

# Translation strategies in English to Persian

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## ABSTRACT


One implication of the results is for translators in the sense that they become aware of the translation strategies used in the Persian translation of the English novel 'Whatever after, Fairest of all' written by 'Sarah Mlynowski'. To be more particular, they become informed of the efficiency of the used strategies and therefore, can decide to use these strategies in their translations or try the other strategies. The other implication is that translation students become familiar with Klingberg's model and the strategies proposed in the model and how this model is applied in the Persian translation of the novel 'Whatever after, Fairest of all' written by 'Sarah Mlynowski'. To be more specific, since Klingberg's model is a popular and detailed model in the area of translation of children's literature, this awareness can help them as future translators in translating children's literature. The other implication of the results is that those involved in the industry of children literature take new insights about the strategies used in translation of a popular work of this genre.



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## 1 INTRODUCTION

Children has some characteristics such as proportionality, mental proportionality, educational proportionality, artistic embodiment, etc. found by literary, psychological and educational studies. These characteristics have led to the inevitable use of translation strategies by translators when translating children's literature. Different classifications of translation strategies have been proposed for translation of children literature among strategies, Davies' strategies. This study is concerned with the classification proposed [1][2].

As implied in the previous paragraph, a prominent figure in the translation of children's literature is often referred to as the father of Swedish research into children's literature. The model, similar to other models in the realm of translation of children's literature, enumerated the following strategies for translation: added explanation, rewording, explanatory translation, and explanation outside the text, substitution of an equivalent in the culture of the target language, substitution of a rough equivalent in the culture of the target language, simplification, deletion and localization [3]. These strategies will be explained in the section on the theoretical framework of the study.

A genre translation of which is of high importance is children's literature. Research on translation of children's literature dates back to the 1970s. Regarding the third symposium of the International Research Society for Children's Literature (IRSCL), which was devoted to the translation of children's books, as a starting point for the research in this area. Generally, children's literature is characterized by some elements that make it different from adult literature [4].

Abundance of children's literature has turned them into an important element in different languages. However, translating for adults or for children, is a challenging task. What makes the situation more difficult is that a clear boundary cannot be determined between the problems associated with children's literature and adults' literature [5]. Generally, to solve the problems associated with translating children's literature, translators should resort to different translation strategies so that the limitation of children's knowledge can be compensated for. This limitation of knowledge is due to the fact that children are not aware of other cultures, languages and geographies.

As mentioned, a way to cope with the problems and difficulties of translation, translators use different strategies when translating. However, inappropriate use of translation strategies has led to the low quality translations with many errors in the market. What complicates the matters more is that equivalents of most of the items, particularly culture-specific items, cannot be found in bilingual dictionaries; therefore, as a common

strategy, many translators intentionally delete them or use deletion strategy. This can lead to generation of translations which do not completely and correctly convey the meaning of the source text (ST) [6].

This research sought to identify the translation strategies adopted by the translator in Persian translation of 'whatever after'. To achieve the objectives of the study, a qualitative content analysis design was selected for it. The corpus of the study consisted of 60 pages of the novel 'whatever after, Fairest of all' written by 'Sarah Mlynowski' and its Persian translation. This work was representative of children's literature. The pages were randomly selected as the corpus of the study. For data collection purposes, after the selection of the English novel and its Persian translation, the researcher and an expert in translation qualitatively analyzed the English texts and translations to identify the strategies used in the Persian translations of the selected pages. They did this by comparing the English and Persian texts. Finally, they identified the most frequent translation strategy used in the English to Persian translation of the novel by calculating the frequency and percentages of the identified translation strategies. Having analyzed the data, the researcher found that the following strategies were used in the Persian translation of "Whatever after, Fairest of all" written added explanation, deletion, localization, and substitution. Moreover, it was found that the most frequent strategy used in the Persian translation of 'whatever after, Fairest of all' written by 'Sarah Mlynowski' was substitution [7][8]. The main implication of the study is that translators use different strategies when translating children's literature, as an attempt to convey the correct meaning of the source text through adapting source culture with target culture.

Furthermore, reviewing the existing literature, it is revealed that while some studies have addressed the English translation of children's literature based on some models, missing in the literature is a study on translation strategies in English to Persian translation of 'Whatever after, Fairest of all' written by 'Sarah Mlynowski', as a popular children's work, based on Klingberg's model. 'Whatever after, Fairest of all' written by 'Sarah Mlynowski' is considered as popular since it is one of the bestsellers as admitted by different publications. These stimulated the researcher to address the translation strategies used in the Persian translation of children's literature based on Klingberg's model. This is the gap this study aimed to fill. To fulfill the purpose of the present study, the following research questions were addressed: What translation strategies have been adopted by the translator in the Persian translation of 'Whatever after, Fairest of all' written by 'Sarah Mlynowski' based on Klingberg's model? What translation strategies have been adopted by the translator with the highest frequency in the

Persian translation of 'whatever after, Fairest of all' written by 'Sarah Mlynowski' based on Klingberg's model?

## 2 THEORETICAL FRAMEWORK

Model focuses on cultural items and their treatment in translation. He has proposed the following strategies for translation of children's literature:

- Orthographic adaptation: that is transcription and transliteration of the cultural reference when the target language uses a different alphabet from the source.
- Linguistic (non-cultural) translation: the reference is given a denotatively close translation to the original, but it can still be recognized as belonging to the source culture.
- Extra textual gloss: one of the above mentioned procedures is used. However, some extra explanation is provided outside the text in the form of a footnote, endnote, glossary, etc.
- Intertextual gloss: this is similar to the previous case, but the explanation is included within the text as an 'indistinct part of the text, so as not to disturb the reader's attention'.
- Synonymy: the culture-specific item (CSI) is replaced by a synonym in order to avoid repeating it.
- Limited universalization: replacing the CSI for another reference also belonging to the source culture but is considered less specific and closer to the reader's understanding.
- Absolute universalization: replacing the CSI for a neutral reference for the readers deleting any foreign connotations.
  - Naturalization: replacing the source CSI by one that belongs to the target culture.
- Deletion: Omitting the CSI for ideological or stylistic reasons.
- Autonomous creation: a non-existing reference in the source text is added to the text in translation.

It proposed the following seven strategies in his model [9]:

- Preservation: Davies distinguishes two types of preservation in his study. The first is maintaining the 'reference to an entity which has no close equivalent in the target culture' in translation without any change. The second type of preservation is when the source term is given a literal translation without any added explanation.
- Addition: Under addition, Davies includes cases where the original reference is preserved but supplemented with additional information judged necessary by the translator. This addition could be included directly in the main text, or provided outside the text as in footnotes.
- Omission: A problematic cultural reference may be deleted altogether in translation, 'so that no trace of it is found.

- Globalization: Davies uses the term 'globalization' in the sense it is used in the software localization and globalization industry. Thus it means 'replacing culture-specific references with ones which are more neutral or general, in the sense that they are accessible to audiences from a wider range of cultural background.
- Localization: In contrast to globalization, the translator may 'try to anchor a reference firmly in the culture of the target audience' rather than 'aiming for culture free descriptions'.
- Transformation: Transformation covers cases where the CSI is totally changed in a way that could be considered distorting to the original.
  - Creation: This is the case where a new CSI not present in the original is introduced in the translation.

A strong supporter of the literal translation approach, he distinguishes nine different strategies for translation of children's literature: Added Explanation: The cultural element in the source text is retained but a short explanation is added within the text. Rewording: What the source text says is expressed but without use of cultural element. Explanatory Translation: The function or use of cultural element is given instead of the foreign name for it. Explanation outside the Text: The explanation may be given in the form of a footnote, a preface or the like. Substitution of Equivalence in the Culture of the TL [10]. Substitution of a Rough Equivalent in the Culture of the TL. Simplification: A more general concept is used instead of a specific one, for instance the genus instead of the species. Deletion: Words, sentences, paragraphs or chapters are deleted. Localization: The whole cultural setting of the source text is moved closer to the readers of the target text.

Translation strategies used in the Finnish and German translations of personal names in the three first Harry Potter books was explored. This study was mainly concerned with translation of different names as the cultural markers. According to the results, adaptation was the most-frequently used strategy in the translations. According to the results, although the translators have used different kinds of strategies in the translation of Mark Twain's *Adventures of Huckleberry Finn*, no significant differences were found in the strategies used by the translators. Investigated the strategies used in English-Persian translation of children's literature based on categorization of translation strategies. To this aim, twelve western children books and their Persian translations were compared. The results showed that foreignization strategy was the most common strategy used by translators. Translation strategies used in the English translations of the collocations in Sa'di's „Bustan“ were examined. Through data analysis, it was revealed that the most frequent strategy used by the translators was literal translation. Investigated translation strategies used in English into Persian translation of idiomatic expressions based on classification of strategies [11][12]. Data analysis

demonstrated that the strategies used by the participants do not conform to classification of strategies. Besides, it was shown that factors such as subject's prior knowledge of target and source idioms and the context of use of idioms influence the choice of strategies. Conducted a study on the English into Persian translation of Harry Potter and the Half-Blood Prince based on model of translating strategies. The results of the study showed that the most frequent strategy used has been transliteration strategy [13]. Besides, it was shown that all of strategies have been applied by the translator except transcription, transposition and conventionality. Addressed translation strategies used by Arab translators when translating Seinfeld. The findings indicated that eight types of strategies were used in the corpus, using different strategies under the influence of parameters such as cultural and linguistic differences between the source and target languages and cultures, intersemiotic redundancy, inter-textuality, mediaspecific constraints, viewers' knowledge of the show, and the simplicity of the humor in the source text.

A research to determine whether or not there is a significant difference in the use of translation strategies in translation of wordplay. The analyzed corpus included instances of wordplay in animated Disney films [14]. To achieve the objectives, the researcher watched and analyzed several Disney films. Results of data analysis showed that the most frequent strategy used in translation of subtitles was literal translation. However, paraphrase was the most frequent strategy used in translations of dub. Analyzed translation strategies used in the translation of selected episodes in the American sitcom Friends. To reach this objective, a qualitative study was conducted in the way that several episodes were chosen and the translation of linguistic and culturespecific features in them were analyzed to identify the strategies of translation used in translations of different kinds of jokes. It was demonstrated that word-for-word strategy was used more frequently than the other strategies. Aimed to investigate the frequency of the use of two strategies, namely, expansion and reduction, in the two English translations of book one of Masnavi. For this purpose, 300 lines of along with its two corresponding English translations were critically analyzed based on theoretical framework [15]. Based on the findings of the present study, both translators applied the expansion strategy more than the reduction. In a study by translation strategies used in translation of cultural items was investigated in English translation based on Newmark's model. To this aim, first, the researcher analyzed the source and target texts based on Newmark's model to identify translation strategies used in translations. Results showed that functional equivalent was the most frequently used strategy, and modulation and paraphrase were the least frequently used ones.

## 2 METHODS

In line with the objectives of this study, that is, investigating translation strategies in the Persian translation of 'Whatever after, Fairest of all' written by 'Sarah Mlynowski' based on Klingberg's model, a qualitative content analysis design was appropriate for it because the content of Persian and English texts were analyzed qualitatively. This type of design "has made a significant contribution both to translation practice and to translation theory [16]. In translation practice, corpora have had a decisive impact as concerns the work of translation professionals, learners and users."

The corpus of this study included 60 pages of the novel 'Whatever after, Fairest of all' written by 'Sarah Mlynowski' and its Persian translation by Sara Farazi. The novel was written in 90 pages from which 60 pages were randomly selected as the corpus of the study through simple random sampling (i.e., selecting 60 page numbers randomly from the whole page numbers). The novel 'Whatever after, Fairest of all' written by 'Sarah Mlynowski' was published in 2012 by Scholastic Press in New York. The Persian translation of the novel by Sara Farazi was released in 2019 by Porteghal Publication. Given that in this study, the English and Persian texts were compared with each other, parallel corpus was used.

For data collection purposes, after the selection of the English novel 'Whatever after, Fairest of all' written by 'Sarah Mlynowski' and its Persian translation by Sara Farazi, first, the researcher randomly selected 60 pages of the novel. In the next stage, the translation strategies used in the English translations of the selected pages of the novel were identified based on the researcher and an expert in translation. They did this by comparing the English and Persian texts based on. It is worth repeating that proposed the following strategies for translation: added explanation, rewording, explanatory translation, explanation outside the text, substitution of an equivalent in the culture of the

Target language, substitution of a rough equivalent in the culture of the target language, simplification, deletion and localization. In cases of disagreements, the raters consulted with a third expert to reach a consensus. It is worth mentioning that the researcher selected the English novel 'Whatever after, Fairest of all' written by 'Sarah Mlynowski' because it was one of the bestsellers in children's literature, as formally admitted by some publications. The Persian translation of the novel has also been re-published for nine times in Iran.

The qualitative analysis of the data included content analysis of the English and Persian texts by the raters to identify the translation strategies used in the translations based on model. To do the statistical procedures on the collected data, the

frequency and percentage of the translation strategies were calculated by descriptive statistics.

### 3 RESULTS

Content analysis of the data revealed that the following strategies were used in the Persian translation of the English novel: added explanation, deletion, localization, and substitution. Explanations of these strategies were provided in the theoretical framework section.

One of the main tasks of the translator is to transfer the contents of the original to the fullest extent possible, and, as a rule, the actual commonality of the original and translation content is very significant. It is customary to operate with such similar concepts as equivalence, adequacy and identity in translation theory and practice.

The Academician V.S. Vinogradov suggests that equivalence is the preservation of content relative equality, of its semantic, stylistic, and functional-communicative information contained in the original and translation. Nevertheless, he draws our attention to the fact that the equivalence of the original and the translation is primarily the community of the information understanding contained in the text, including that which affects not only the mind, but also the feelings of the recipient, and which is not only explicitly expressed in the text, but also implicitly related to the subtext.

However, in the process of translation, the translator constantly encounters a group of vocabulary that falls under the concept of "culture-specific words". Culture-specific words refer to the lexical units (words and stable phrases) of one of the languages that have neither full nor partial equivalents among the lexical units of another language. These include the following groups of words: proper names, geographical borrowings, names of institutions, organizations, newspapers, ships, etc., which do not have constant correspondences in the lexicon of another language; the so-called national-specific realities, that is, the words denoting objects, concepts and situations that do not exist in the practical experience of people speaking another language. These include the words denoting various kinds of objects of material and spiritual culture that are peculiar only to a given people. This also includes the words and stable phrases that indicate political institutions and social phenomena which are characteristic only for a given country; lexical units, which can be called random gaps. Those dictionary units of one of the languages that for some reason (not always clear) have no correspondence in the lexical composition (in the form of words or stable phrases) of another language.

It should be noted that proper names belong to a special group of vocabulary that functions in translation in a very special way.

Proper names play a special role in the works of F.M. Dostoevsky, who occupy an important place in Russian classical literature, since the writer always puts additional meanings in them. F.M. Dostoevsky's style, compositional and other features of his literary works, proper names used by the author in his texts, became the object of close attention and study more than once. In this paper, we describe the features of proper name functioning and transmission in the translation of Dostoevsky's novel "Crime and Punishment", draw attention to the problems that arise during the translation, as well as methods of their solution.

The following methods were applied during the study: - continuous sampling method;

- the method of linguistic observation and description;
- the method of contextual analysis;
- comparison, generalization, and classification.

It was convinced that the choice of one or another variant of translation by the translator is often not arbitrary, but regular and determined by the unit ratio of two languages involved in the translation process. In his opinion, there are more or less regular ways of transmission to the target language for many units of the original language called these methods "regular correspondences." The task of the translator in this case is to detect and use such "regular correspondences".

Some researchers working in the field of translation insist that translation should retain its form to the utmost and suggest that they work using the method of literal translation. There is another point of view supported by most researchers who believe that the translator has no right to use this method, since the artistic means, lexical units, and the meanings assigned to them are different in different languages. If you try to translate the text verbatim, this will lead to a confused, heavy and obscure text, incomprehensible to the reader. It follows that the translator is forced to introduce inconsistencies, and deviate from the norm of the original language. But at the same time, focusing on the norms of the translating language, he should preserve the integrity of the text, its stylistic and expressive features. A.V. Fedorov, for example, adheres to this particular point of view. In his opinion, "translation is considered primarily as a speech work in its correlation with the original and in connection with the peculiarities of two languages and with the material belonging to one or another genre category".

At first glance, the translation of PN should not be difficult. However, the translation of PN to another language is a

complex and multifaceted problem. It is associated with numerous misunderstandings, oddities and mistakes.

D.S. Ermolovich proposes to distinguish between direct (primary) and figurative (secondary) nominative functions. In the direct nominative function, PN indicates the item to which it is assigned individually. The figurative nominative function of PN is characterized by the transfer of the name to another object, in connection with which, having lost the individual function, it gains the ability to attribute some properties to a number of objects. Through nominative transfer, the transition of PN to common nouns is possible. Such a lexical unit acquires a more vivid and independent connotative meaning, which makes it possible to use traditional methods of lexical unit translation.

One of the most important features of PN is that, since they are assigned to an object individually, they should actually designate this subject not only in one language environment, but also in other language and cultural environments. In other words, PN should not be replaced by some other designation when its carrier is spoken or written in another language. Therefore, PN is an object of interlingual and intercultural borrowing. During this borrowing, a prerequisite is the desire to preserve the uniqueness of the object name. This implies a number of specific tasks, the complete implementation of which is not always possible.

When PN is translated to another language, it basically retains their sound appearance, since the preservation of the sound envelope is paramount provided that the individuality of the referent is preserved. There are currently four ways for PN translation: transliteration or the principle of graphic similarity, transcription or the principle of phonetic similarity, transposition, and calquing.

In addition to transcription and transliteration, one more poorly studied principle is observed in the practice of name borrowing and transfers - the principle of etymological correspondence, or transposition. "Transposition consists in the fact that proper names in different languages, which differ in form but have a common linguistic origin, are used to convey each other. In some cases, transposition is used regularly, in others - occasionally".

The principle of transposition is also used in Russian-English correspondences. Historically, there is the tradition of transferring the names of monarchs, historical and biblical names from English to Russian, mainly through transposition. Calquing is also known as morphemic translation of a word. This method is not so widespread in translation practice and is not used often. It is the tradition in translation practice to translate anthroponyms using transcription and transliteration,

excluding situations with speaking names, for which various techniques are used.

Anthonyms include all types of personal and family names. In each country, the set of elements of a full official name is individual and differs from the form of other countries.

As for those cases when the speaker, due to some intention, departs from the standard way of naming, the possibility of such intention reflection in the translation is determined by the context analysis. The translator, in particular, may use the method of compensation when the speaker's subjective attitude can be conveyed through other elements or even by replacing the name with a common emotional word.

It should be emphasized that surnames are subject to transcription in almost all cases. When they transfer an English surname into Russian, it is necessary to take into account the grammar and syntactic system of the Russian language. One of the features of F.M. Dostoevsky's novel is that almost all the names in it are "speaking", and their meanings represent the very depths of the work symbolism. F.M. Dostoevsky was always very careful and attentive to the names of his heroes. For him, names are another means of expression necessary to create a complete image of a hero. They add brightness and imagery to the whole work. According to S. Hudspith and R.A. Peace, all used units of text acquire special significance in Dostoevsky's works.

Romanovich also has his own meaning in his patronymic. The name Roman, translated from Latin means "Roman," and translated from ancient Greek, it means "strong, solid," which adds a new shade of courage and confidence to the whole name of the hero.

A special place in F.M. Dostoevsky's works is assigned to the women named Sofia. These are the women with meekness and humility, who meekly bear the trials that fell to their lot. Sophia translated from Greek means "wisdom." "Luzhin" is a direct correlation with the word "puddle" - a small accumulation of water, dirty and unpleasant. There is also an allusion to the expression "sit in a puddle", which means getting into an unpleasant, stupid position, to fail.

An equally significant speaking surname is "Lebezyatnikov". The easily singled out root "лебезить" means to "fawn, grovel". These characteristics are the dominant in Alexander Grigorievich. Being a small person in rank and in essence, he acts in a mean way always and everywhere. As follows from the above examples, "speaking names" occupy a special place in the work text. So, special attention should be given to their translation. Being transcribed or transliterated, they cannot have an emotional impact on the reader. Therefore, the approach of their transfer to TL should be different from the

principles of ordinary proper name reconstruction. In order to transmit similar speaking names to TL and preserve their semantic and emotional coloring, it is necessary to refer to their structure.

81 cases of the use of strategies were identified in the analyzed translation. To be more specific, there were 21 cases of added explanation, 19 cases of deletion, 15 cases of localization, and 26 cases of substitution. As seen above, among the four types of the strategies identified in the translation, the most frequent strategy was substitution with the frequency of 26 and the percentage of 32.09%. Added explanation was the second-most frequent strategy with the frequency of 21 and the percentage of 25.92%. The third-most frequent strategy was deletion with the frequency and percentage of 19 and 23.45%, respectively. Finally, the fourth position regarding the frequency belonged to localization with the frequency of 15 and the percentage of 18.51%.

#### 4 DISCUSSIONS

To discuss about the results, it should be said that the collected data were analyzed to explore the strategies used in the Persian translation of the English novel 'Whatever after, Fairest of all' written by 'Sarah Mlynowski'. The results of data analysis showed the use of four types of strategies in the Persian translation of the novel based on Klingberg's model. They included added explanation, deletion, localization, and substitution. That different strategies were used in the Persian translation of the novel is consistent with the results different translation strategies are used by translators in translating different genres. This finding can be justified by saying that since children's knowledge is limited in different aspects, conveying the correct meaning of the source text to them is a complex task calling for the use of different strategies. This can also be justified by arguing that due to cultural differences and since there is no exact equivalence for some English cultural items in the Persian culture, the translator has been obliged to use different strategies to prevent from some problems such as cultural crisis in children who are the main audience of children's literature. Closely tied with this issue, it has been argued that when translating between different languages, translators cannot neglect the cultural differences existing between the ST and the TT and to adapt the source culture with the target culture, they are inevitable to benefit different strategies. This issue is of high importance in translating children's literature since children are prone to imitate target culture due to the nature of their age.

The other finding of the present study was that among the four types of strategies used, the most frequent strategy was substitution. This finding is consistent wherein replacement

was identified as a frequent strategy in English-Danish translations. This is also in line with the report of investigated English to Persian translation of children's literature based on Aixelá, Davies, Fernandes, and Klingberg models and concluded that substitution is a frequently applied strategy in translation of children literature. A justification. Therefore, translators use this strategy very much when translating different genres. Another possible justification for this finding is that expressing the intention of the author in the terms of the TT makes the TT more comprehensible for the audience.

#### 5 CONCLUSION

To conclude the study, as argued before, research on the translation of children's literature is not new and it dates back to the 1970s. Therefore, it has been touched in the existing literature. But, the volume of works done in this area in Iranian context is not rich. Among the huge amounts of works in the scope of children's literature, 'Whatever after, Fairest of all' written by 'Sarah Mlynowski' is a popular novel for all ages including children. However, the researcher found no study on the Persian translation of this novel based on Klingberg's model. These led the researcher to start this work with the aim of investigating translation strategies used by the translator in the Persian translation of 'Whatever after, Fairest of all' written by 'Sarah Mlynowski' based on Klingberg's model. Results of data analysis showed that four types of the strategies have been used in the English to Persian translation of the novel: added explanation, deletion, localization and substitution. Also, it was found in this study that substitution was the most frequent strategy used by the translator.

#### Conflict of Interest Statement

The author declared no conflicts of interest related to the material presented in this article.

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