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 addresses. 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.

(Tahmasebie, 2016, p: 134)

Dooshizeh Hani lihekndzi Zd w ba خودش گفت: “انگار این یک افکتی به مسئول حیات مسئولیت شده که با چه افتخاری باید با رفتن هم کنیم.”

Example 2: “Clever my foot!” Trunchbull shouted

(Dahl, 2016, p: 152)

کور خوانده گفت: “کور خوانده!”

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 گفت: "نمیگری پیش از این که بیش از همه روایتی باشد من به چه افتخاری باید با رفتن در ویژگی برداری نگاهی به حالی که با چه افتخاری باید با رفتن هم کنیم.

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: "خیلی واضح باش، امروز دیگر سری به سر دوشیزه ناراحت نگارند دفعه بیش خنده دنیا دراکی کردی.

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

(Dahl, 2016, p: 214)

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

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 کوه به تمام معنی است. امیدوارم یک کسب و کار آن یا اتاقی داشته باشید که بعد از تمام شدن مدرسه به هر قیمتی بگذارید سر کار و گرنه باید بهتر به جات باشیم.

(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 بویستیل مرا لو داد. من هم زدم دندان های جنی را خورد خاکستری 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 مرا به شد. در آنجا برو. در غیر این صورت مرا بهش بده و حسابت را یک تومانی را برای من ایم و همان طور که نو میکنم.

(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)

Example 2: Billy said: “You shouldn’t really bother.”
(Dahl, 2012, p.5)

Example 3: “Feast your eyes!”
(Dahl, 2012, p.50)

Example 4: But this dame was like a jack-in-the-box.
(Dahl, 2012, p.3)

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)

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)

Example 7: "Cyril! Stop keeping me in suspense! I can't bear it!"
(Dahl, 2012, p: 49)

Example 8: She flutter and fidget about from room to room.
(Dahl, 2012, p: 3)

Example 9: "Nasty old wind," Mrs. Taylor said, hoisting the child on to her shoulder and patting its back.
(Dahl, 2012, p: 77)

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

1. Results for ‘translation by more neutral/ less expressive word’ in Matilda

Example 1: ‘Oh do shut up, Miss Honey! You’re as wet as any of them.’
(Dahl, 2012, p: 149)

Example 2: “Be quiet!” The father snapped. “Just keep your nasty mouth shut, will you!”
(Dahl, 2012, p: 31)

Example 3: Stand up you disgusting little cockroach”
(Dahl, 2012, p: 143)

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)

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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)

   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)

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)

   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: 106)

   The phrase “What’s more” is omitted in the translated text because its omission does not harm the meaning.

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

   No example was found.

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

**Example 3:** 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)

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

**Example 4:** “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”.

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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 لگد نماند".

لندر در حین صحبت با دوشیزه هانی مشغول طرح ریزی امکاناتی بود که وظیفه آن بود تا آرا برای فرآیند فرامرزی می‌کرد

(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)

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”.

(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”.

(Tahmasebie, 2017, p. 10)

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”.

(Tahmasebie, 2017, p. 7)

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

(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؟" او با صدای بلند گفت.

(Dahl, 2016, 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)

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.

(Tahmasebie, 2017, p. 3)

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

(Dahl, 2016, p. 5)

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)

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)

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

(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.

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

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

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.

Example 6: And a very vigorous scalp massage with THE OIL OF VIOLET took place daily after shaving was completed.

Example 8: He actually meant to keep his hat on all day long just for the heck of it, like a gangster in the films.

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.

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.

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Example 15: Below the knees of her calf muscle stood out like grapefruit inside her stockings.
(Dahl, 2016, p: 106)
ماهیچه های زیر زانوسی مثل دو تا گریپ فروت از حورابش بیرون رفته 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 ان و چن الیون 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 کریست.

Example 18: And as for a cake, it was my own private stock.
(Dahl, 2016, p: 114)

Example 19: It might be even arsenic and he would be dead in seconds flat.
(Dahl, 2016, p: 121)

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!’

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!’

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)

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)

Example 3: I’ll give you a nice cup of tea and a ginger biscuit before you go to bed.
(Dahl, 2012, p: 5)

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)

Example 5: I saw a short medical film that had been brought over from Russia.
(Dahl, 2012, p: 9)

Example 6: And the return system is even simpler.
(Dahl, 2012, p: 11)

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

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.

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.

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

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

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

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, an educated servant, and then I'll come on.

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

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

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

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

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

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

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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 MTLELP 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 idiom 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 (COMP), Falsification (FAL), Elaboration (ELA), and Alienation (ALL), respectively. While Complication (COMpl), 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.

REFERENCES

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