English-Persian Translation of Idiomatic Expressions in *Gone with the Wind*

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Equivalence, Idiom, literal translation, Proverb, Translation strategy

Abstract

The present study investigates the English–Persian translation of idiomatic expressions in *Gone with the Wind* by Margaret Mitchell. The analysis focuses on a single Persian translation of the novel published by Parto Eshragh, aiming to identify the strategies the translator employed in conveying idiomatic expressions and to determine the most frequently used strategy. The theoretical foundation of the study is based on Baker's (1992) taxonomy of idiom-translation strategies, which provides a systematic framework for examining the treatment of idiomatic units during translation. By analyzing how idioms are rendered from English into Persian, this research seeks to enhance understanding of the translation process, particularly in relation to culturally bound expressions that may not have direct equivalents in the target language. The findings reveal that the strategy of employing an idiom with a similar meaning and form appears with the highest frequency, suggesting the translator's tendency to use culturally and linguistically parallel structures. The results may offer valuable insights for translators, trainees, and scholars interested in idiom translation and cross-cultural equivalence.

ترجمه انگلیسی به فارسی اصطلاحات اصطلاحی در رمان «بر باد رفته» اثر مارگارت میچل

مطالعه حاضر به بررسی ترجمه انگلیسی به فارسی اصطلاحات اصطلاحی در رمان «بر باد رفته» اثر مارگارت میچل می‌پردازد. این تحلیل بر روی یک ترجمه فارسی از این رمان که توسط انتشارات پرتو اشراق منتشر شده است، تمرکز دارد و هدف آن شناسایی استراتژی‌هایی است که مترجم در انتقال اصطلاحات اصطلاحی به کار گرفته و تعیین پرکاربردترین استراتژی است. پایه نظری این مطالعه بر اساس طبقه‌بندی بیکر (۱۹۹۲) از استراتژی‌های ترجمه اصطلاحات است که چارچوبی سیستماتیک برای بررسی نحوه برخورد با واحدهای اصطلاحی در طول ترجمه ارائه می‌دهد. این تحقیق با تجزیه و تحلیل نحوه ترجمه اصطلاحات از انگلیسی به فارسی، به دنبال افزایش درک فرآیند ترجمه، به ویژه در رابطه با عبارات وابسته به فرهنگ است که ممکن است معادل مستقیمی در زبان مقصد نداشته باشند. یافته‌ها نشان می‌دهد که استراتژی استفاده از اصطلاحی با معنی و شکل مشابه با بیشترین فراوانی ظاهر می‌شود که نشان‌دهنده تمایل مترجم به استفاده از ساختارهای موازی فرهنگی و زبانی است. نتایج می‌تواند بینش‌های ارزشمندی را برای مترجمان، کارآموزان و محققان علاقه‌مند به ترجمه اصطلاحات و معادل‌یابی بین فرهنگی ارائه دهد.

کلمات کلیدی: اصطلاح، ضرب‌المثل، استراتژی ترجمه، ترجمه تحت‌اللفظی، معادل

Introduction

Translators generally strive to convey the meaning and intention of a source text as accurately and naturally as possible in the target language. To achieve this goal, they must first grasp the underlying message, tone, and cultural implications embedded within the original text. However, translating idiomatic expressions remains one of the most demanding aspects of this process. While some translators possess strong lexical knowledge, others may struggle with idiomatic language due to its figurative nature and cultural specificity.

Idioms reflect culturally shaped worldviews, social norms, and linguistic traditions. As Baker (1992) notes, because idioms encapsulate meanings that often extend beyond the literal interpretation of their individual components, they present unique challenges for translators. If the translator fails to grasp the figurative intention of an idiom, the result may be mistranslation, loss of intended meaning, or cultural distortion. When reading translated literary works and comparing them with the original, one may observe the varied strategies translators use in dealing with idioms—some opting for direct equivalents, some substituting culturally similar expressions, and others omitting them altogether to avoid difficulty.

Considering the significance of idioms and the problems they pose for translators, the works of translation scholars such as Mona Baker (1992) become particularly relevant. Baker's classification of idiom-translation strategies in *In Other Words* serves as one of the most widely used frameworks for analyzing how idiomatic expressions are rendered across languages. Her work underscores that idioms require stylistic sensitivity, cultural awareness, and methodological precision.

Readers engage with literary texts for entertainment, cultural exposure, and knowledge. Yet the experience of reading a translated text may differ substantially from that of reading the original. Misinterpretation of idioms or an inappropriate translation strategy may result in producing meanings that diverge from the author's intention. Some translators, uncertain about how to handle idioms, may even choose to omit them, leading to loss of meaning or narrative depth.

Translation is an art influenced by linguistic creativity and cultural insight. The more deeply rooted a text is in its cultural context, the more challenging its translation becomes. In this study, the researcher investigates the strategies employed during the translation of idioms in *Gone with the Wind*, emphasizing the importance of choosing appropriate equivalents to ensure clarity and comprehension for Persian readers. Understanding how idioms are translated can be especially beneficial for translation trainees and professionals, as improper rendering of idioms may cause misunderstanding and weaken the overall quality of the translated work.

Literature Review

Idiomatic expressions constitute one of the most culturally embedded and semantically complex elements of language. Because idioms rarely correspond directly across languages, they pose significant challenges for translators, particularly in literary works where meaning, tone, and

stylistic effect must be preserved. This review examines major perspectives on idioms, their linguistic nature, and translation strategies, with particular emphasis on Baker's (1992) model, which provides the theoretical foundation for the present study.

Nature and Characteristics of Idioms

Idioms are multi-word units whose meanings cannot be inferred from the literal meanings of their individual components (Beekman & Callow, 1974). Fernando (1994) describes idioms as "conventionalized expressions" that function as semantic units, conveying meanings deeply rooted in cultural experience. Their figurative nature and culture-specific meanings make them opaque to learners and translators who rely on literal interpretation.

Mordie (1983) emphasizes that idioms contribute significantly to the naturalness and expressiveness of language. They are used to achieve stylistic richness, emotion, humor, or emphasis. However, their heavy cultural loading makes them difficult to recognize and translate accurately. Larson (1984) similarly asserts that idioms require sensitivity not only to linguistic form but also to the socio-cultural context of both source and target languages.

Idioms as Culture-Bound Expressions

Many scholars have pointed to the cultural embeddedness of idioms (Bassnett, 1980; Nida & Taber, 1969). Idioms often reflect the history, customs, and worldview of a speech community. Venuti (1995) stresses that culture-specific expressions, including idioms, mark the uniqueness of a text and require translators to make deliberate decisions about domestication or foreignization. In literary translation, idioms help to construct characters, setting, and narrative tone. When translators fail to capture these functions, the literary experience of the target readers diverges significantly from that intended by the source text author (Newmark, 1988).

Linguistic and Semantic Challenges of Idiom Translation

Several difficulties arise in idiom translation. Baker (1992) identifies four main challenges:
1. Lack of equivalent idioms in the target language
2. Presence of an equivalent with different meaning or connotations
3. Idioms that have both literal and figurative interpretations
4. Restrictions on the use of idioms based on style, register, or context

Earlier scholars such as Catford (1965) and Nida (1964) also highlight structural, semantic, and cultural mismatches that complicate idiom translation. According to Hervey and Higgins (1992), translators must balance semantic equivalence with stylistic appropriateness, ensuring that the target text remains natural and readable while conveying the intended meaning.

Strategies for Translating Idioms

Baker's (1992) taxonomy of strategies remains one of the most influential frameworks for idiom translation. These strategies include:

33

Using an idiom of similar meaning and form

(i.e., finding a TL idiom with comparable structure and meaning)

Using an idiom of similar meaning but dissimilar form

(i.e., preserving meaning while using a different idiomatic structure)

Translation by paraphrase

(expanding or rephrasing the idiom using non-idiomatic language)

Translation by omission

(opting to delete the idiom entirely in cases where equivalents cannot be found)

Borrowing

(rarely used in idiom translation due to readability concerns)

Newmark (1981, 1988) argues that translators should favor "communicative translation," prioritizing the pragmatic and expressive effect of the idiom. Vinay and Darbelnet (1995) similarly support modulation and transposition strategies when idioms cannot be rendered literally.

Previous Studies on Idiom Translation

Previous research on idiom translation in English–Persian contexts has explored various literary and non-literary works. Mollanazar (2001) and Beliel (1992) analyze idioms from a contrastive linguistic perspective, emphasizing the role of cultural equivalence. More recent studies have applied Baker's framework to assess the effectiveness of idiom translation across genres, demonstrating a recurring reliance on paraphrase and culturally adapted equivalents.

Given the cultural depth and idiomatic richness of *Gone with the Wind*, it represents an ideal case for examining idiom translation strategies within literary discourse.

Research Questions

This study is guided by the following research questions:

RQ1. What strategies does the Persian translator use in rendering the English idioms in Gone with the Wind?

RQ2. Which of these strategies appears most frequently in the translation?

Method

Corpus of the Study

The corpus of this research consists of the complete English version of *Gone with the Wind* and its Persian translation by Parto Eshragh. All idiomatic expressions from the English text were identified and extracted for analysis. The choice of this particular novel stems from its great popularity among Iranian readers and its considerable cultural significance within Western literature. Its widespread readership and rich use of idiomatic language make it an appropriate and meaningful source for examining translation strategies.

Instrumentation

This study employed a descriptive, product-oriented corpus analysis of idiom translation. The translator's strategies were examined according to the taxonomy proposed by Baker (1992, p. 71), which outlines systematic approaches to translating idiomatic expressions. Each idiom in the corpus was categorized based on this framework, enabling the researcher to compare how English idioms were rendered in Persian and to identify patterns or preferences in the translator's choices.

Procedure

To achieve the objectives of the study, the researcher first selected the English novel and the corresponding Persian translation. The next step involved carefully reading the English text to locate idiomatic expressions. After identifying these idioms, their Persian equivalents were located and extracted from Eshragh's translation. Each pair of expressions—the English idiom and its Persian rendering—was compared to determine which strategy, as defined by Baker (1992), had been applied. Finally, the data were analyzed quantitatively and qualitatively to determine the frequency of each strategy and to provide insight into the translator's overall approach to idiom translation.

<div align="center">

Results

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In this section, the data collected were analyzed and based on the related figures, tables, frequency, and percentages.

Table 1

Paraphrasing Strategy and Related Samples

No.	ST Items	TT Items
1	Her eyes were pale green without a touch of hazel, starred with bristly black lashes and slightly tilted at the ends (p. 5).	از چشمانش سبزی روشنی بیرون می ریخت که از رنگ میشی فاصله می گرفت و مژگان سیاهش در انتها کمی برگشته به نظر می رسید (صفحه 71).
2	But for all the modesty of her spreading skirts, the demureness of hair netted smoothly into a chignon and the quietness of small white hands folded in her lap (p. 5).	دامن اراسته اش سنگینی خاصی داشت و گیسوانش را با وقار در توری جمع کرده و دست های ظریف و سفیدش را بی حرکت روی دامنش تا کرده بود (صفحه 72).
3	Withal, sweet-tempered to those who knew how to handle them (p. 6).	البته با دوستان و کسانی که رگ خوابشان را به دست می اوردند مهربان بودند و گرمی و علاقه نشان می دادند (صفحه 73).
4	But the boys had less grammar than most of their poor Cracker neighbors (p. 6).	اما پسران از فقیرترین دانش اموزان همسایه هم کم سوادتر بودند (صفحه 73).
5	He's kind of set on getting an education (p. 6).	او دلش می خواست درس بخونه (صفحه 73).
6	He'll never get finished at this rate (p. 6).	او هرگز نباید ترک تحصیل می کرد (صفحه 74).
7	They thought none the less of her for her lack of interest (p. 7).	به هر حال انها فکر می کردند که جنگ مورد علاقه اسکارلت نیست (صفحه 75).
8	I'll tend to you four in the morning (p. 8).	به کار شما چارتا فردا رسیدگی می کنم (صفحه 76).

9	Mrs. Tarleton bullied her grown sons (p. 8).	خانم تارلتون پسرهای درشت اندام خود را تنبیه کند (صفحه 76).
10	laid her riding crop on their backs if the occasion seemed to warrant it (p. 8).	و انها را با شلاق سواری کتک بزند اگرچه بهانه این عمل فراهم بود (صفحه 76).
11	easily plagued by the frequent scrapes of her four sons (p. 8).	از گرفتاری هایی که پسرانش به وجود می اوردند خشمگین می شد و به ستوه می امد (صفحه 76).
12	besides he's the runt of the litter (p. 8).	به علاوه خیلی گردن کلفته (صفحه 76).
13	proud of his six feet two (p. 8).	انها به قد و قواره بلند خود افتخارمی کنند ، شش فوت و دو اینچ (صفحه 76).
14	the sun was setting in a welter of crimson behind tin lulls across the Flint River (p. 8).	اکنون که خورشید در ان سوی رودخانه فلینت با افسردگی خون الودی پشت تپه ها فرو می نشت (صفحه 77).
15	We had you once. We can take you back again (p. 9).	مواظب باش. مواظب باش. ما یکبار تو را به دام کشیدیم، باز هم می توانیم (صفحه 78).
16	Ellen would ration out the food to the home-coming hands (p. 9).	الن می خواست غذای کارگرانی را که از کار روزانه بازگشته بودند را قسمت کند (صفحه 78).
17	Just because we've been away (p. 9).	ما از پیک نیک هوای ازاد ... (صفحه 78).
18	and didn't know about the barbecue and the ball, that's no reason why we shouldn't get plenty of dances tomorNonight (p. 9).	ما از پیک نیک هوای ازاد و مجلس رقص اطلاع نداشتیم، چون اینجا نبودیم، ولی این دلیل نمی شود تو قول رقص به ما ندهی (صفحه 78).
19	grinned Brent (p. 10).	نیش برنت تا بنا گوش باز شد (صفحه 79).
20	even if he did seem kind of lukewarm about it (p. 10).	اگرچه او خودش را زیاد مشتاق نشان نمی داد (صفحه 79).
21	they had never before gained tokens of this favor so easily (p. 11).	ولی هرگز در گذشته به این اسانی چنین رضایتی از جانب او ندیده بود (صفحه 80).
22	while she put them off (p. 11).	و از جواب دادن به انها طفره می رفت (صفحه 80).
23	cept a friend (p. 12).	فقط دوستی ساده بین اونهاست (صفحه 83).
24	You know what a slick talker that little varmint is (p. 13).	میدونی که این بچه چه مهارتی در حرف زدن داره (صفحه 84).
25	It will serve you right if that sly piece does accept one of you (p. 15).	این کاملا به نفع شماست که این دختره اب زیر کاه یکی از شماها رو انتخاب کنه (صفحه 86).
26	That was enough to drive a man to distraction, but it had its charm (p. 15).	همین کافی بود که یک مرد را به پریشانی و حواس پرتی دچار کند، ولی این هم برای خودش عالمی دارد (صفحه 86).
27	Well, it's fun to hear her gabble (p. 15).	خب چرت و پرت هاش هم بالاخره خالی از تفریح نیست (صفحه 87).
28	She gives me the fidgets (p. 15).	منو عصبی می کنه (صفحه 87).
29	Ma's a card (p. 16).	ماما واقعا برنده است (صفحه 88).
30	She says Virginians set quite a store by such things (p. 16).	میگه ویرجینیا منبع این جور چیز هاست (صفحه 88).
31	They can have 'em (p. 16).	این چیزا رو بذار برای اونا (صفحه 88).

32	we're all four home again and ready for drill (p. 16).	ما چارتایی مون برگشتیم تا به ارتش ملحق بشیم (صفحه 88).
33	If it's Zouave, I'm damned if I'll go in the troop (p. 16).	اگه مث یونیفرم های زوآوه باشه من یکی که نیستم (صفحه 89).
34	I'm going to beat your hide off for that (p. 17).	برای این حرفی که زدی پوستت را می کنم (صفحه 89).

Table 2

Using Idiom of Similar Meaning and Form Strategy and Related Samples

No.	ST Items	TT Items
1	Her true self was poorly concealed (p. 5).	هنوز نمی توانست باطن خود را به خوبی پنهان کند (صفحه 72).
2	The green eyes in the carefully sweet face were turbulent (p. 5).	چشمان سبزش در ان صورت شیرین بی قراری می کرد (صفحه 72).
3	Her eyes were her own (p. 5).	چشم هایش از ان خودش بود (صفحه 72).
4	They were as much alike as two bolls of cotton (p. 5).	بیشتر به دو قوزه پنبه شباهت داشتند (صفحه 72).
5	Life was a little crude (p. 6).	زندگی کمی خام و نارس (صفحه 73)
6	A lack of the niceties of classical education carried no shame (p. 6).	فقدان تحصیلات کلاسیک شرمی نداشت (صفحه 73).
7	In these accomplishments the twins excelled (p. 6).	دوقلوها در چنین کارهائی استاد بودند (صفحه 73).
8	It's all just talk (p. 7).	اینا همش حرفه (صفحه 74).
9	Not going to be any war!" (p. 7).	جنگی در کار نیست (صفحه 74).
10	For she could never long endure any conversation of which she was not the chief subject (p. 7).	نمی توانست مدتی دراز در مورد چیزی حرف بزند که علاقه ای بدان ندارد (صفحه 75).
11	and the place was in a stew (p. 8).	خلاصه خونه شلوغ پلوغ بود (صفحه 75).
12	doing it mighty well, too (p. 8).	واقعا که توی این کار استاده (صفحه 74).
13	In Heaven's name (p. 8).	پناه بر خدا (صفحه 76).
14	You're worse than the plagues of Egypt (p. 8).	شماها بدتر از طاعون مصری هستید (صفحه 76).
15	She was hot-tempered (p. 8).	بسیار تند خو و اتشی بود (صفحه 76).
16	Ma ought to stop licking us (p. 8).	ماما باید از شلاق زدن ما دست بردارد (صفحه 76).
17	You can always tell weather by sunsets (p. 8).	همیشه می تونی وضع هوا رو از غروب حدس بزنی (صفحه 77).
18	I think he's an awful sissy (p. 10).	فکر می کنم اون خیلی سوسوله (صفحه 79).
19	I'll bet the other boys will be hopping mad (p. 11).	قول می دهم همه پسر ها دیوونه بشن (صفحه 80).
20	Let 'em be mad (p. 11).	برنت گفت بذار بشن (صفحه 80).
21	the twins struggled along for a while (p. 11).	دوقلوها مدتی دست به ست کردند (صفحه 81).
22	What do not you make of it? (p. 12).	چرا این کار را نکرد (صفحه 82).
23	she hasn't seen us in quite a spell (p. 12).	مدت زیادی بود که ما را ندیده بود (صفحه 82).
24	I dunno (p. 12).	نمی دونم (صفحه 82).
25	Suh? (p. 12).	اقا (صفحه 82).

26	hurt her feelings (p. 12).	یا بهش برخورده است (صفحه 83).
27	Well I will give it up (p. 13).	خب دیگه ولش کن (صفحه 83).
28	As if this was the first time (p. 13).	درست مثل اینکه بار اوله (صفحه 84).
29	It will serve you right if that sly piece does accept one of you (p. 15).	این کاملا به نفع شماست که این دختره اب زیر کاه یکی از شماها رو انتخاب کنه (صفحه 86).
30	She was too much of a lady (p. 15).	او چیزی بیش از یک خانم بود (صفحه 86).
31	I will lay you two to one (p. 15).	یک به دو شرط می بندم (صفحه 87).
32	Well hell! (p. 15).	خب به درک (صفحه 87).
33	Well you can't blame her (p. 16).	نباید ازش ایراد بگیری (صفحه 87).
34	Ain't got very good manners (p. 16).	خوب تربیت نشده است (صفحه 87).
35	You can always count on her to do the right thing and not embarrass you in front of folks (p. 16).	همیشه میتونی روش حساب کنی، و بدونی که کارهاش درسته و جلوی مردم ابروت را نمی بره (صفحه 88).
36	You can always count on her to do the right thing and not embarrass you in front of folks (p. 16).	همیشه میتونی روش حساب کنی، و بدونی که کارهاش درسته و جلوی مردم ابروت را نمی بره (صفحه 88).
37	I feel like a sissy (p. 16).	مثل زن ها احساس می کنم (صفحه 89).
38	but he ain't trash (p. 17).	اما اشغال نیست (صفحه 89).

Table 3

Using Idiom of Similar Meaning and dissimilar Form Strategy and Related Samples

No.	ST Items	TT Items
1	That skin so prized by Southern women and so carefully guarded with bonnets, veils and mittens against hot Georgia suns (p. 5).	پوستی از ان دست که زنان جنوبی به ان افتخار می نمودند، و از انها در برابر افتاب داغ جورجیا با کلاه، توری ودستکش به شدت محافظت می کردند (صفحه 71).
2	The smallest in three counties (p. 5).	... باریک ترین کمر در بخش های سه گانه بود (صفحه 72).
3	South looked down their noses at the up-country Georgians (p. 6).	بخش های ارام تر و قدیمی تر جنوب، همگی به اهالی شمال جورجیا چشم دوخته بودند (صفحه 73).
4	The war, goose (p. 7).	جنگ احمق جون (صفحه 74).
5	They'll have to fight or stand branded as cowards before the whole world (p. 7).	دیگه مجبورن بجنگن یا مثل احمق ها ابروشان در کل دنیا بره (صفحه 74).
6	hot as June (p. 8).	مثل تابستون (صفحه 77).
7	You a wallflower (p. 9).	تو بی شریک رقص بمانی (صفحه 78).
8	You've got to give me the first waltz and Stu the last one (p. 10).	تو قول اولین رقص را به من و اخرین رقص را به استو می دهی (صفحه 78).
9	you sure let him buzz round you plenty (p. 10).	دور و ور تو می پلکه و همش وز وز می کنه (صفحه 79).

10	Then they were off down the walk at a rush (p. 11).	انگاه به سرعت از پله ها پائین رفتند (صفحه 81).
11	I don't make anything of it (p. 12).	چیزی در این مورد ندارم بگم (صفحه 82).
12	Girls set a big store on knowing such things first (p. 13).	دخترها دلشون می خواد اولین کسی باشن که اینجور خبرها را می شنوند (صفحه 83).
13	annoyed their mother, who had no liking for Scarlett (p. 15).	ولی مادرشان را که از اسکارلت دل خوشی نداشت ازار می داد (صفحه 85).
14	Don't be too hard on her, Stuart. She means well (p. 15).	زیاد سخت نگیر، زن بدی نیست (صفحه 87).
15	And she fusses around so much (p. 15).	زیاد خود نمائی می کنه (صفحه 87).
16	And Cade never had any hard feelings (p. 16).	تازه اون که طوریش نشده (صفحه 87).
17	Don't you call Abel Wynder 'po' white.' (p. 17).	نشنوم بهش بگی بی چیز (صفحه 89).

Table 4

Translation by Omission of Entire Idiom Strategy and Related Samples

| No.	ST Items	TT Items
1	Her new green flowered-muslin dress spread its twelve yards of billowing material over her hoops and exactly matched the flat-heeled green morocco slippers her father had recently brought her from Atlanta (p. 5).	لباس تازه گلدار سبز رنگش از پارچه موسلن که حلقه های مواج دوازده یاردی داشت کاملا با کفش های راحتی پاشنه پهن مراکشی که پدرش تازه از آتلانتا برایش اورده بود، می امد (صفحه 72).
2	The dress set off to perfection the seventeen-inch waist (p. 5).	کمر 17 اینچی لباسش
3	Although born to the ease of plantation life, waited on hand and foot since infancy, the faces of the three on the porch were neither slack nor soft (p. 6).	اگرچه ارامش زندگی کشتزار از کودکی با انها بود اما چهره ان سه در ایوان هیچ ملایمت ونرمشی را نشان نمی کرد (صفحه 73).

Table 5

Translation by Omission of a Play on Idiom Strategy and Related Samples

No.	ST Items	TT Items
1	Outside, the late afternoon sun slanted down in the yard, throwing into gleaming brightness the dogwood trees that were solid masses of white blossoms against the background of new green (p. 5).	بیرون، افتاب غروب اریب می تابید و پرتو خود را به درختان زغال اخته که در زمینه سبز تازه دمیده و پر از شکوفه بود پرتاب می کرد (صفحه 72).
2	went down the avenue of cedars at a gallop (p. 11).	در جاده ها سروها راندند (صفحه 81).

Table 6

Percentage of Each Strategy

Strategy	Number of Cases	Percentage %
Paraphrasing	34	36
Using Idiom of Similar Meaning and Form	38	41
Using Idiom of Similar Meaning and dissimilar Form	17	18
Translation by Omission of Entire Idiom	3	3

Translation by Omission of a Play on Idiom	2	2
Borrowing the source language idiom	0	0

Figure 1
Frequency of Each Strategy
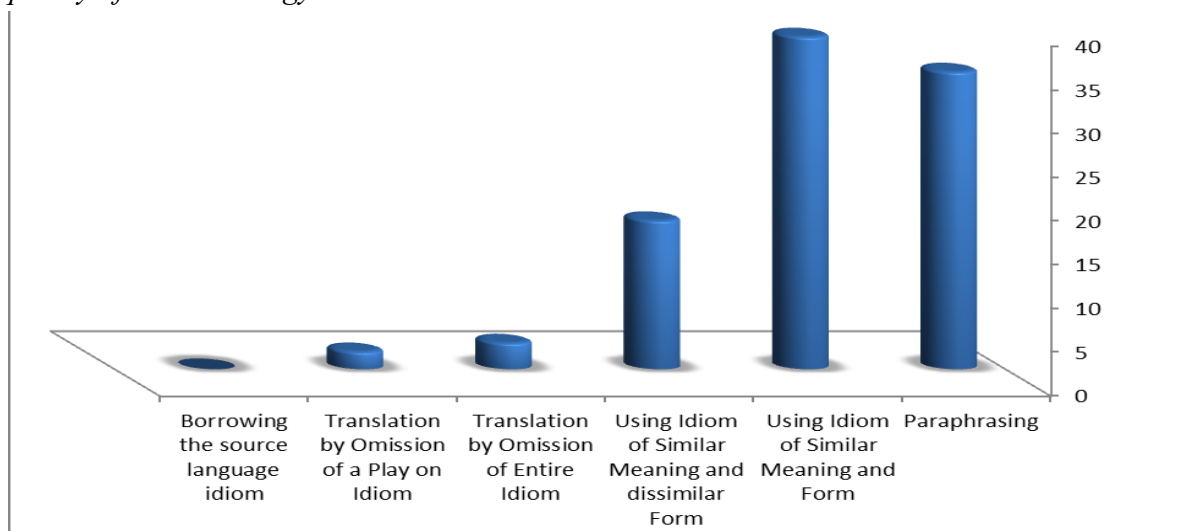
Figure 2
Percentage of Each Strategy
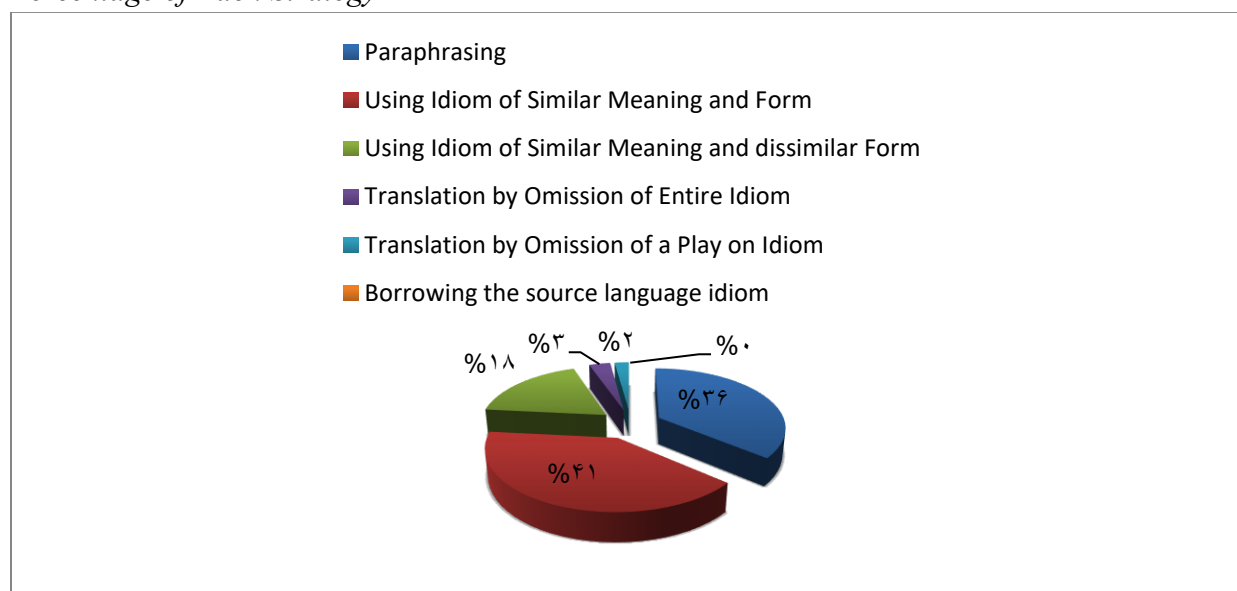
Discussion

The findings of this study reveal important tendencies in the translation of idiomatic expressions from English into Persian in *Gone with the Wind*. Among the five strategies identified by Baker

(1992), the Persian translator relied most heavily on **using an idiom of similar meaning and form** (41%) and **paraphrasing** (36%). These two strategies together account for more than three-quarters of all translation solutions, indicating a strong preference for meaning preservation accompanied by a desire to maintain idiomatic naturalness when possible.

The high frequency of the "similar meaning and form" strategy suggests that Persian possesses a rich repertoire of idioms that can parallel English idioms conceptually and stylistically. This reflects the cultural and linguistic flexibility of Persian in accommodating figurative expressions. Moreover, it shows that the translator made consistent efforts to preserve the stylistic flavor of the original narrative by selecting culturally resonant equivalents rather than resorting to literal translations.

Paraphrasing, the second most common strategy, appears in cases where Persian lacks a direct idiomatic counterpart. This aligns with the observations of Baker (1992), Newmark (1988), and Larson (1984), who note that paraphrase becomes necessary when idioms would sound unnatural, obscure, or culturally misaligned if replaced with target-language idioms.

The relatively lower frequency of strategies such as "similar meaning but dissimilar form" (18%) and "omission" (5%) reflects a conservative translation approach. The translator aimed to avoid loss of meaning and cultural nuance except in cases where maintaining the idiom might hinder clarity. The rare use of omission suggests a conscious attempt to preserve semantic and stylistic richness, consistent with modern expectations in literary translation. Notably, **borrowing** did not occur in any instance, supporting the general consensus in translation studies that idiomatic borrowing is unsuitable for literary contexts, where naturalness and cultural accessibility are essential.

Generally, the translator's choices balanced faithfulness to the original text with cultural appropriateness for Persian readers. These results support previous studies emphasizing the importance of cultural equivalence and contextual interpretation in idiom translation. They also reinforce the centrality of Baker's (1992) taxonomy in guiding practical decisions when dealing with culturally embedded expressions in literary works.

Conclusion

The translation of idiomatic expressions represents one of the most intricate and challenging aspects of cross-linguistic mediation. Idioms are culturally rich, semantically dense, and often lacking in direct equivalents across languages. This study examined how idioms in *Gone with the Wind* were translated from English into Persian using Baker's (1992) model. The results showed that translating idioms requires a combination of linguistic competence, cultural awareness, and stylistic sensitivity.

The findings demonstrate that **Using an Idiom of Similar Meaning and Form** (41%) was the most frequently employed strategy. This indicates the translator's skill in identifying Persian idioms that harmonize both semantically and aesthetically with their English counterparts. The second most frequent strategy, **Paraphrasing** (36%), was used when an idiomatic equivalent was

unavailable or inappropriate. Other strategies, including "similar meaning but dissimilar form," "omission," and "omission of a play on idiom," were employed selectively depending on contextual and cultural considerations. These results confirm that idiom translation does not follow a uniform or predictable pattern; rather, it depends heavily on the specific linguistic and cultural constraints of the text. The translator must analyze each idiomatic expression individually and determine which strategy best preserves meaning, tone, and readability. As the data illustrate, idioms require thoughtful decision-making that balances fidelity to the source text with naturalness in the target language.

The study also reinforces the argument advanced by scholars such as Baker (1992), Beekman and Callow (1974), and Larson (1984) regarding the significant role of cultural equivalence. The more culturally aligned the source and target languages are, the easier it becomes to find appropriate idiomatic equivalents. When cultures diverge significantly, paraphrasing or adaptation may be the only viable strategies. In practical terms, this research provides valuable insights for translators, translation trainees, and researchers. It highlights the importance of developing awareness of idiomatic usage in both source and target languages. Furthermore, it emphasizes the need to maintain the stylistic and cultural integrity of the text without resorting to unnecessary omission, which can lead to semantic loss or distortion.

Given that idioms are deeply intertwined with cultural identity, future research may explore comparative idiom translation across different Persian translations of the same novel or investigate idiom translation in other literary genres. Such studies could help identify broader patterns and contribute to developing more nuanced models of idiom translation.

In summary, the present research confirms that idiom translation is a complex yet essential task in literary translation. It requires sensitivity to cultural nuance, semantic depth, and stylistic effect. By applying Baker's framework, this study provides a systematic account of how idioms function within literary translation and offers practical implications for improving translation accuracy and cultural resonance.

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