

A Stylistic Approach to Translation: Figurative language devices in the Persian renderings of Alcott's *Little Women*

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Abstract

The present study aimed firstly at investigating the impact of translators' style on figurative language translation from English into Persian. Secondly, it intended to find which strategies were most frequently adopted by Persian translators to translate figures of speech into Persian. Lastly, the study sought to check the extent of transference of figurative features of literary texts in English-Persian renderings. To achieve these purposes, the English novel, *Little Women* by Alcott (1880) and its three Persian translations by Raiszadeh (1997), Akhavan (1996), and Morvarid (2000) were used as the materials of the study. The original novel, along with its three selected translations, were first studied carefully by the researchers and about fifty percent of the novel was chosen to be analyzed in terms of figures of speech, which are part of stylistic features of any literary text. Then, the figures of speech in the stated sample, besides the Persian equivalents of each of them used by the three translators, were identified. Finally, a hybrid model incorporating 5 strategies retrieved from Newmrak's (1988) and Baker's (1992) models of translating figurative language was utilized to examine the identified tropes and determine the type and number of strategies employed by any individual translator. The obtained results revealed that figurative language devices were translated from the source into the target language through a variety of strategies, which can be indicative of the translator's stylistic tendencies.

Keywords: Translator's voice, style, literary devices, novel, figurative language

Introduction

The interdisciplinary nature of translation studies has encouraged translation scholars to adopt methods from literary studies in order to study style. Style is the characteristic manner of expression in works; a writer's style is known from the words he chooses or the way he constructs his sentences; it is how a peculiar writer says things. Writing style is the essential characteristic of every piece of writing, the outcome of the writer's personality and his emotions at the moment. It can refer to the language habits of an individual or a group, the effectiveness of a mode of expression, or a set of distinctive linguistic features, characteristic of an author, a genre, period and so on (Davy, 1969; Wales, 2001). Style can be defined as the choices of certain linguistic features over other possible options in the representation of an event or object. The choices are made from a total linguistic repertoire, and have a significant impact on the way a text is constructed and interpreted. Stylists often inquire into why one set of linguistic options is favored over others by the writer (Leech & Short, 1981; Simpson, 2004). In translation studies, there are no clear definitions of style or discussions of its role in translation other than emphasizing that the translator should preserve the "dignity," "richness," "spirit" or "sense" of the source language (Boase-Beier, 2006). It is universally acknowledged that every writer has a literary style and that his style is reflected in his writing. Therefore, different literary works have

different styles; and thus, different translators have different styles in the translation of a work. Just like the writers of the literary works, translators also demonstrate their own unique style in the translation of the source text.

Baker (2000) points out that researches applying the notion of style to the study of translation like those by House (1977, 1981, 1997), and Trosborg and Park (1998) are all tied to the traditional notion of faithful reproduction of the original, with little regard for the individual role of the translator. She adds that this is so because translation has long been viewed as a derivative activity, and thus translators were not expected to develop their personal style since their primary duty was to duplicate the original as closely as possible. But, in actual practice, she argues that it is impossible for a translator to translate a text impersonally without leaving his or her individual fingerprints on it.

The problem investigated in the present study was whether the translators of *Little Women* (1880), such as Raiszadeh (1997), Akhavan (1996), and Morvarid (2000) preserved the style of the original text or they followed their own style in translation. Actually, efforts were made to show if the translators have captured the stylistic features in the original text and if such features have faithfully been conveyed to the target language.

Literature Review

Research on the style in translation has remained sparse, and there is little concern for the relation between the target text and the translational context. Translational context refers to the sociocultural and institutional factors that exert pressure on text construction (Li, 2003, p. 69). An exception is Munday's (2008) recent work *Style and Ideology in Translation*, in which he adopts an interdisciplinary approach, investigating the 'style' and 'voice' of English translations of twentieth-century Latin American writing. He is interested in uncovering the variables associated with the translation process through close examination of the linguistic choices of the translators.

Venuti (1995) stresses the importance of keeping the style of the ST in translation even if the style of the ST seems unfamiliar in the target culture. He refuses any stylistic adaptation that could lead to a fluent TT and results in a transparent translation where the TT does not read as a translation. Hermans (1996) also discusses the presence of translators in their translation. He indicates that translators' voice is present in every translation they produce. Venuti and Hermans' notions of translator voice and presence can be embedded in the translator style in the TT.

Another example of a study of translator's style, which uses corpus analysis, is Diva De Camargo's. In her study, she analyzed translator style in an attempt to find the extent to which the style of the ST author is reflected in the style of the translator and whether the target text shows a distinctive recurring and preferred marks of linguistic behavior of that translator. De Camargo analyzed one Portuguese literary work, *Tocaia Grande: a face obscura* (1984) by Jorge Amado (original text (OT)), and its translation into English, *Showdown* (1988), translated by Gregory Rabassa.

She used corpus stylistics and analyzed number of tokens and types. De Camargo also uses two control corpora, The British National Corpus (BNC8, BNC fiction corpus (BNC *fn*)) and the *Banco do Português* (BP). She conducted her experiment in four steps. First, using Wordsmith tool (Scott, 1998), she retrieved statistics related linguistic pattern distribution in both texts, TT and OT. Second, she conducted TT/TO comparisons by tokens (frequency of words) and types (word forms). Third, she compared TT *TTR* and *STTR* to that of British National Corpus – BNC. Finally, she compared OT *TTR* and *STTR* with the *TTR* and *STTR* scores of the *Banco do Português* (BP). De Camargo's results show that the English translation of *Tocaia Grande*, *Showdown* registers a lower number of tokens and types in relation to its original text.

Winters (2009) also used corpus-based methodology and studied translator style by comparing two German translations by Hans-Christian Oeser and Renate Orth-Guttmann of the novel *The Beautiful and Damned* (1998) by Francis Scott Fitzgerald. The researcher looked for patterns in the use of modal particles by the translators. Winters argued that modal particles reveal the micro-level of the translators' linguistic choices. She relied on two methods of analysis to trace the use of modal particles in the two translations. First, she used keywords list functionality to retrieve the most frequent eight modal particles in the two translations. Then modal particles were used in the two translations in order to explore the individual style of the translators. She, then, traced the effect of these micro-level linguistic choices on the macro-level of the novel. To do so, she referred to the ST by running a bilingual concordance search in the two German translations and the ST. Winters found that the two translators have an individual fingerprint when using modal particles. The difference between the two translators lies in the frequency and in the usage of the modal particles. She analyzed the instances of the eight modal particles in the two translations and in the ST. She reported that in some instances, the two translators use the same modal particle for the same source-text sentence, which she argues is an effect of the ST. In most of the cases, however, the two translators do not use a modal particle for the same source text sentence. Winters pointed out that the two translators use modal particles differently and that reveals possible differences in the styles of the two translators.

Based on what was stated above, the following three research questions were addressed in the present study:

- Q1. Does the translators' style have any impact on figurative language rendering from English into Persian?
- Q2. Which strategies have most frequently been adopted by Persian translators of *Little Women* to render figures of speech to Persian?
- Q3. To what extent have the figurative features of *Little Women* been transferred in its Persian renderings?

Methodology

Materials

The materials used in this study were the English novel, *Little Women* by Alcott (1880) and its three Persian translations by Raiszadeh (1997), Akhavan (1996), and Morvarid (2000). Actually, three hundred and twenty pages (about 50 percent) of the novel were chosen for descriptive analysis. The rationale behind choosing *Little Women* and its Persian renderings for the present research was that this novel possesses a good number of different literary devices which are part of stylistic features of any language and are appeared in part in the mentioned Persian translations, paving the way for a comparative analysis in connection with the posed research questions.

Models of the study

There is a variety of translation models proposed by different scholars concerning the metaphoricity of language. From amongst them, Newmark's prescriptive model of metaphor translation (1988) was employed for the purposes of this study. Also, Baker's (1992) classification of strategies was made use of to identify the type of the applied strategies in the Persian translations.

Newmark's Prescriptive Model of Metaphor Translation (1988)

Newmark contributed to translatology with his seven strategies of metaphor translation that have almost always been taken up by the researchers and which are considered here. They are: 1. reproducing the same image in the target language (TL). This is the best way to translate stock metaphors, most frequently, idioms. 2. Replacing the image in the source language (SL) with a standard TL image. It is used when there is no image that corresponds exactly to the one in the SL and which does not clash with the TL culture. 3. Translating metaphor by simile. This strategy modifies an emotive metaphorical expression to suit the TL if that context is not as emotive in character as the SL. 4. Translating metaphor by simile + sense. 5. Converting a metaphor to its sense. This is a strategy where the image of the SL is reduced to its sense and rewritten to suit the TL. 6. Deleting. It is used when the metaphor is redundant. 7. Combining the same metaphor with the sense. These strategies are arranged according to preference, which means that Newmark recommends that translators opt for the replacement strategy in the first instance and only if this is not possible, due to cultural clashes, to move down the list and opt for an alternative strategy. Newmark (1988, pp. 48-49) argues that “the most translatable metaphors are dead ones, whereas the translatability of stock and original ones is proportional to the proximity of the two systems involved”. Semantically speaking, the issue of metaphor translation deals with translational equivalence which is bound to their communicative role and type, nature and function of a trope as such. As for types of metaphors, the criterion of time, or in other words, the novelty or originality of expressions, as proposed by Newmark has been often applied. On one hand, there are unlexicalised metaphors which are absolutely or relatively novel and creative, while on the other hand, there is a whole world of lexicalised metaphors whose metaphorical nature is still apparent, but which are already established in the language.

Baker’s Model of Translation (1992)

Baker (1992, pp. 26-42) lists eight strategies, which have been used by professional translators, to cope with the problematic issues while doing a translation task:

1. Translation by a more general word: This is one of the most common strategies to deal with many types of nonequivalence. As Baker believes, it works appropriately in most, if not all, languages, because in the semantic field, meaning is not language dependent.
2. Translation by a more neutral/ less expressive word: This is another strategy in the semantic field of structure.
3. Translation by cultural substitution: This strategy involves replacing a culture-specific item or expression with a target language item considering its impact on the target reader. This strategy makes the translated text more natural, more understandable and more familiar to the target reader. The translator's decision to use this strategy will depend on:
 - a. The degree to which the translator is given license by those who commission the translation
 - b. The purpose of the translation
4. Translation using a loan word or loan word plus explanation: This strategy is usually used in dealing with culture-specific items, modern concepts, and buzz words. Using the loan word with an explanation is very useful when a word is repeated several times in the text. At the first time the word is mentioned by the explanation and in the next times the word can be used by its own.
5. Translation by paraphrase using a related word: This strategy is used when the source item is lexicalized in the target language but in a different form, and when the frequency with which a certain form is used in the source text is obviously higher than it would be natural in the target language.
6. Translation by paraphrase using unrelated words: The paraphrase strategy can be used when the concept in the source item is not lexicalized in the target language. When the meaning of the

source item is complex in the target language, the paraphrase strategy may be used instead of using related words; it may be based on modifying a super-ordinate or simply on making clear the meaning of the source item.

7. Translation by omission: This may be a drastic kind of strategy, but in fact it may be even useful to omit translating a word or expression in some contexts. If the meaning conveyed by a particular item or expression is not necessary to mention in the understanding of the translation, translators use this strategy to avoid lengthy explanations.

8. Translation by illustration: This strategy can be useful when the target equivalent item does not cover some aspects of the source item and the equivalent item refers to a physical entity which can be illustrated, particularly in order to avoid over-explanation and to be concise and to the point. For the purposes of this study, the two models were made use of, that is the similar strategies of the two models were extracted and on the basis of which the tropes of the book at hand were analyzed. Actually, the model used in the present study is a hybrid model with the chosen strategies stated below:

1. Identical (the same form+ the same meaning)
2. Similar (different form+ the same meaning)
3. Parallel (using a parallel device with the same meaning)
4. Paraphrase (producing the same meaning)
5. Zero translation (total omission or deletion of the device)

Procedures

Data Collection Procedures

As this research was qualitative and descriptive in nature, the original novel, along with its three selected translations, were first studied carefully by the researchers and about fifty percent of the novel, abounding in lots of tropes, was chosen to be analyzed in terms of literary devices or stylistic features. Then, the Persian translations of each literary device used in the three translations were identified and tabulated along their English originals for data analysis.

Data Analysis Procedures

The analysis of the collected data started with the identification of literary devices of the original text, then identification of equivalents of all the devices in the three Persian translations were done carefully. Next, the researchers determined the type of strategy each translator has applied to the translation of each device. Finally, quantification of the strategies and statistical analysis of the data was done to discuss the obtained results. More specifically, in analyzing the style, one may consider diction, figurative language, sentence structure and so on, but since Baker's and Newmark's view of translation centers round lexical items of the text, lexical literary devices which comprise the body of any literary work, were checked in the source and target texts and statistically quantified to see which translation strategies have been most frequently used by each translator in order to transfer the style of the original text in the best possible way. The extent of the translators' interference in terms of applying their own specific style was also measured.

Data Analysis

Here is the list of five literary devices extracted from Alcott's *Little Women*. For each device, the equivalents rendered by the three translators have been examined to find the type of strategy used by each translator.

1. Simile: *And Jo shook the blue army sock till the needles rattled like castanets, (page 6, paragraph2)*

بعد جو شروع کرد به تکا دادن آن جوراب آبی رنگ که داشت می بافت تا این که میل های بافتنی اش هر کدام یک طرف ولوشدند و گلوله کاموا هم باز شد و رفت زیر صندوق لباس ها. (رئیس زاده)

Bæd Joe šo:rou kærd be tækAn dAdæne An jourAbe Abi ræng ke dAšt mibAft tA in ke milhAye bAftæni æš hæR ko:dAm yek tæræf velo: šodænd væ go:loule kAmva hæm bAz šo:d væ ræft zire sændoughe lebAsha.(RæiszAde)

Type of strategy used by the translator: Similar, No. 2

بعد جوراب آبی را تکان داد. میل‌های بافتنی مثل قاشقک موسیقی به هم خورد و گلوله بافتنی قل خورد روی زمین و رفت آن طرف اتاق. (مروارید)

Bæd jourAbe Abi rA tækAn dAd. MilhAye bAftæni mesle ghAšo:ghæk-e mousighi be hæm xo:rd va go:loule ye bAftæni ghel xo:rd rouye zæmin væ ræft An tæræf-e- dari o:tAgh(MorvArid).

Type of strategy used by the translator: Identical, No.1

This part is omitted in Akhavan's translation.

Type of strategy used by the translator: Zero, No.5

2. Allusion: We were in the Slough of Despond tonight, and Mother came and pulled us out as Help did in the book. We ought to have our roll of directions, like Christian. (page 18, paragraph5)

ما امشب در "دره نومیدی و دل شکستگی" بودیم و مادر آمد و مثل داستان کتاب، ما را از آن بیرون کشید، ما چطوری باید این بازی انجام دهیم؟ (رئیس زاده)

MA emšæb dær "Dære no:midi væ del šekæstegi" boudim væ mAdær Amæd væ mesle dAstAne ketAb, mArA æz An biroun kešid,mA četori bAyæd in bAzi-0- ænjAm dæhim?(Rais zAde)

Type of strategy used by the translator: Similar, No.2

ما امشب در باتلاق ناامیدی بودیم که مادر آمد و نقش نجات دهنده را در نمایش اجرا کرد و ما را بیرون آورد. اما ما باید هر کدام مثل کریسچن در نمایش، نقش‌هایمان را بدانیم. (مروارید)

MA emšæb dær bAtlAgh-e- no:midi boudim ke mAdær Amæd væ næghš-e- nejAt dæhænde rA dær nemAyeš ejra Kærd væ mA rA biroun Aværd. æmA mA bAyæd hæR ko:dAm mesl-e- Kristian dær nemAyeš næghšhAyemAn rA bedAnim. (MorvArid)

Type of strategy used by the translator: Identical, No.1

This part is omitted in Akhavan's translation.

Type of strategy used by the translator: Zero, No.5

3. Olfactory imagery: at one time a strong smell of burned hair pervaded the house. (page 42, paragraph1)

تا اینکه یک بوی تند سوختگی تمام خانه را در خود گرفت. (رئیس زاده)

TA inke yek bouye to:nd-e- souxtegi tæmAm-e- xAne rA dær xod gereft. (MorvArid)

Type of strategy used by the translator: Similar, No.2

ناگهان بوی تند مو سوختگی در خانه پیچید. (مروارید)

NAgæhAn bouye tond-e- mou souxtegi dær xAne pičid. (MorvArid)

Type of strategy used by the translator: Identical, No.1

This part is omitted in Akhavan's translation.

Type of strategy used by the translator: Zero, No.5

4. Onomatopoeia: ‘Hush! Don’t say anything,’ she whispered. (page 54, paragraph4)

بعدا در حالی که آهسته در گوش جو نجوا می کرد که در این باره چیزی به هانا نگوید. (رئیس زاده)

Bædæn dr hAli ke Aheste dær gouš næjvA mikærd ke dær in bAre čizi be HAnA nægouyæd.
(Rais zAde)

Type of strategy used by the translator: Paraphrase, No.4

و در گوش او گفت: "هیس! چیزی نگویی ها!" (مروارید)

Væ dær gouše ou go:ft: "his! čizi nægouyi hA" (MorvArid)

Type of strategy used by the translator: Identical, No.1

This part is omitted in Akhavan's translation.

Type of strategy used by the translator: Zero, No.5

5. Synesthesia: Meg, who went shopping in the afternoon and got a ‘sweet blue muslin, (page 195, paragraph2)

مگ که آن روز عصر سراغ خرید رفته بود، چند متر موسلین آبی آسمانی خیلی زیبا خریده بود،... (رئیس زاده)

Meg ke An rouz æsr sorAghe xærid ræfte boud, čæn metr moseline Abi-e AsemAni-e xeyli zibA
xæride boud,... (Rais zAde)

Type of strategy used by the translator: Similar, No.2

و بعد مگ برای خرید بیرون رفت و پارچه وال آبی و قشنگی خرید. (مروارید)

Væ bæd Meg bærAye xærid biroun ræft væ pArče -ye vAl-e Abi væ ghæšængi xærid.
(MorvArid)

Type of strategy used by the translator: Identical, No.1

This part is omitted in Akhavan's translation.

Type of strategy used by the translator: Zero, No.5

Results

Raiszadeh’s Translation

Counting the number of the strategies employed in Raiszadeh’s translation yielded the following frequencies:

Table1. *Frequencies of Translation Strategies in Raiszadeh’s Translation*

Identical	Similar	Parallel	Paraphrase	Zero Translation	Total
39	27	5	9	0	80

The frequency of use of identical metaphors ($f = 39$) was the highest frequency out there, followed by similar metaphors ($f = 27$) as the second highest frequency. The frequencies of these two strategies were far higher than those of parallel ($f = 5$), paraphrase ($f = 9$), and zero translation ($f = 0$) for Raiszadeh. Figure1 also represents the degree to which Raiszadeh used each of the strategies in terms of percentages.

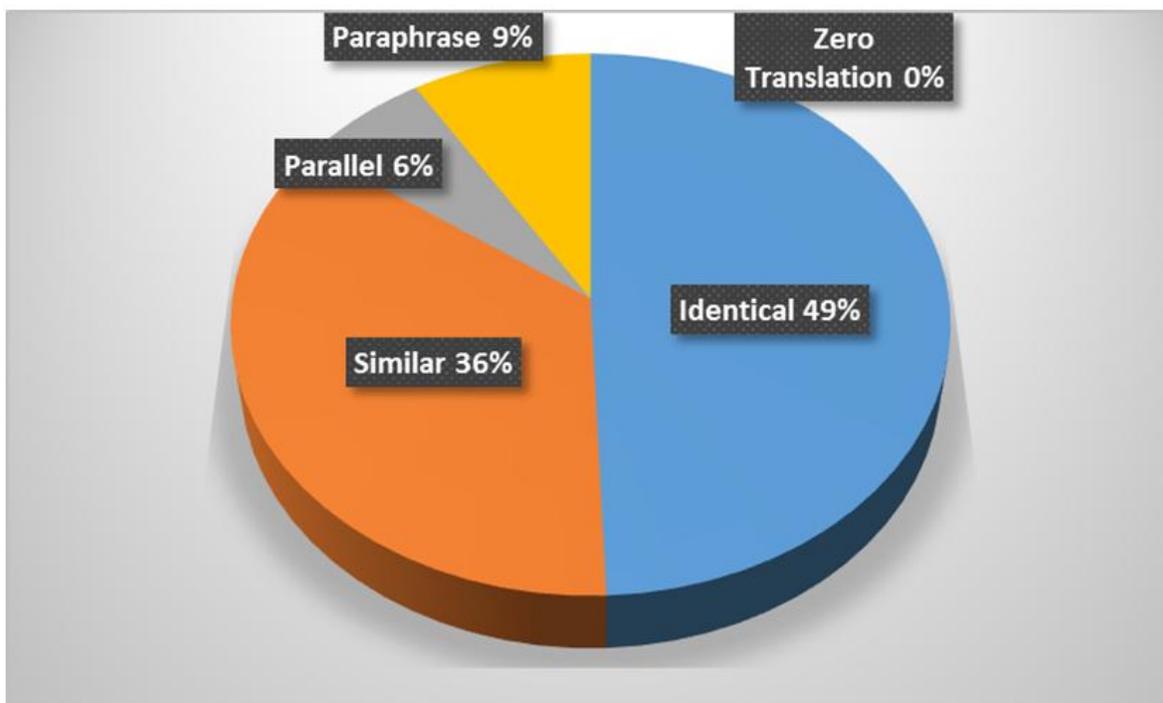


Figure1. Percentages of Translation Strategies in Raiszadeh's Translation

Figure 1 illustrates that 49% of the strategies Raiszadeh used were pertinent to identical metaphors, 36% were related to similar metaphors, 9% were germane to paraphrase, and 6% were relevant to parallel metaphors. This translator did not make use of zero translation in rendering the metaphors of the novel under investigation to Persian.

Akhavan's Translation

Counting the number of the strategies utilized by Akhavan gave rise to the following frequencies:

Table2. Frequencies of Translation Strategies in Akhavan's Translation

Identical	Similar	Parallel	Paraphrase	Zero Translation	Total
46	20	5	6	3	80

Like what was the case with Raiszadeh's translation, the frequency of use of identical metaphors ($f = 46$) was the highest frequency, and similar metaphors ($f = 20$) was the second highest frequency in Table 2. These two strategies were far more widely used by Akhavan than were parallel ($f = 5$), paraphrase ($f = 6$) and zero translation ($f = 3$). The pie chart in Figure 2 is a graphic representation of the percentage of use of the metaphor translation strategies by Akhavan.

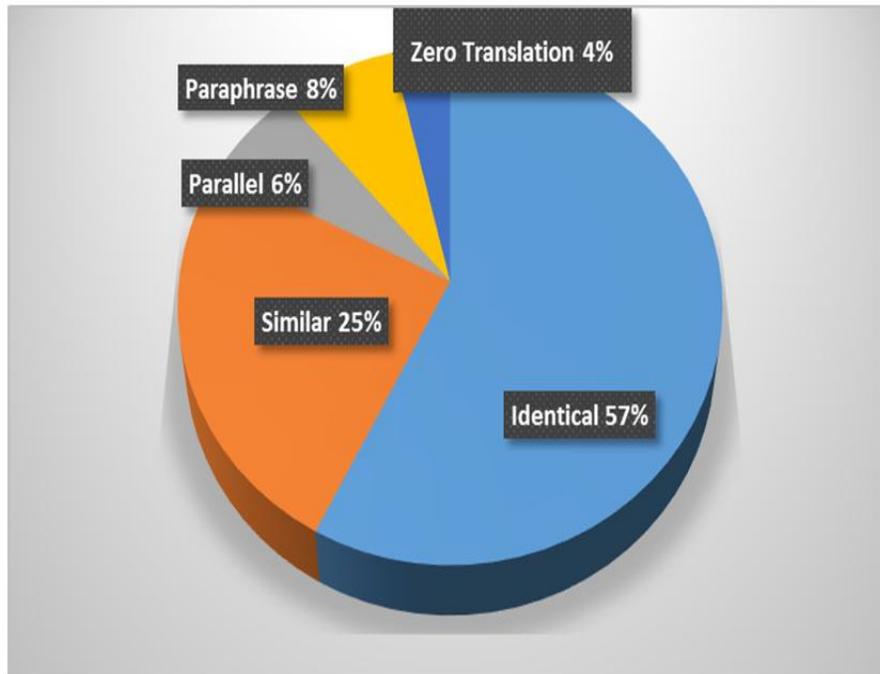


Figure 2. Percentages of Translation Strategies in Akhavan's Translation

It could be observed in Figure.2 that 57% of the strategies employed by Akhavan were those of identical metaphors, 25% were those of similar metaphors, 8% were relevant to paraphrase, 6% were related to parallel metaphors, and 4% were those of zero translation.

Morvarid's Translation

Tallying the number of the strategies utilized by Morvarid yielded the following frequencies:

Table3. Frequencies of Translation Strategies in Morvarid's Translation

Identical	Similar	Parallel	Paraphrase	Zero Translation	Total
0	1	0	11	68	80

Unlike Raiszadeh and Akhavan, in Morvarid's translation, the frequency of use of identical metaphors ($f = 0$) had the lowest frequency, and this was also the case with parallel metaphors ($f = 0$). On the other hand, the strategy with the highest frequency in Table 3 was zero translation ($f = 68$), and the second highest one was paraphrase ($f = 11$). Finally, similar metaphor ($f = 1$) was used only once by Morvarid in the investigated sample. Figure 3 graphically shows the percentage of use of the metaphor translation strategies by used by Morvarid in the rendering of *Little Women* into Persian.

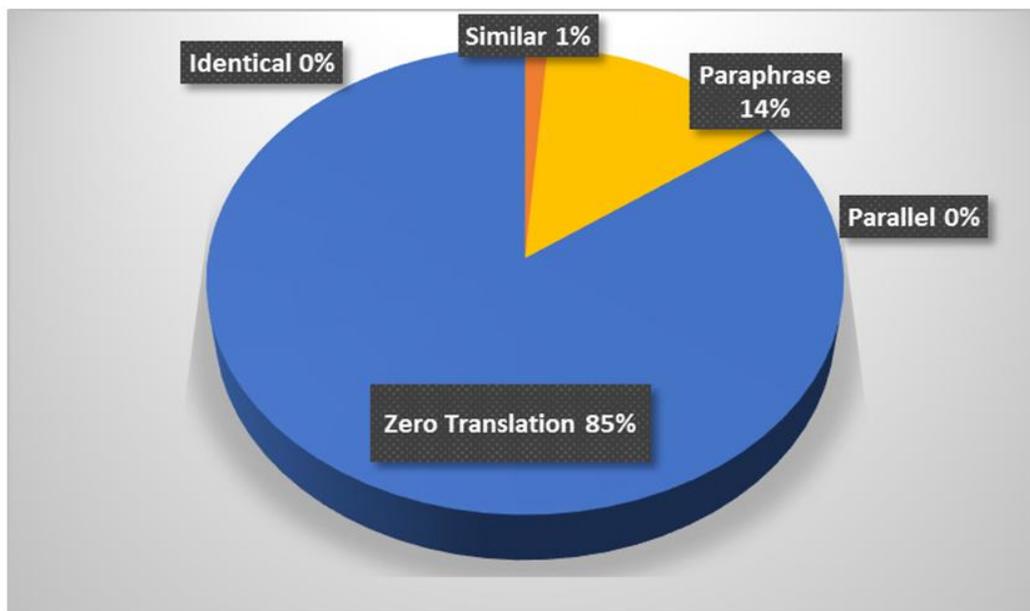


Figure 3. Percentages of Translation Strategies in Morvarid's Translation

As is depicted in Figure 3 above, 85% of the strategies exploited by Morvarid related to zero translation, 14% were pertinent to paraphrase, 1% were relevant to similar metaphors, and no instances of identical or parallel metaphors were found.

Comparing the Translators' Use of Figurative Translation Strategies

The frequency of use of different figurative translation strategies by the three translators, provided in Tables 1 to 3 is reproduced in Table 4 below:

Table 4. Frequencies of Translation Strategies by the Three Translators

Strategies	Identical	Similar	Parallel	Paraphrase	Zero Translation	Total
Translators						
Raiszadeh	39	27	5	9	0	80
Akhavan	46	20	5	6	3	80
Morvarid	0	1	0	11	68	80
Total	85	48	10	26	71	240

As was previously mentioned, the frequency of use of identical and similar figurative translation strategies was high for Raiszadeh and Akhavan, but very low for Morvarid. On the other hand, Morvarid made extensive use of zero translation, which was a disfavored strategy for Raiszadeh and Akhavan. The differences among the three translators with respect to parallel and paraphrase translation strategies were not conspicuous. This is also graphically represented in Figure 4 below:

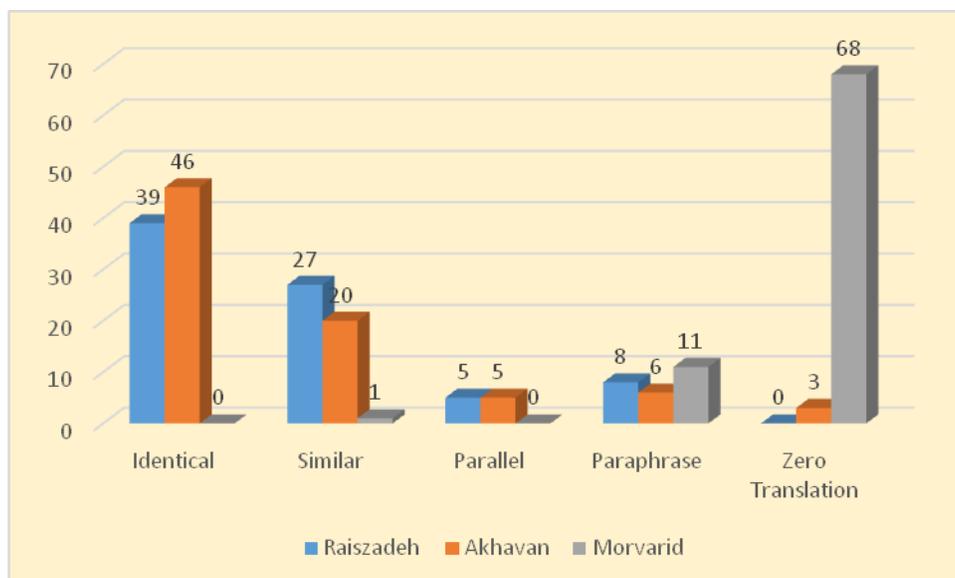


Figure 4. *Frequencies of Translation Strategies by the Three Translators*

As it could be seen, Raiszadeh and Akhavan were considerably different from Morvarid in terms of the frequency of use of identical, similar, and zero translation strategies. In order to find out whether these differences among the three translators with respect to the frequency of use of different figurative translation strategies boiled down to an overall statistically significant difference or not, chi-square was employed:

Table 5. *Chi-Square Results for Comparing the Three Translators' Use of Figurative Translation Strategies*

	Value	df	Asymp. (2-sided)	Sig.
Pearson Chi-Square	196.89	8	.000	
Likelihood Ratio	241.90	8	.000	
Linear-by-Linear Association	129.05	1	.000	
N of Valid Cases	240			

In Table 5, the *p* value under the *Asymp. Sig. (2-tailed)* column in front of Pearson chi-square was smaller than the specified level of significance (i.e. $.000 < .05$), indicating that the differences among the three translators in the use of different metaphor translation strategies for translating the *Little Woman* into Persian were statistically significant. Figure 4 depicted that Raiszadeh's and Akhavan's translations were more or less the same, but these two translators differed significantly from Morvarid, especially when it came to using identical devices, similar devices, and zero translation.

Discussion

As it was already noted, translation in general and rendering of literary texts in particular have always been demanding for the translators. Each translator has his/her own individual style and the translated text may be subjectively affected by the translator's self-understanding. In addition, the translation of various stylistic features from one language into another needs a lot of attention due to the differences of the meanings or the semantic varieties of each figurative

element between the source and the target language. Therefore, the translations which are created by different translators of the same text might differ from each other reflecting a special aspect of translation style.

Due to the above-mentioned issues, this study aimed at determining to what extent the three translators (Raiszadeh, 1997; Akhavan, 1996; and Morvarid, 2000) stylistically differ in terms of translating figurative language in their Persian renderings of Alcott's *Little Women*. In so doing, Newmark's and Baker's models of translating figurative language were employed. To fulfill the purposes of the study, first the frequency of translation strategies in Raiszadeh's translation was computed. The obtained results revealed that the two strategies which were used with the highest frequency by Raiszadeh were *identical and similar* strategies. It means that the translator was able to retain the form (style) and meaning of the original devices in 49% of the cases. In addition, *similar* strategy was the second most frequently-used strategy indicating that in 36% of the cases a different form with similar meaning was utilized by the translator. The other strategies that were employed by this translator were *paraphrase* (9%), *parallel* (6%), and *zero translation* (0%) respectively. Translation by *paraphrase* is used when a metaphor in source language conveys the same meaning of target language but with different form and when its frequency of usage in target language is significantly higher than source language (Baker, 1992). In some rare cases some compensatory devices were used to make up for the lack of one-to-one correspondence between the devices in source and target languages. Interestingly, the translator preferred not to leave any part unnoticed or delete figurative language expressions.

Almost the same results with slight differences were obtained for Akhavan's translation. The two strategies which were used with the highest frequency were *identical and similar* strategies followed by *paraphrase, parallel* and *zero* strategies. The only tangible difference that could be noticed between the two translators was in the case of *zero* translation. Despite the fact that Raiszadeh preferred to translate everything and did not omit any of the devices, Akhavan did it in 3% of the cases. This is justifiable. According to Ivacovoni, (2009, p. 101) "Omission means dropping a word or words from the SLT while translating. This procedure can be the outcome of the cultural clashes that exist between the SL and the TL. In fact, it is in literary texts translations where omission attains its peak in use. The translator omits words that do not have equivalents in the TT, or that may raise the hostility of the receptor". Toury (1995, p. 82) has successfully shown that omission is a legitimate translation strategy, and it is perhaps used in literary translation than in any other form of translation, due to the restrictions imposed by culture".

Astonishingly enough, the third translator was totally different from the other two translators in terms of strategies suggested in Baker's taxonomy. Morvarid made use of *zero* translation in the majority of cases up to 85%, meaning that she preferred to delete many of the devices for which an appropriate equivalent could not be found. The second, but not very high frequently used strategy by the translator was *paraphrase* (14%). The other strategies were not used by this translator at all. This points to absolute stylistic differences among the translators.

In order to make sure that the difference among the translators in using strategies and preserving the style of the source text was significant, chi-square was employed. The results indicated that the difference among the translators in terms of using strategies proposed by Baker was statistically significant. The difference in the styles of translators can be accounted for by referring to the assertion made by Simpson (2004, p.22). He stated that "dualism and monism are two traditional views of style. The dualists propose that there are alternative ways of paraphrasing the same subject matter to preserve its basic sense, while the monists think that form and content are inseparable and therefore any change in form will inevitably cause a change in meaning". According to Leech and Short (1981), both dualism and monism could be broadened out by

pluralism, which is a more comprehensive approach to analyzing style in terms of the metafunctions of language rather than the narrow dichotomy between form and content. Thus, it could be inferred that the third translator did not believe in separation of form and meaning and this is why in most of the cases *zero* translation was used.

The differences among the translators can also be explained in terms of the classification of styles proposed by Boase-Beier (2006). He described three main approaches: (a) text-oriented, (b) translator-oriented, and (c) cognitive-oriented. Considering the strategies that have been favored by the three translators, it could be concluded that the first two translators were inclined more towards the third approach, because as Ghazala (2012) argued, the traditional view of translating a figurative language device in terms of creating an equivalent to the ST device in the TT should be considered as obsolete. He asserted that metaphor as a figurative device should be “understood as a cognitive process that conceptualizes people’s minds and thoughts linguistically in similar or different ways in languages”. That is, he treats metaphors (as examples of figurative devices) as a conceptual feature in texts that has two domains: the “*target domain* (the concept to be described by the metaphor), and the *source domain* (the concept drawn upon, or used to create the metaphorical construction)” (p. 60). Ghazala (2012, p. 57) argues that all metaphors are reflections and constructions of concepts, attitudes, mentalities and ideologies on the part of the writer / speaker. He adds that speakers or writers do not use figurative devices only for aesthetic purposes; they use them as a vehicle for ideological and cultural concepts, meanings and perception of world. From this point, Ghazala calls for conceptualization of such devices of ST in their cultural, political, ideological, social and mental environment. Doing so helps translators understand and respond to the ST devices in his/ her translation. However, it seemed that the third translator was much text-oriented. She was too much confined to the stipulations of the source text resulting in omission of many cases of figurative language.

There are some studies already conducted in relation to translation styles whose results are to some extent in line with those of the present study. Diva De Camargo analyzed translator style in an attempt to find the extent to which the style of the ST author is reflected in the style of the translator and whether the target text shows a distinctive recurring and preferred marks of linguistic behavior of that translator. De Camargo’s results show that the English translation of *Tocaia Grande, Show down* registers a lower number of tokens and types in relation to its original text, which is to some extent in line with the present study in the case that not all devices in the original text are transferred into the source text.

Winters (2009) also used corpus-based methodology and studied translator style by comparing two German translations by Hans-Christian Oeser and Renate Orth-Guttmann of the novel *The Beautiful and Damned* (1998) by Francis Scott Fitzgerald and found that the two translators have an individual fingerprint when using modal particles, which is in line with the findings of the present study in terms of translator’s style.

Conclusion

Based on the findings of the present study, it can be concluded that in each language there are a number of figurative features which may not have equivalents in other languages causing some difficulties for translators to translate them into target language. Moreover, translators manage to cope with this difficulty by translating them in different ways. The results of this study revealed that each figurative language can be translated from the source language into the target language through different strategies, not necessarily a specific one. Even in some cases for which there was an equivalent target device such as idiom for source idiom, translators used *paraphrase* and translated metaphor with non-metaphor strategies, instead using a metaphor

of similar meaning and form of target language metaphor. The logical conclusion to be drawn here is that the translators' preferences for choosing a specific strategy for translating figurative language largely depends on translators' knowledge of source and target language figurative features, and on their ability and literary taste to recognize and use them as a single unit of language. Also, the translators' preferences to keep the meaning of figurative items rather than their form (style) for the fear of losing the author's intended meaning, was another reason for strategy selection. Based on the results of this study, the differences could also be attributed to the translators' specific style.

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