیم برایش تلگراف می فرستم".

(Tahmasebie, 2005, p: 70)

Example 20: A dear old clergyman and a large station-wagon somehow never seemed quite right together.

(Dahl, 2012, p: 32)

یک روحانی پیر و نازنین و یک ماشین بزرگ مثل استیشن واگن با هم جور در نمی آمدند.

(Tahmasebie, 2005, p: 80)

Overall, 74 examples were found. For limitations of space, just 20 examples are mentioned in this part and the rest can be found in the "Appendix".

IV. DISCUSSION

A cumbersome translation problem is translation of non-equivalence at word level. Among diverse fields of translation such problem is more highlighted in the field of literary translation and in this field the problem is more crucial for the translation of prose fiction. Novel and short story as two distinct genres of prose fiction are more frequently translated than other literary genres. The purpose of this research was studying the strategies dealing with non-equivalence at word level and comparing the frequency of these strategies for the improvement of the translation of novel and short story in particular and literary translation in general. For this purpose a novel and a short story collection by one author were selected. *Matilda* and *The Landlady and Other Short Stories*, the novel and the short story collection of the study, were translated by one translator Shahla Tahmasebi.

FREQUENCY OF BAKERIAN TRANSLATION STRATEGIES IN TWO LITERARY GENRES

Bakerian strategy for translating non-equivalence at word level	Percentage in <i>Matilda</i>	Percentage in <i>The Landlady and Other Short Stories</i>
Translation using a loan word or loan word plus explanation	% 58	% 83
Translation by cultural substitution	% 16	% 9
Translation by paraphrase using related words	% 3	% 0
Translation by omission	% 19	% 7
Translation by more neutral/ less expressive word	% 1	% 4

As summarized in the table, the results of the study show that ‘translation using a loan word or loan word plus explanation’ is the most frequently used translation strategy in both genres. However, the frequency of this strategy is significantly higher in short story (83%) than novel (58%). One possible reason can be the compactness, brevity and shortness of the short story which makes it more complex. According to Hunter (2007) brevity of the short story means “working with these tactical omissions to *suggest* and *imply* meaning, rather than stating it directly” (p.2). Shortness means “a creative transaction between brevity and complexity – the art of saying less but meaning more” (Hunter, 2007, p.2).

Short story has to produce one *single effect* in *one sitting* for this reason every single unit of utterance in short story is purposeful. Short story leaves no room for extension or redundancy as it sometimes happens in the genre of novel. Such brevity of short story makes technical words happen with a higher frequency in short story than novel. As the results show, most of the loan words refer to technical material, technical items, foods, titles and similar concepts which have no equivalent in Farsi such as phenols; sterols, glycerol, dextrose, acid, salad, vicar.. .

In novel, ‘translation by omission’ (16%) is the second frequently used strategy while in short story the second frequently used strategy is ‘translation by cultural substitution’ (9%). One possible reason for such difference between the two literary genres can be the length of the novel which provides room for repetition, redundancy and information which can be deleted but inferred (in the translated text). As the results show most omissions happen for the information which can be inferred from the translated text and which seem unnecessary.

The third frequently used strategy for novel is ‘translation by cultural substitution’ (16%) while for short story the third frequently used strategy is ‘translation by omission’ (7%). In short story every single word or unit of utterance is meaningful and contributes to the overall purpose of the short story which is producing one final single effect or emotion. So short story gives little freedom to the translator for omission.

The fourth frequently used strategy for novel is ‘translation by paraphrase using related words’ (3%) while for short story the fourth frequently used strategy is ‘translation by more neutral/ less expressive word’ (4%). And the fifth translation strategy for novel is ‘translation by more neutral/ less expressive word’ (1%) while for short story it is ‘translation by paraphrase using related words’ (0%).

In fact for short story four Bakerian strategies (2011) are not implemented at all namely ‘translation by paraphrase using related words’, ‘translation by paraphrase using unrelated words’, ‘translation by more general words’ and translation by illustration. However, for novel three Bakerian’s strategies are not used at all (translation by more general words, translation by paraphrase using unrelated words and translation by illustration) and one strategy (translation by more neutral/ less expressive word) has happened with a percentage which can statistically be ignored. It can be inferred that for dealing with non-equivalence at word level in the two genres of novel and short story, four strategies among eight Bakerian strategies work (Baker, 2011,p: 23-43).

There are a few studies which confirm the findings of the present research. Amir Shojaei in his MA thesis “Translation of Idioms and Fixed Expressions: Strategies and Difficulties” (2012), applies Mona Baker's (1992) strategies for the translation of selected English idioms to Turkish and Farsi. *A Girl on the train* and its translation by Ali Razi. He comes to the conclusion that socio-linguistic and meta-linguistic factors are equally important in the translation of CSIs.

Bahador Sadeghi in his PhD dissertation “Translation Strategies and Difficulties of English Idioms by EFL Learners and translators in novel genre: Baker’s Model in Focus” (2014), tried to evaluate if amateur translators can use Mona

Baker's strategies for translating idioms. For this end he selected twenty amateur translators and the English novel, Pete Rowan's *Treasure Island*, and its Farsi translation by Reza Hirmandi.

Bahador Sadeghi (2014) in discussion section of his Ph.D. dissertation used an idiom recognition test to measure the idiom knowledge and comprehension ability of the selected participants after MTELP test. Idiomatic expressions for measuring were selected from *English Idioms in Use* written by Michael McCarthy. The final result of Sadeghi's PhD dissertation (2014) was that, as translator he or she has right to use the translation by omission and translation by paraphrase and the other sub-branches of Baker's strategies, but they should have good knowledge about the idioms in Target culture as much as possible in order to make nearest translation of those idioms in the TL and Target culture.

Rashidi and Mavaddat (2014) investigated the strategies used by Persian translators in translating idiomatic expressions from English into Persian. It is an attempt to understand which strategies in translating idiomatic expressions are the most and which are the least frequently used ones. To this end, *Animal Farm* and three of its Persian translations were analytically contrasted with regard to the rendering of idiomatic expressions based on the model proposed by Gottlieb. The works were carefully studied and all the idiomatic expression in both the English work and its Persian equivalents were determined.

Then, the gathered data was subjected to descriptive statistics and the frequency and percentage of the used strategies were also given. The findings of this study revealed that the most frequently used strategies were Paraphrasing (PAR), Lesion (LES), Elimination (ELI), and Transposition (TRA), respectively. The least frequently used ones were Reduction (RED), Adherence (ADH), Compensation (COMpen), Falsification (FAL), Elaboration (ELA), and Alienation (ALI), respectively. While Complication (COMpli), Lacuna (LAC), and Emulation (EMU) had not been used at all.

These and similar research confirm that the translator's use of Baker's theory of translation by *omission* and *translation by paraphrase* are very high and usable among those translators who are translating literary genres such as novel and short story.

V. CONCLUSION

A major concern for a literary translator is finding an apt strategy to deal with non-equivalence at word level. The question which may arise here is if different strategies fare to be used for dealing with non-equivalence across different literary genres. For this purpose, the study was limited to two literary genres; novel and short story. And for matters of style homogeneity, the novel and the short story collection were both penned down by one author. For the same reason, among the existing translations, the translation of the short story and the novel which were done by one translator were chosen.

The results of the study show that 'translation using a loan word or loan word plus explanation' is the most frequently used translation strategy in both genres. However, the frequency of this strategy is significantly higher in short story (83%) than novel (58%). One possible reason can be the compactness, brevity and shortness of the short story which makes it more complex.

In novel, 'translation by omission' (16%) is the second frequently used strategy while in short story the second frequently used strategy is 'translation by cultural substitution' (9%). The third frequently used strategy for novel is 'translation by cultural substitution' (16%) while for short story the third frequently used strategy is 'translation by omission' (7%). The fourth frequently used strategy for novel is 'translation by paraphrase using related words' (3%) while for short story the fourth frequently used strategy is 'translation by more neutral/ less expressive word' (4%). And the fifth translation strategy for novel is 'translation by more neutral/ less expressive word' (1%) while for short story it is 'translation by paraphrase using related words' (0%). In both genres, for dealing with non-equivalence at word level just four strategies among eight Bakerian strategies work.

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