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A Comparative Study of English Colloquial Language Utterances in Novel Translation from English to Persian

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Abstract

This study aims at investigating the strategies employed by different translators to translate colloquial language utterances in novel translation from English to Persian. The colloquial utterances were extracted from the English novel *The Old Man and the Sea* by *Ernest Hemmingway* and also their three Persian translation versions. The selected samples were analyzed to detect their adaptation with five characteristics of the colloquial language presented by McCrimmon (1963). Then the selected samples were classified into five different categories of colloquial language as presented by the model. Then the samples were studied to detect the strategies employed by the translators. The analysis of the samples shows that the following Strategies were employed by the translators: omission, addition, colloquial translation, synonymy and expansion. Furthermore some instances of mistranslation and translating into a higher degree of formality have been detected.

Key words:

Utterance, Literary Translation, Translation of Narratives, Novel Translation, Translation of Colloquial Style and Colloquialism.

1.   INTRODUCTION

Translation has been typically used for replacing a text from the source language with an equivalent text in target language. Jeremy Mundy (2001:4) believes that the term *translation* has several meanings. It can refer to the subject field, the translated text or the translation process. He also adds that, during the translation process the translator changes an original written text in the original verbal language into a TL written text. Translations take place in different fields and categories including science, politics, philosophy, literature, etc. This study focuses on translation of literary texts.

Peter Newmark (1988:163) believes that literature broadly runs along a four- point scale from lyrical poetry through the short story and the novel to drama. The focus of this research is on translation of novels and specifically translation of English colloquial utterances in novels. The study aims at selecting the English colloquial samples from the novel *The Old Man and the Sea,* and analyzing their adaptation with McCrimmon's (1963) model and to classify them into 5 categories of colloquial language characteristics as mentioned in the model, and then studying the samples to discover the strategies employed by the three translators to render colloquial utterances of the novel.

1.1   Utterance

Adam Kendon (2004:7) defines an "Utterance" as, any action or complex of actions treated by Participants in interactional situations, in order to give information; in other words, any unit of activity that is treated as a communicative move. He adds that, these units of activity may be constructed from speech or visible bodily actions or a combination of both of them.

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Lyons (qtd in Palmer 1981:41) believes that a distinction should be drawn between utterance meaning and sentence meaning. Sentence meaning can be identified from its grammatical and lexical features but by utterance meaning he means, the part of meaning of a sentence which is not directly related to the lexical and grammatical features but it is obtained either from associated prosodic and paralinguistic features or from the context, in which it occurs.

1.2   Literary Translation

The scholars believe that the literary translation has also been neglected. There have been discussions over the reason of literary translation being neglected and there were some conclusions. Theo Hermans (1999:31) presents three reasons for the literary translation being neglected:

He firstly maintains that ever since the Romantic period, the modern concept of literature had been marked by an emphasis on creativity and originality, and translation forms were disdained and counted as second- hand or second-rate. Little attention had been paid to it, and it had never risen above the level of judgmental criticism, which always found translations falling short of the ideal of exactly reproducing their original in every nuance and detail, and pushed translations back to their subordinate place.

Secondly, he believes that, although linguists have begun to address the issues of translation in recent decades, they have dealt primarily with non-literary texts and restricted themselves to the level of the sentence instead of tackling larger textual and discursive entities.

Thirdly, the psychological attempts to probe the human mind during the process of translation were unable to do more than produce speculative diagrams because they could not engage in direct observation, the translator's mind.

1.3   Translation of Narratives

Charlotte Bosseaux (2007:14) states: "narratology is concerned with the study of narratives, their structure, function, themes, conventions and symbols."

Mieke Bal (2009:3) defines the narrative text as, "a story that is told, conveyed to recipients and this telling requires a medium; that is, it is converted into signs."

Bal (ibid: 9) presents the following characteristics for the narrative texts:

1. Two types of 'speakers' utter the signs that constitute the narrative text; the first one does not play a role in the fabula (series of related events caused or experienced by actors) but the other does. This difference exists even when the narrator and the actor are the same person.
2. Three layers are distinguished in a narrative text: the text, the story and the fabula.
3. The contents that a narrative text conveys to its readers is a series of connected events caused or experienced by actors presented in a specific manner.

1.4   Novel Translation

Lawrence Venuti (2000:467) states:

A translation of a foreign novel can communicate, not simply dictionary meanings, not simply basic elements of narrative form, but an interpretation that participates in its potentially eternal afterlife in succeeding generations and this interpretation can be one that is shared by the foreign language readers for whom the text was written.

Newmark (1988:171) states that there is no advantage in making generalizations about translation of novels. He believes that the translator should pay attention to the issues that may be problematic to him like: importance of the source language culture and the author's moral purpose to the reader; also source language conventions, the author's idiolect and translation of dialect; the distinction between personal style and the norms of the source language. These are the problems which have to be settled in each text. He also continues that in translating some novels the most important thing has been the introduction of a new vision which injects a different literary style into another language culture.

1.5   Translation of Colloquial Style and colloquialism

McCrimmon (1963: 169) states that the word 'colloquial' is defined by the American College Dictionary as "characteristic of or appropriate to ordinary or familiar conversation rather than formal speech or writing." He explains that this definition does not mean that a colloquial word is incorrect or undesirable or slovenly but the closest synonym is conversational. McCrimmon adds: "a colloquialism is any word or expression which might appropriately be used in conversation among educated people." He believes that this definition of colloquial word makes it a broader term than popular words or idioms." He also adds that colloquialisms include popular words and idiomatic constructions. They also include constructions which are not strictly idioms, especially abbreviated or clipped forms of more formal words, such as 'ad' for 'advertisement'.

2.   METHODOLOGY

This part will be dedicated to the methodology and different levels of conducting this research study.

a.   Model Selection

The model selected for this study was the "English colloquial language features" presented by McCrimmon (1963:173). He defines the features of the colloquial language in this way:

1) Relatively short simple sentences, often grammatically incomplete with few rhetorical devices;
2) A generous use of contractions (I'll, we've, didn't, can't), clipped words (cab, exam, phone), and the omission of relative pronouns (who, which, that) which would be retained in a formal style;
3) A vocabulary marked by general avoidance of learned words and by inclusion of some less objectionable slang terms;
4) A simplified grammatical structure which leans heavily on idiomatic constructions and sometimes ignores the fine distinctions of formal grammar;
5) And a personal or familiar tone, by which the writer tries to create the impression of speaking intimately to the reader.

b.   Topic Selection

The most important reason for selecting the topic of this research was that not much attention had been devoted to English colloquial style and not much works had been done in this field, nor had many papers or books been written in this regard. Hossein Barzegar (2008) in his paper entitled 'English to Persian Translation of Colloquial Expressions in Subtitled Films', has studied the colloquial expressions in film subtitling focusing on the strategies applied in translating the colloquial expressions in the subtitles of two different movies, but the topic of the present study which is the translation of colloquial utterances in novels has never been studied before. This can turn this topic into a useful and challenging one which may be helpful for further studies in this field.

c.   Novel Selection

There were lots of novels available but not all of them were appropriate to be selected as the data collection source for this study, because some of them were not written originally in English and they themselves were translations from other languages. Therefore, the American novel 'The Old Man and the Sea' by Ernest Hemingway was selected because it has been written originally in English and there were at least four different translations of the novel available. The other, and the most important reason, for this selection was that the novel included colloquial utterances which were needed for data collection process.

d.   Selection of Different Translated Versions

The novel has been translated at least four times by different translators, some of whom were successful whereas others were unfortunately not much successful. In this study three different versions of translations of the novel were needed, thus the works of the following translators were selected: Najaf Daryabandari, Soodabe Asha and Mohammad Taghi Faramarzi. Daryabandari's work was selected because his translation of the novel, was a well known version and it was both criticized and admired by different translators and scholars. The other two translations by Asha and Faramarzi were selected because they hadn't been studied by the other researchers yet. Moreover, these two translations included some controversial translation samples which were useful for this study.

3.   Research Questions

For the present study, the following questions are raised to be answered:

1) Are the selected samples adapted to McCrimon's colloquial language features?

2) What strategies have been employed by the translators in rendering the colloquial samples

from English to Persian?

3) What degree of formality has each of the translators applied in translating the novel samples?

4   Procedure

In this study, the procedure started with selecting the samples and collecting the data. The English samples were selected from among the colloquial utterances of the novel 'The Old Man and the Sea'. Fifty English colloquial samples were selected as the data of the research project, together with three Persian translation versions of the samples (totally150 Persian translations). The samples were firstly compared to the model suggested by McCrimmon (1963) to detect their adaptations and similarities to the model and to prove the colloquiality of the samples. As mentioned earlier McCrimmon has presented five features for colloquial style. Thus the samples were categorized into five different groups of colloquial language features. In the next step, the samples and their corresponding translations were studied in order to find the strategies that each translator has applied to render the selected English samples into Persian and also to find the mistranslations and the cases where the translators have rendered the samples into a higher or lower degree of formality.

5.   Data analysis

In this stage the samples were compared to colloquial language features suggested by McCrimmon (1963) and they were classified into 5 different groups as mentioned by the model, the results of which are presented in table 1:

Table 1. Frequency and Percentage of McCrimmon's Colloquial Language Features

Model	G.I.S	C	V	I.C	F.T	Total
Frequency	9	27	8	4	2	50
Percentage	18%	54%	16%	8%	4%	--------

G.I.S = Grammatically Incomplete Sentences   I.C= Idiomatic Constructions

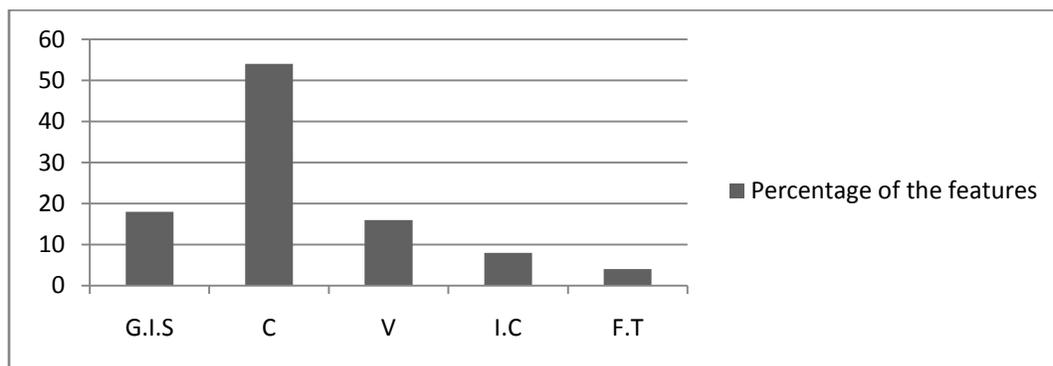C = Contractions   F.T= Familiar Tone

V= A Vocabulary with Avoidance of Learned Words

The percentage of the colloquial features, mentioned in the model has been presented in chart1.

Chart 1. Percentage of the colloquial language features

Here the first question of this study can be answered. The question was: Are the selected samples adapted to McCrimon's colloquial language features?

Findings of the comparison of the selected samples to McCrimmon's model show that the answer is positive and all of the samples have the characteristics of the colloquial language presented by the model.

In this part some examples of the selected samples of this study are presented together with the strategies employed for rendering them by the three translators.

6.   Daryabandari's Translations

a.   Omission:

1. <u>It was</u> papa made me <u>leave</u>.	بابام مجبورم کرد.
2. Then leave a long time <u>and</u> take care of yourself.	پس همیشه زنده باش، به خودت برس.

The foregoing sentences have one thing in common in translating which is the omission of one word or a part of the sentence. In the first sentence, 'It was' and 'leave' have been omitted in Daryabandari's translation and the sentence has been rendered to 'بابام مجبورم کرد'. In the beginning of the story we read that the old man had gone eighty-four days without taking a fish and the boy's parents had told the boy that the old man was *Salao* which was the worst form of unlucky and had sent the boy to another boat. In this part of the story the boy told the old man "I could go with you again. We've made some money" but the old man said "No, you're with a lucky boat. Stay with them" and he added again "I know you did not leave me because you doubted" and the boy said: 'It was papa made me leave. I am a boy and I must obey him.' As it can be seen omitting 'It was' has improved the translation and omission of 'leave' has been helpful to increase the intimacy of the sentence.

In the second sentence, Daryabandari has omitted the word 'and' in his translation by rendering the sentence to ' پس همیشه زنده باش، به خودت برس'. Since this omission does not damage the fluency of translation, it is not necessary.

b.   Addition:

1. We've made some money.	حالا یه خرده پول داریم.

Daryabandari has applied the addition strategy once in his translations. He has added 'حالا' to the beginning of the Persian translation. In this part of the novel the boy told the old man "I could go with you again. We've made some money" and the old man answered "No. you're with a lucky boat. Stay with them." As it can be seen this addition may be helpful in improving the fluency of the sentence but it is not necessary and omission of this term does not change the meaning of the original sentence.

c.   Colloquial Translation:

1. Between fishermen.	صیادا با هم رودرواسی ندارن.
2. He'll make a beautiful bait.	عجب طعمه ایه !

Daryabandari has employed the colloquial translation strategy for rendering the sentences mentioned above and has also tried to preserve the colloquial tone of the samples of the original text. The samples have been translated into colloquial Persian and the translator has successfully transferred the intimacy and colloquial tone of the original text into the target language text.

The first sentence is a sample of grammatically incomplete sentence which has been mentioned by the model as a characteristic of the colloquial style, so the sentence should be translated colloquially and Daryabandari has successfully rendered the sentence with a colloquial tone.

The second sentence has a contraction (he'll) which, according to the model, makes the sentence colloquial and it has also been translated colloquially by Daryabandari.

d.   Synonymy:

1. When I was your age, I was before the mast on a <u>square-rigged ship</u> that ran to Africa.
من وقتی سن تو بودم، تویک <u>جهاز بادی</u> کار می کردم که می رفت سفر آفریقا.
2. He is much <u>fish</u> still.
این ماهی هنوز خیلی <u>جان دارد</u>.

In sentence <u>1</u>, the term 'square-rigged ship' does not have a one-to-one equivalent in Persian and the translator has to translate it into the nearest equivalent, in the same way   as Daryabandari has rendered it to 'جهازبادی'.

In sentence <u>2</u>, Daryabandari has applied the synonymy strategy to find an equivalent for 'fish'. In this part of the story the old man is talking to himself about the fish. He said to himself: "It has reached the time to play for safety! He is much fish still and I saw the hook was in the corner of his mouth and he had kept his mouth tight shut." Because the word 'fish' in this sentence has a connotational meaning it should be translated into the nearest equivalent word. It can be realized through the above sentences that the fish was still strong and was struggling therefore, 'strong' can be an appropriate synonym for 'fish', in the same way as Daryabandari has translated the sentence to ' این ماهی هنوز خیلی <u>جان دارد</u>'.

e.   Expansion:

1. I know others better.	من <u>ماهیگیر هایی</u> رامی شناسم که ازخودم بهترند.
2. He's good for the night and so am I.	ماهی امشب <u>هم</u> زنده ست، منم زنده م.

In the first sample, Daryabandari has applied the expansion strategy by translating the sentence into ' من <u>ماهیگیر هایی</u> رامی شناسم که ازخودم بهترند'. This sentence belongs to the part of the story where the boy and the old man were talking about baseball and the boy asked: 'who is the greatest manager, really, Luque or Mike Gonzalez?' and the old man answered: 'I think they are equal' the boy said: 'And the best fisherman is you' then the old man answered: 'No. I

know others better'. As it can be seen, the pronoun 'others' is translated into its antecedent which is 'ماهیگیرهایی'. Therefore, the translator has properly interpreted the pronoun into its antecedents.

The second sentence has also been translated by employing the expansion strategy as follows: ' ماهی امشب هم زنده ست، 'منم زنده م. The term 'هم' does not exist in the English sentence but it is helpful to improve the fluency of the Persian translation.

f.   Higher Degree of Formality:

1. Today I'll work out where the schools of Bonita and Albacore are. امروزمی روم جایی که دسته های ماهیهای بونیتا وآلباکوره باشند.
2. The sun will bake it out well now.   حالا آفتاب خوب گرمش می کند.

In sentence one 'I'll' is a contraction and according to the model it makes the sentence colloquial but Daryabandari has translated it with a formal tone. In sentence two the term 'bake it out' is colloquial according to Oxford Dictionary (2000), but both of these sentences have been translated with a formal tone or with a higher degree of formality.

g.   Mistranslation:

After analyzing Daryabandari's translation it was observed that he had no mistranslations in rendering the selected samples of this study. Thus the number of his mistranslations will be zero.

7.   Asha's Translations

a.   Omission:

1. If you were my boy I'd take you <u>out</u> and gamble. اگرتوپسر من بودی می بردمت وشانسم را امتحان می کردم.
2. If you're not tired fish, you must be <u>very</u> strange. آهای ماهی، اگرهنوز هم خسته نشده ای، پس جانور عجیب وغریبی هستی.

In translating the above English sentences the omission strategy has been applied. For example, in sentence one 'out' and in sentence two, 'very' has been omitted.

b.   Addition:

1. If you're not tired fish, you must be very strange. آهای ماهی، اگرهنوز هم خسته نشده ای، پس <u>جانور</u>عجیب وغریبی هستی   .
2. You're with a lucky boat.   <u>حالا</u> تودریک قایق خوش شانس هستی.

These sentences have been rendered by employing addition strategy. The words underlined in the sentences can be omitted whereas this omission will not alter the meaning of the sentences. For example, in sentence one 'جانور' has been added to the translation and in sentence two, Asha has added 'حالا' to the beginning of her translation.

c.   Colloquial Translation:

1. He's found fish.	ماهی گیرش اومده.
2. The sun will bake it out well now.	حالا خورشید خوب می پزدش.

These samples have the characteristics of the colloquial style as mentioned by Mccrimmon(1963), therefore, they are supposed to be translated colloquially and Asha has properly employed colloquial translation strategy to rendering them into Persian. For example, sentence one has a contraction (he's) which is a feature of colloquial style, so it is a colloquial sentence. In sentence two the term 'bake out' is colloquial according to Oxford Dictionary (2000) and needs a colloquial translation.

d.   Synonymy:

1. He is much <u>fish</u> still.	اوهنوزپرزور<u>است</u>.

Asha has translated the underlined word in the above sample by applying the synonymy strategy. Since the word has a connotational meaning in this sentence, translating it into its dictionary meaning does not express the exact intention of the writer; therefore, it should be translated to the nearest equivalent. More explanations about the translation of the foregoing sentence has been presented in Daryabandari's translations, in his synonymy section.

e.   Expansion:

1. He'll take it.	طعمه را خواهد گرفت.
2. He'll be up soon and I can last.	<u>ماهی</u> بزودی بالا می آید ومن می توانم طاقت بیاورم.

In rendering sentence one Asha has used the expansion strategy and translated the sentence into "طعمه راخواهدگرفت". This sentence belongs to the part of the story where the old man felt a sudden movement in the lines and found that a fish was eating the baits and he said: 'he'll take it.' Then he continued: 'God help him to take it.' As it can be seen the translator has rendered 'it' to its antecedent which is 'طعمه' so, the sentence has been translated properly.

In the second sentence, the old man was waiting for the fish to come up and he said to himself: 'he'll be up soon and I can last. You have to last.' Asha has used expansion strategy by rendering the sentence into ' ماهی بزودی بالا می آید ومن می توانم طاقت بیاورم'. As it can be seen, like sentence one, the translator has properly translated the pronoun 'he' to its antecedent 'fish'.

f.   Higher Degree of Formality:

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1. You'll not fish without eating while I'm alive.

تا وقتی که من زنده ام نمی گذارم با شکم گرسنه بروی ماهیگیری.

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2. I'll eat some more for you.

فقط برای خوب شدن تو، کمی دیگرگوشت ماهی می خورم.

The above sentences have the characteristics of the colloquial style (you'll, I'll) and they should be translated into Persian colloquial sentences. Asha has changed the tone of the original in these sentences by rendering them with a higher formality degree that has ruined their intimate tone.

g.   Mistranslation:

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1. When I was your age, I was before the mast on a <u>square-rigged ship</u> that ran to Africa.

وقتی به سن وسال توبودم بعنوان یک ملوان عادی روی <u>یک کشتی که بادبان های مکعبی شکل داشت</u> و به آفریقا می رفت کارمی کردم.

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2. I'm <u>clear</u> enough in the head.

سردردی ندارم.

In sentence one, the underlined term has been translated into 'یک کشتی که بادبانهای مکعبی شکل داشت' by applying word-for-word translation while, square-rigged ship is a type of sailing ship and it can be translated to 'کشتی بادبانی'.

Asha has rendered the second sentence, 'I'm clear enough in the head' into 'سردردی ندارم', which does not express what was intended by the writer. Thus, it has changed the meaning of the original sentence. This sentence goes back to the part of the novel where, after trying so hard to catch the fish, the old man got tired and started talking to himself and thinking. He said aloud: 'If you do not sleep you might become unclear in the head.' Then he thought: 'I'm clear enough in the head.' The term 'clear in the head' has been repeated several times in different parts of the story, for example, he further thought: 'You must keep your head clear.' Then he said: 'clear up, head.' And later, after killing the fish he said against the wood of the bow: 'keep my head clear. I am a tired old man. But I have killed this fish which is my brother and now I must do the slave work.' It can be realized through the foregoing sentences that the old man used the term 'clear in the head' whenever he got nervous or disappointed or sad and he tried to calm himself down and stop thinking too much by saying 'clear up head' or 'keep my head clear'. Considering the context of this sentence, it is clear that 'سردردی ندارم' cannot be an appropriate equivalent for 'I'm clear enough in the head.' The meaning presented by Oxford Dictionary (2000) for 'keeping a clear head' is 'thinking in a sensible and logical way, especially in a difficult situation'. Considering this definition, it can be concluded that an appropriate equivalent for 'clear in the head' can be 'هشیار'.

8.   Faramarzi's Translations

a.   Omission:

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1. Eat them good <u>now</u> and then there's the Tuna.

آنها راخوب بخورتا به ماهی تون برسی.

This sentence goes back to where the old man felt that the fish was eating the sardines and he started talking to the fish: 'Come on. Make another turn. Just smell them. Aren't they lovely? Eat them good now and then there's the tuna. Hard and cold and lovely. Don't be shy fish , eat them.' Faramarzi has omitted the word 'now' in translating this

sentence, and has rendered it into آنها راخوب بخورتا به ماهی تون برسی' . Since this omission does not affect the meaning of the original sentence it is not necessary.

b.   Addition:

1. You didn't steal them?	راستی آنها راندزدیدی که؟

This sentence has been translated by using the addition strategy. The underlined word has been added to the translation of the sentence while it is not essential for the target text.

c.   Colloquial Translation:

1. Do you want some?	یکی دولقمه می خوری؟
2. The sun will bake it out well now.	حالا آفتاب خوب می پزدش.

These sentences have the characteristics of the colloquial language stated by McCrimmon (1963) and they are supposed to be translated with a colloquial tone and this is exactly what has been done by Framarzi.

d.   Synonymy:

1. He is much <u>fish</u> still.	اوهنوزپرزوراست.

The word which has been underlined in the foregoing sentence has a connotational meaning here and the translator cannot use its dictionary meaning because it does not express the writer's intended meaning. Therefore the translator has to render the word into the closest target language equivalent. More explanations about the translation of the foregoing sentence has been presented in Daryabandari's translation, in synonymy section.

e.   Expansion:

1. Maybe today.	شاید امروزطوردیگری شود.
2. I know others better.	من ماهیگیرهایی رامی شناسم که ازخودم بهترند.

Faramarzi has used the expansion strategy in rendering these sentences. For example, he has expanded 'Maybe today' and rendered it to 'شاید امروزطوردیگری شود'. This sentence goes back to the beginning of the story where the old man had just gone to the sea and started fishing. He looked down into the water and watched his lines that went

straight down into the water and he thought: 'I keep them with precision. Only I have no luck anymore. But who knows? Maybe today. Every day is a new day.' As it can be seen, 'maybe today' is an incomplete sentence and it cannot be easily translated out of the context. Faramarzi has added 'طوردیگری شود' to the Persian translation which was necessary and helpful to express the meaning of the sentence.

Faramrzi has also used expansion strategy for rendering the second sentence too and has translated the sentence into "من ماهیگیرهایی رامی شناسم که ازخودم بهترند". The same sentence exists in Daryabandari's translations, in his expansions and it has been explained earlier.

f.   Higher Degree of Formality:

1. I'll take the cast net and go for the Sardines.	من تورماهیگیری رابرمی دارم وبدنبال ساردین ها می روم.
2. I'll eat some more for you.	فقط برای خوب شدن تو، کمی دیگر گوشت ماهی می خورم.

Since these sentences have the features of colloquial language like the contraction (I'll), all of them should be translated colloquially. Faramarzi has rendered these colloquial sentences with a formal tone and into a higher degree of formality, which has changed the tone and reduced the intimacy of the sentences.

g.   Mistranslation:

1. If you were my boy I'd take you <u>out</u> and <u>gamble</u>. اگرتوپسرمن بودی، به <u>گردش وقماربازی</u> می بردمت.
2. When I was your age, I was before the mast on a square-rigged ship that ran to Africa. من وقتی به سن وسال توبودم درقسمت جلوی یک کشتی <u>بادکل چهارگوش</u> که به آفریقا می رفت کارمی کردم.

Sentence <u>1</u> can be mentioned as an example of Faramarzi's mistranslations. The word 'gamble' in this sentence has been translated to 'قمار' which is not a good choice. To prove this it is essential to pay attention to the context of the sentence and to the part of the story where, the old man had gone eighty-four days without taking a fish and the boy's parents who believed the old man was salao, which is the worst form of unlucky, sent the boy to another boat. In another part of the story where the old man and the boy were talking about the first time they went to the sea together the old man said: 'if you were my boy I'd take you out and gamble. But you are your father's and your mother's and you are in a lucky boat.' Considering these sentences and the fact that there's no indication to the gambling in the whole story, it can be concluded that a good synonym for the word can be the second equivalence of the word presented by Oxford Dictionary(2000) which is 'to risk losing something in the hope of being successful. '.

In the second sentence, Framarzi has used a word- for- word translation for rendering 'square-rigged ship' and translated it to 'کشتی با دکل چهارگوش' which is not a good choice because 'square-rigged ship' is a type of sailing ship and a better equivalent for it can be 'کشتی بادبانی'.

9.   Results of the Evaluation of the Strategies

Table2. shows the frequency and percentage of the strategies that have been employed by each translator in rendering the samples and the charts show the percentage of the strategies. The findings of the evaluation of the data show that the following strategies have been employed by the translators: Omission, Addition, Colloquial Translation, synonymy and Expansion. And also some instances of translating into a higher degree of formality and mistranslations have been observed.

Table2. Results of the evaluation of the strategies

Translators		O	A	C.T	S	E	T
Daryabandari	Frequency	10	1	38	3	14	66
	Percentage	15.15%	1.51%	57.57%	4.54%	21.21%	….
Asha	Frequency	7	2	5	2	17	33
	Percentage	21.21%	6.06%	15.15%	6.06%	51.51%	….
Faramarzi	Frequency	2	1	7	2	20	32
	Percentage	6.25%	3.12%	21.87%	6.25%	62.5%	….

O = Omission   C.T = Colloquial Translation   S = Synonymy

E= Expansion   A = Addition

Chart2. Results of the evaluation of the strategies
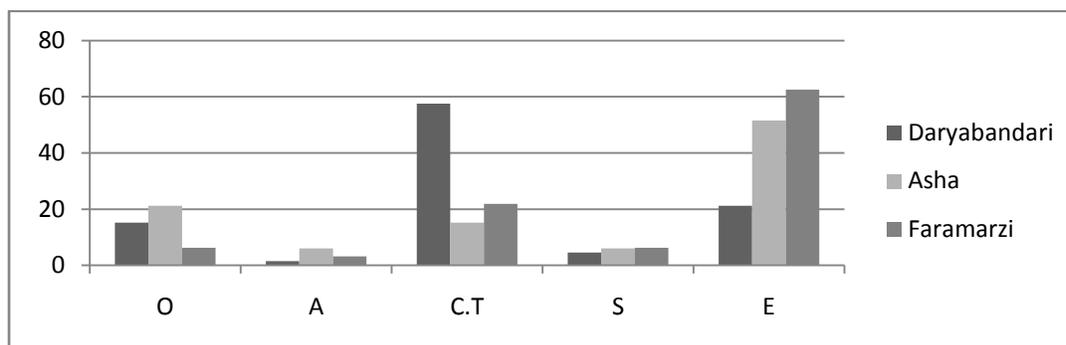
The following chart shows Daryabandari's function in using different translation strategies for rendering the samples of the present study and also the frequency and Percentage of the strategies employed by him. As it can be seen his colloquial translation has the highest and his addition has the lowest percentage among the strategies employed by him.

Chart3.Daryabandari's Function
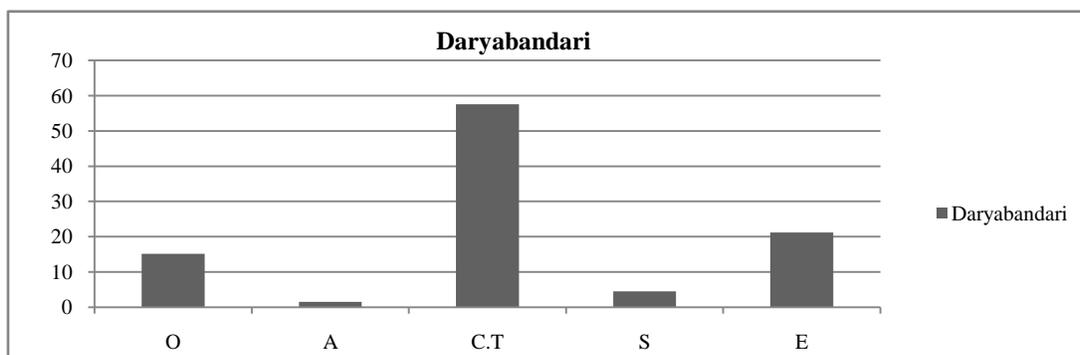
The following table shows the frequency and percentage of the strategies employed by Daryabandari.

Table3. Daryabandari's Function

Translator		O	A	C.T	S	E	Total
Daryabandari	Frequency	10	1	38	3	14	66
	Percentage	15.15%	1.51%	57.57%	4.54%	21.21%	....

The following chart and table specify the strategies applied by Asha in translating the samples and the frequency and percentage of the strategies employed by her. The chart shows that her expansion has the highest percentage and her synonymy and addition both have the lowest percentage among the strategies applied by her.
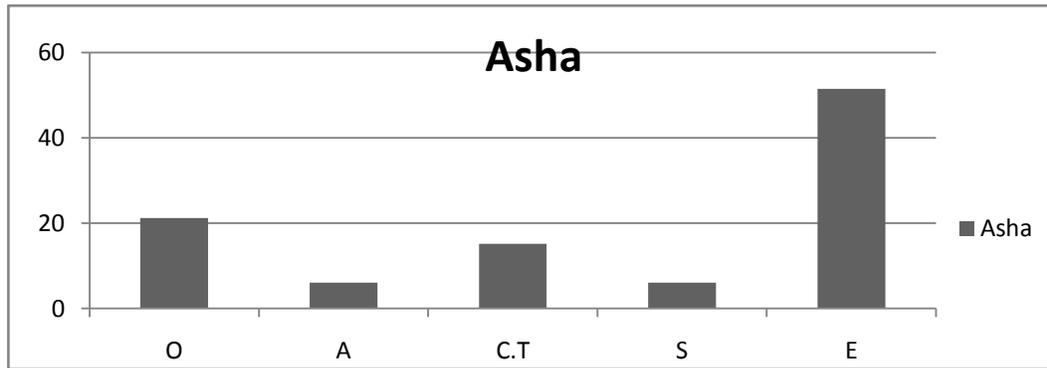
Chart4. Asha's Function

Table4. Asha's Function

Translator		O	A	C.T	S	E	Total
Asha	Frequency	7	2	5	2	17	33
	Percentage	21.21%	6.06%	15.15%	6.06%	51.51%	....

The following chart presents the percentage of the strategies employed by Faramarzi and the table shows the frequency and percentage of the strategies employed by him. As it can be seen, his expansion has the highest and his addition has the lowest percentage among the strategies he has used.
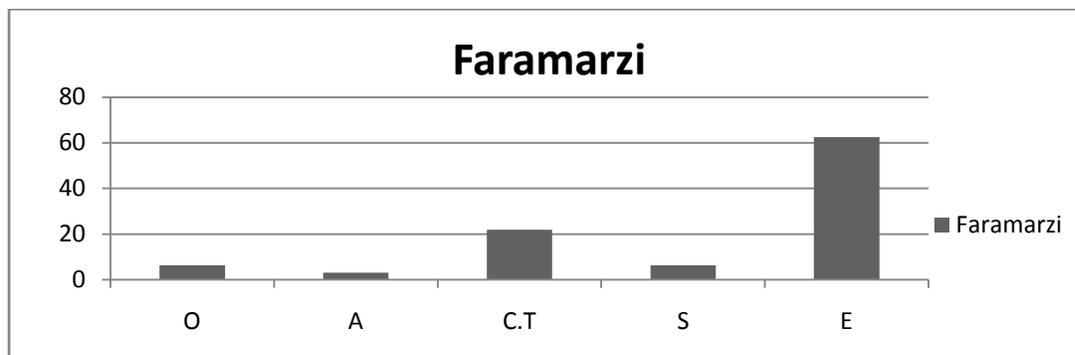
Chart5. Faramarzi's Function

Table5. Faramarzi's Function

translator		O	A	C.T	S	E	Total
Faramarzi	Frequency	2	1	7	2	20	32
	Percentage	6.25%	3.12%	21.87%	6.25%	62.5%	….

The translators had also either some mistranslations, or translations into a higher degree of formality which have been presented in the following tables and charts:

Table6. Mistranslations of the Translators

Mistranslation	Daryabandari	Asha	Faramarzi
Frequency	0	10	12
Percentage	0	20%	24%
Total	50	50	50

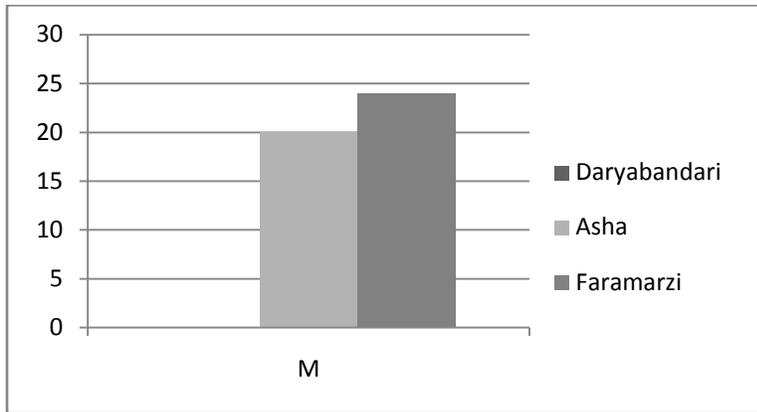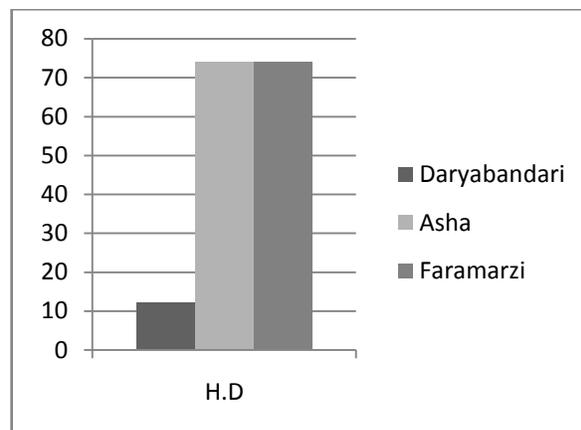Chart6. Mistranslations of the Translators

Table7. Translations into a Higher Degree of Formality   Chart7. Translations into a Higher Degree of Formality

Higher Degree of Formality	Daryabandari	Asha	Faramarzi
Frequency	6	37	37
Percentage	12%	74%	74%
Total	50	50	50

M = Mistranslation   H.D = Higher Degree of Formality

As it can be seen Faramarzi has the most mistranslations and Dryabandari had no mistranslations and Asha and Faramarzi have the most translations into a higher degree of formality and Daryabandari has the least.

10.   Conclusion

After analyzing the samples, the following results emerged:

Firstly, according to the results, the English selected samples were classified into 5 categories of English colloquial language characteristics presented by McCrimmon as follows:

1) Grammatically Incomplete Sentences (G.I.S) which constitute 18% of the samples,   2) Contractions and Clipped Words (C) which constitute 54%, 3) Vocabulary with Less Objectionable Slang Terms (V) which constitute 16%, 4) Idiomatic Constructions (I.C) which constitute 8% and 5) personal or familiar Tone (F.T) which constitute 4% of the selected samples.

Secondly, the results of analysis of the strategies employed by the translators show that they have used the following strategies for rendering the selected samples.

1.   Omission constitutes 15.15% of Daryabandari's translation, 21.21% of Asha's and 6.25% of Faramarzi's translation. The translators use this strategy in various situations. For example, they use it when they cannot find a one to one equivalent for the word or to keep the familiar tone of the text and to avoid the words which can make the sentence more formal. Also some of these omissions are applied as a result of the context.

The omission strategy in this research was mostly used to keep the colloquial, or in other words, the familiar tone of the utterances of the novel.

2. Addition constitutes 1.51% of Daryabandari's, 6.06% of Asha's and also 3.12% of Faramarzi's translation. All of the translators had some redundant words in their translations which neither existed in the source text, nor were they realized from the meaning of the text, so they could be easily omitted without changing the meaning of the original text.

3. Colloquial translation constitutes 57.57% of Daryabandari's, 15.15% of Asha's and 21.87% of Faramarzi's translation. Considering the fact that the English selected samples have colloquial tone, then they should be translated colloquially. In other words, the colloquial tone of the text should be preserved. The results of the data analysis show that Daryabandari has been more consistent than the two other translators in preserving the colloquial tone of the original text.

4. Synonymy constitutes 4.54% of Daryabandari's, 6.06% of Asha's and 6.25% of Faramarzi's translation. Among the research samples there are some instances which have connotational meanings, but no one to one equivalent in Persian. Under such circumstances, the translators have to render the samples into the nearest target language equivalent.

5. Expansion constitutes 21.21% of Daryabandari's, 51.51% of Asha's and 62.5% of Faramarzi's translation. The translators have frequently used this strategy in their translations some of which were not necessary while others were obligatory and very helpful in expressing the meaning of the sentence.

The results also show that there were some mistranslations and examples of translation with a higher degree of formality.

Translating into a higher degree of formality constitutes 12% of Daryabandari's, 74% of Asha's, and 74% of Faramarzi's translations and Mistranslation constitutes 20% of Asha's and 24% of Faramarzi's translation but there is no mistranslation in Daryabandari's translation of the selected samples.

Regarding the fact that the samples are colloquial, the results show that Daryabandari has been more consistent in preserving the tone of the original text than the others. The other two translators were less successful in keeping the colloquial tone in most of the samples because they translated most of them with a higher formality degree, which has ruined the intimate tone of the original text creating a text with a different tone.

As it can be realized from the tables and charts, Daryabandari had a better Performance from two other translators and his translations are more faithful to the original being more consistent in keeping the colloquial tone of the samples.

These findings can now answer the questions of the present research. The questions and the final answers are as follows:

1) Are the selected samples adapted to McCrimon's colloquial language features?

The answer is positive. The selected samples were compared to McCrimmon's model and it was found that they all had the characteristics of colloquial language. This shows that the samples were colloquial and appropriate for the present research.

2) What strategies have been employed by the translators in rendering the colloquial samples from English to Persian?

The analysis of the data shows that the following strategies have been applied by the translators in rendering the selected samples: omission, addition, colloquial translation, synonymy, expansion. Also some instances of translation into a higher degree of formality and mistranslations were detected.

3) What degree of formality has each of the translators applied in translating the novel samples?

Daryabandari has translated 6 out of 50 samples with a formal tone or in other words with a higher degree of formality while Asha and Faramarzi both have rendered 37 out of 50 samples into a higher degree of formality. Considering the results of the study it can be concluded that Daryabandari has been more consistent in preserving the tone of the original text and Asha and Faramarzi have been less successful in this regard.

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