

## *Original Paper*

# Translation of Onomatopoeia: Somewhere between Equivalence and Function

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Received: August 8, 2018

Accepted: August 20, 2018

Online Published: August 24, 2018

doi:10.22158/sll.v2n3p205

URL: <http://dx.doi.org/10.22158/sll.v2n3p205>

### **Abstract**

*English-Persian translation of novels deals with the challenges of understanding and transferring different linguistic aspects such as those of onomatopoeias. These elements are expected to create difficulties for translators as they are realized differently in English and Persian. Although some studies have been done to identify onomatopoeias in different languages, they are less debated in the area of translation. This study concentrates on English translation of 125 onomatopoeias in the novel *A Tale of Two cities* written by Charles Dickens and their Persian translations done by two translators. It aims at identifying English onomatopoeias in the corpus and the translation techniques used for translating them by the two translators. Furthermore, taking prospective approach, it comparatively assesses the two translated versions in terms of their success of translation of onomatopoeias from English into Persian. Finally this study aims at proposing a guideline which helps the translators to translate onomatopoeias in English Novels into Persian.*

### **Keywords**

*Onomatopoeia, translation technique, expressive function*

## **1. Introduction**

### *1.1 Onomatopoeia*

With Globalization progress, cultures of different countries are being increasingly conveyed to other societies. “Novel” as one of the most popular texts among variant countries plays an important role in development of globalization by carrying and spreading cultures across the world. Nowadays, with

developing information technology, Soft copies of novels have been more accessible to people from other countries. Thanks to the easy access to internet in all countries, these products are being read and enjoyed by more foreign audiences. As the progress reading of foreign literary works particularly novels has taken giant strides among many countries such as Iran, the important status of “translation” becomes clear step by step. One of the language specificities ubiquitous in English novels which are sources of difficulties in translation is the phenomenon of “onomatopoeia”. Khademi, Aghili & Harati (2014, p. 504) argue:

As its Greek root suggests, onomatopoeia is the making (poiein) of a name or word (onoma) from natural sound. Onomatopoeias are thus imitative words of these natural sounds. They are found in all languages of the world, and some linguists, in fact, believe they were the first words human spoke when language was developed. Since direct imitation allows the hearer to understand the meaning most easily, it is the most obvious way to describe actions (e.g., punch, boom) and animals (e.g., cock, dodo), which constitute the most parts of the conversation between primordial human.

Generally all the words in all human languages are divided in three groups: iconic words, indexical words and symbolic words. Most of the words in all human languages are symbolic words (there is an arbitrary relation between their forms and their meanings), but onomatopoeic words are an exception to this rule and they have an iconic nature (the relation between their forms and meanings is not arbitrary and their forms mirror their sounds in the nature) (Khademi et al., 2014). In 1930, the applied scientific series of studies on natural non-arbitrary words (onomatopoeia) started to emerge which attracted the attention of both psychologists and linguists. Onomatopoeia is a modified type of coining in which a word is formed as an imitation of some natural sound. Onomatopoeia behaves differently in comparison to other processes of word formation, its meaning lies outside of language itself due to being from natural sounds (Falk, 1978). As Yule (1996) believes, onomatopoeia in different languages can express moods, emotions and actions besides labelling objects. Onomatopoeia is used to the words such as verb, adjective, adverb (Dofs, 2008). Saussure (1916) believed that because these words are derived from nature sounds, they are more or less used with the same pronunciation in different languages, but some other linguists such as Jespersen (1933) considers these differences more seriously. According to Khademi et al. (2014, p. 505), “it seems many onomatopoeic (or mimetic) words found in various languages have evolved to their present form recently and often rapidly. Once a part of a language’s lexical structure, they are subjected to the same evolutionary process that other words undergo”. Müller (1891) regarded onomatopoeias as merely “playthings”, and not as a part of the language system. He argued that onomatopoeias are rootless meaning they have no etymology and are unproductive, which means they cannot generate new words. In contrast to this matter, Jespersen later pointed out that the word “cuckold” was a derived word from “cuckoo”. Seyyedi and Akhlaghi (2013), contrary to Müller (1891) above, contented that onomatopoeia are not merely “playthings” which children learn in kindergarten, even adults with or without noticing it, do use a lot of them.

Identification of the onomatopoeias has been the centre of attention in different studies. These studies mainly investigate the classification of these elements in several languages such as English, Persian, Arabic, Chinese and Japanese (Schourup, 1993; Nuri, 2008; Akita, 2013; Kambuziya & Zeinolabedin, 2014). As Casas-Tost (2014, p. 41) argues, “their vivacity, rhythm and musicality means that onomatopoeias also fulfil a stylistic or poetic function, so it comes as no surprise to find them in many and varied contexts, as well as in different text genres, which of course includes literature”. In their study “*A Comparison between Onomatopoeia and Sound Symbolism in Persian and English and Their Application in the Discourse of Advertisements*”, Kambuziya & Zeinolabedin (2014, p. 220) categorized the functions of onomatopoeia, as follow:

- Calls of animals
- Sounds of nature
- Sounds made by human
- Miscellaneous sounds

In another study, Akita (2013) investigated onomatopoeic forms for thirty types of sounds were collected from Japanese, Korean, Mandarin Chinese, and English, and examined in terms of their semantic extensibility and extension types. In their study, they categorized the onomatopoeia in four groups as follow:

**1) Voices:**

- Human: 1) humming of a crowd, 2) shrill laughter, 3) whispering, 4) vomiting, 5) muttering, 6) screaming, 7) grumbling, 8) chattering
- Non-human: 9) barking of a dog, 10) neighing of a horse, 11) cawing of a crow, 12) meowing of a cat, 13) chirping of sparrows, 14) squeaking of a mouse, 15) quacking of a duck

**2) Noises:** 16) the sound of ripping a thin wooden board, 17) the sound of heavy rocks dropping into water, 18) the sound of keys dangling, 19) the sound of a saw, 20) the sound of water drops dripping on a hard surface, 21) the sound of cutting vegetables roughly, 22) noisy footsteps, 23) the sound of boiling water, 24) the sound of small drums, 25) the sound of small stones dropping into water, 26) the sound of water moving in a swaying bottle, 27) the sound of scratching the rice scorched and stuck to a frying pan, 28) the sound of many coins, 29) the sound of glass being broken, 30) the sound of thunder.

Nuri Ma’rifatil Laili (2008) in his work “*A Study of Onomatopoeia in Avatar Comics*” believes that there are three kinds of onomatopoeia which reflects the relationship between meaning and sound as follow:

- Direct onomatopoeia is in which the words are similar to the actual sound they refer to, such as bang, hiss, cluck, and moan.
- Associative onomatopoeia is the category of onomatopoeic words because of association, not because they resemble the object or the action they represent.

• Exemplary onomatopoeia is based on the amount and character of the physical work done by the speaker in uttering the word.

Akita (2013) introduces five grammatical classes of English onomatopoeia: verbs, usages as quotations, nouns, gerundives, and adjectives, the example are as follow:

- a. The duck quacked [.] (Verbs)
- b. The road zig-zagged [.] (Verbs)
- c. The duck went “quack” [.] (Quotations)
- d. The ice-cream cone fell splat! (Quotations)
- e. with a splat (Nouns)
- f. the quacking of a duck (Gerundives)
- g. sleek (Adjectives)

Onomatopoeia appears in literary works such as poems, operas and plays and in comics and has the function of visualizing the acoustic dimension.

The use of onomatopoeia varies with language and written works. Recently, two studies (Khademi et al., 2014; Kambuziya & Zeinoabedin, 2014) have compared Persian and English onomatopoeias in order to find the similarities and differences among these two languages. In their study, Khademi et al. (2014) tried to account for this similarity between English and Farsi onomatopoeic sounds. They made two different tests consisting of one selection test for selecting appropriate set of words and a matching test based on the results of the selection test—in two parts each of which consisted of twenty English onomatopoeic words and their equivalents in Farsi and asked the participants who were 40 Iranian male EFL learners in pre-intermediate level to match the items in the matching test. The result showed that not only there is not a high relationship between English and Farsi onomatopoeic words, but also big differences exist in some cases.

In another study “*A Comparison between Onomatopoeia and Sound Symbolism in Persian and English and Their Application in the Discourse of Advertisements*”, Kambuziya & Zeinolabedin (2014) randomly selected some English and Persian onomatopoeia and sound symbolism from different internet sites and books and contrastively compared them in order to see the differences and similarities in their kinds of phonemes. They came to the conclusion that some onomatopoeic activities in Persian and English were different in particular concerning animal voices which can be due to the different species of animals, different phonological or morphological systems of every language, but the rest onomatopoeic sounds were to some extent similar having minor differences phonologically in their syllables. Based on their analysis onomatopoeic activities in Persian and English can be categorized into three groups 1) more similar as in hushing, 2) pretty similar as in baby’s crying and 3) quite different as in barking.

### 1.2 Translation of Onomatopoeia

Based on Reiss (1971) text type theory, there are four text types and functions of languages namely as 1) informative (plain communication of facts), 2) expressive (creative composition), 3) operative (behavioural responses) and 4) audiomedial (films and visual and spoken advertisements). According to Reiss (1976) literary texts have expressive function. Casas-Tost argues (2014, p. 41):

“as words which imitate a sound in the real world, onomatopoeias perform a referential function but, in addition to referring to a sound, onomatopoeias are highly expressive words which also have tremendous allegorical potential, because they can evoke images and arouse feelings in the recipient, thereby performing an expressive function at the same time.”

The issue of onomatopoeia and how to translate it has been discussed and considered following the cultural turn in translation studies. Newmark (1988) believes that sound-effects consist of onomatopoeia, alliteration, assonance, rhyme; metre, intonation, and stress have aesthetic function. As he states the translator has to be aware of the various sound-effects—all sound has meaning—in the SL text but he usually does not do much about it, as it would require metalingual additions, which is a translation procedure. With reference to translation of onomatopoeias Hermans (2007, p. 128) argues:

“these cultural conventions” and phonological system play big role in reaching acceptable translation, for example, in English the sound of a cat is “meow” and in Indonesia it is written as “meong”. Even though they are similar, the onomatopoeia meow cannot be used in Indonesian literature because the readers will not recognize it. Thus, being highly language and culture-specific forms, onomatopoeias create obstacle in the process of translation of novels.

A few studies (Casas-Tost, 2014; Kusuma, 2015; Pertiwi, 2015; Yusefi Gavarti, 2007; Zolfagharian & Ameri, 2015), have been conducted regarding the analysis of translation of onomatopoeia or sound symbols. Among these studies, Casas-Tost (2014), attempts to analyze how Chinese onomatopoeias in contemporary Chinese novels have been translated into Spanish. She analyzed how the translators of the selected novels deal with onomatopoeias seen in the light of Toury's (2004) adequacy-acceptability conceptual framework and the classification of translation techniques proposed by Molina (2006). In this study, the researcher concludes that, although suppressing onomatopoeias or substituting them for another type of word are common practices, these are not the only possible techniques to transfer these text units. There are other choices that allow for the maintenance of their expressive capacity in the Target Text (TT), without violating the TT literary system and culture and that depend on the role of the translator in the translation.

Translation of onomatopoeia from English to Persian has been done in one study conducted by Zolfagharian and Ameri (2015). In their article “*A Sound Symbolic Study of Translation of Onomatopoeia in Children's Literature: The Case of Tintin*”, they believed that there are a lot of fields in the human life which have utilized onomatopoeic words or expressions such as religion,

literature-novels, poetry, drama-, music, education, linguistics (p. 111). Two of their research questions are as follow:

- How does culture affect the translation of onomatopoeia phonetically in children's literature?
- How does culture affect the translation of onomatopoeia morphographically in children's literature?

Although they found interesting results which filled the gap in the literature, they did not present any examples which show how Persian translations of onomatopoeias are phonetically and culturally adaptable to the original texts. Besides, they did not propose any framework which gives translation strategies, methods or techniques for translating English onomatopoeias into Persian.

Since translation is regarded as a kind of communicative behaviour, different communicative functions may require different translation strategies (Davoudi, et al., 2013, p. 96). In her article (2006) *Translating as a Purposeful Activity: A Prospective Approach*, Nord (2006) criticizes equivalence-oriented theories on the ground that they take retrospective approach to translation in a way that they look at the process of translation leading from source to target by considering translation as a "reproduction" of existing ST. On the other hand, she argues that those modern function-oriented theories of translation have prospective approaches to translation which consider translation as an activity which gears towards a communicative purpose (s) or function (s). Based on this approach, text is regarded as an "offer of information" from which every reader/audience receives what s/he wants to receive. Translator is also regarded as one of these readers who receive the message based on his needs and expectations. Similarly, Reiss believes that the function of the ST should be created in TT. Yaqubi et al. (2014) applied prospective approach to analysis of phatic expressions from Persian into English. In their study, they concluded that phatic functions of 51% of these expressions were transferred into TT. In case of translation of onomatopoeias, recreation of their expressive function is not an easy task.

Similar to other types of literary text, translation of novels deals with the problems of translating linguistic and cultural issues such as those of onomatopoeias. According to Casas-Tost (2014, p. 39) "an onomatopoeia is a type of word with very peculiar characteristics, which often poses a challenge for translators".

Taking prospective (functional) approach to translation (Nord, 2006), translators should make every effort to reproduce the functions or the communicative purpose of the words evident in ST in TT. In English-Persian translation of onomatopoeias, translators are expected to transfer their expressive function through their renderings. Omitting Source Texts (ST) onomatopoeias means that their rich expressive quality is lost, an important consideration for all text types, but perhaps even more so when it comes to literature, since it is not just the content, which is important, but also the form (Casas-Tost, 2014, p. 39). As Khademi et al. (2014, p. 505), state "onomatopoeic expressions (sound symbolisms) are mostly used in order to create an impression in a person or an emotional manner". They believe that

onomatopoeias are used for both sound imitating words and also those that describe non-audible states and actions by the sounds. Although onomatopoeias are mostly imitations of the sounds, however, emotional and actions are expressed with different sounds in English and Persian. Therefore, in translating onomatopoeias, the English-Persian translators will inevitably face the problems in transferring the same expressive function into TT. So, the ways how to translate it and which strategies to choose are important factors in such translations (Hermans, 2007, p. 201). Khademi et al. (2014, p. 506) believe that “despite the importance of onomatopoeias in the world’s languages, the linguistic study of them is pitifully inadequate”. Casas-Tost (2014) argues:

As I see it, one of the factors which are an encumbrance to the translator’s task is that these text units have been given little importance at a theoretical level and, as a consequence, in practice. This is reflected by the lack of onomatopoeia entries in all manner of reference books, including dictionaries, which I believe is one of the reasons why they are rarely used (p. 39).

Translation of onomatopoeias was the centre of some studies. In the case of English-Persian translation, there is only one published study (Zolfagharian & Ameri, 2015) which looked into translating onomatopoeias. Although this study was a first step in translation of onomatopoeias into Persian, in this study the similarities and differences of onomatopoeias in English and Persian as well as the translation strategies or techniques were not clearly elaborated. Besides they did not present any framework which proposes translation strategies, methods or techniques for translating English onomatopoeias into Persian. Despite of the fact that Persian translations of English novels such as *A Tale of Two Cities* have been investigated from different perspectives (Shahsavari & Mehdizadeh, 2015; Sojudifar et al., 2015) and the fact this masterpiece is abundant with onomatopoeias, no study has been done to investigate the classifications of onomatopoeias in this novel and also the translation strategies applied in translation of these elements. This study aims at solving the problem of English-Persian translation of onomatopoeias and consequently filling the gaps in the literature by answering the following questions:

- 1) What classifications of English onomatopoeias are evident in the novel *A Tale of Two Cities*? What are their frequencies?
- 2) What translation techniques were used in translating onomatopoeias by the two translators? Which specific technique is the most frequent in each translated version?
- 3) Which translation techniques helped to transfer expressive function of onomatopoeias from English into Persian? Which translator was more successful in this regard?
- 4) How English-Persian translators of English novel could translate onomatopoeias into Persian?

## 2. Method

In this study, both qualitative and quantitative methods were taken for data collection and data analysis. “Stratified sampling” was used to find all classifications of onomatopoeias. Classification of onomatopoeia presented by Kambuziya and Zeinolabedin (2014) was adopted aiming at confirming

that the items collected from the corpus (the English novel *A Tale of Two Cities* (1859), written by Charles Dickens (1812-1870)) constitute categories of onomatopoeia. In line with Schourup (1993), the units of analysis in identification of English onomatopoeias were five grammatical classes of English onomatopoeia namely as verbs, usages as quotations, nouns, gerundives, and adjectives. Furthermore, *Farhang-E Nāmāvāhayi-E Fārsi* (Dictionary of Persian Onomatopoeia) by Vahidian Kamkar (1996) were utilized for the identification of onomatopoeia in the Persian translation versions. After the identification of onomatopoeia and comparing them with their English translations, the translation techniques used in the two translated versions done by Nabeili (2002) and were identified. For this purpose, in line with Casas-Tost (2014) a set of translation techniques proposed by Molina (2006) for translation of onomatopoeia were adopted to help identify these techniques. The term “expressive function” was adopted from text type theory postulated by Reiss (1976) in order to check in which cases the function of onomatopoeias were transferred and consequently lead to successful translation. Results of the data analysis helped to answer the research questions. The following Figure shows the stages of the data analysis:

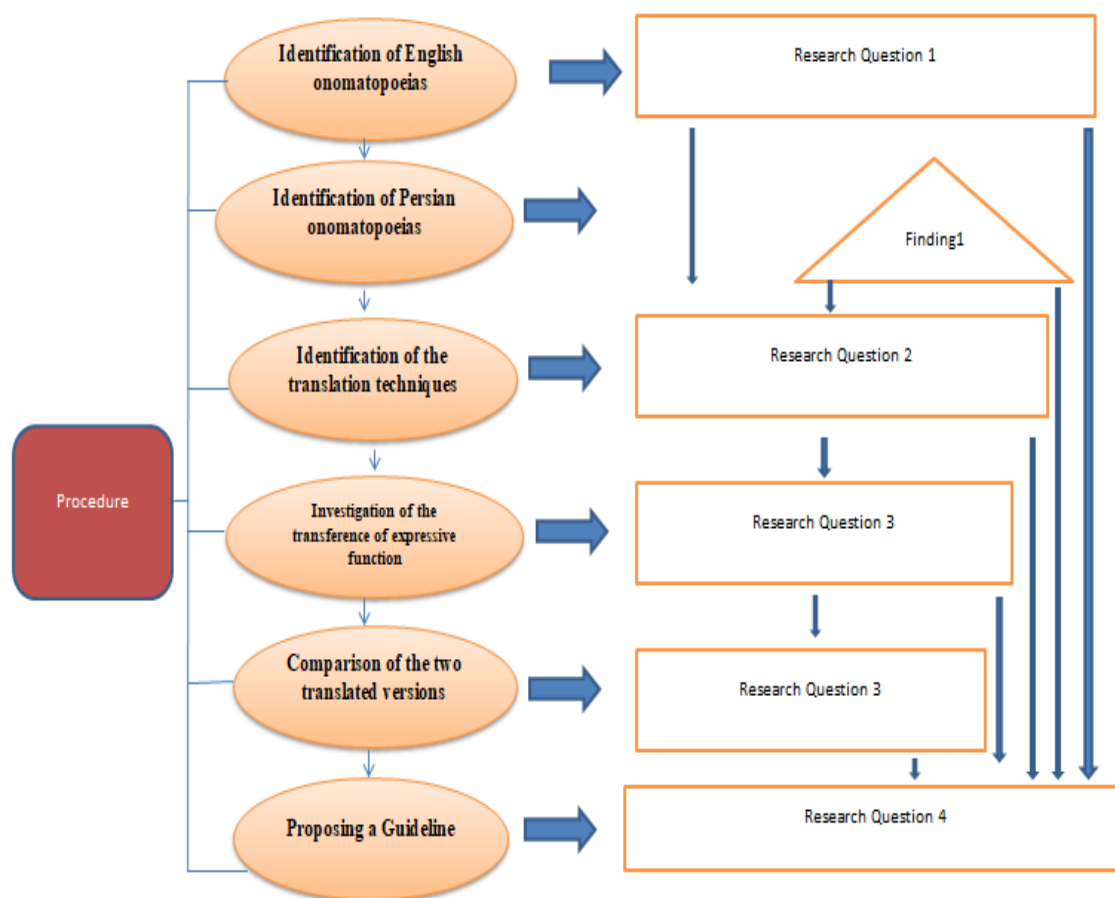


Figure 1. Procedure of the Study



### 3. Result

In the first stage, types of onomatopoeia were identified from the corpus. As for the second stage, the identification of onomatopoeia was done for the Persian translations. In stage three, based on the comparison of English onomatopoeia and their Persian translations, the translation techniques used for translating onomatopoeia and their frequencies and percentages were identified. Consequently, those techniques applied by the two translators which led to transference of expressive meaning of onomatopoeia from English to Persian will be identified separately and the two translated versions will be compared in terms of their success in transference of onomatopoeia which constitutes stage 4 and 5.

#### 3.1 Identification of English Onomatopoeias

Results revealed that all four classifications were evident in the English corpus as follow:

**Sound made by Human:** Based on this framework, results of the analysis reveal that sound made by human were the most frequent classification of English onomatopoeias in the corpus with a frequency of 89 out of 125. Some of the English onomatopoeias in *A Tale of Two Cities* with this feature have been presented in the following table:

- Tst! Yah! Get on with you!
- So ho, the guard sang out.
- She repeated in the same tone, sunk to a whisper.
- Why, look at all! bawled this figure, addressing the inn servants.
- “If you had sent the message, ‘recalled to life’, again,” muttered Jerry, as he turned.
- Bah! Go aside! Said Monsieur Gabelle
- Long low sigh
- “I do not quite understand”, returned the uncle sipping his coffee

**Miscellaneous sounds:** After “sound by human” the classification of “miscellaneous sounds” were the most frequent category which occurred in 25 out of 125 onomatopoeias. This classification included onomatopoeias such as the following cases:

- The great door clanged behind him
- A loud watch ticking
- Rumbling and labouring of the coach
- What time, the mail-coach lumbered, jolted, rattled, and bumped upon its tedious way
- The rattle of the harness was the chink of money

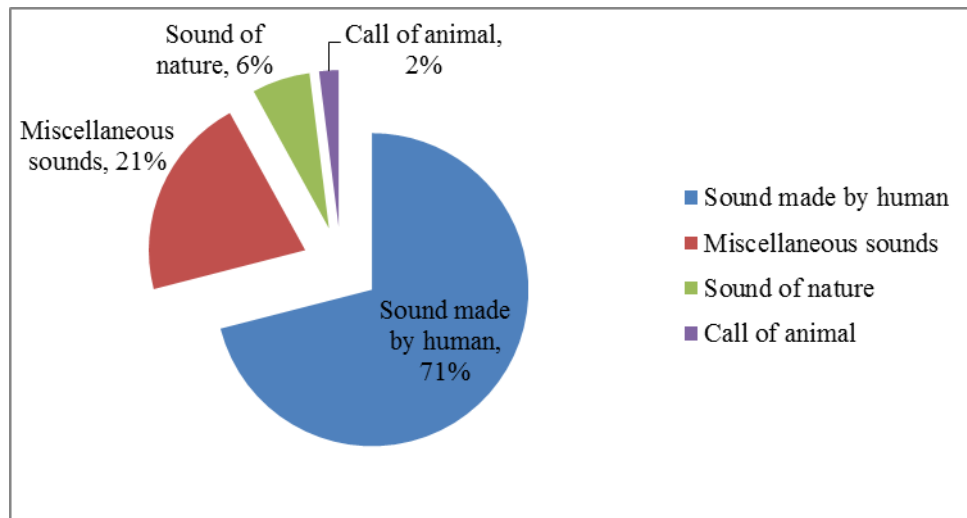
**Sound of nature:** Results of the study revealed that 8 out of 125 onomatopoeias in the corpus belong to the category of “sound of nature”. Examples of this classification are as follow:

- With the rustle of the silk
- Leaves sparkled and rustled

**Call of animals:** Finally onomatopoeias belonging to the category of “call of animals” was the least frequent in the corpus which include 3 out of 125. Examples of this category include:

- The blue-flies buzzed again
- At the great flies swarmed again
- And was down in the mud and wet, howling over it
- The dogs barked.

In the following Figure, the type of onomatopoeias and their percentages in the English corpus are shown as follows:



**Figure 2. Percentages of English Onomatopoeias**

### 3.2 Identification of Translation Techniques

Analyses of the data revealed that a total of 10 translation techniques were used in the translations done by the two translators. The following Table shows the types and frequencies of these techniques by the two translators Yunesi (2009) (TT1) and Nabeili (2002) (TT2):

**Table 1. Translation Techniques Used in Translation of Onomatopoeias**

Translation Techniques	Frequency in TT1	Frequency in TT2
<b>Borrowing</b>	14	1
<b>Discursive creation</b>	25	24
<b>Established Translation</b>	46	25
<b>Generalization</b>	6	17
<b>Descriptive translation</b>	6	9
<b>Descriptive translation + Established translation</b>	1	1
<b>Reduction</b>	2	5
<b>Discursive creation + established translation</b>	0	1
<b>Zero translation</b>	2	11
<b>Mistranslation (Non-onomatopoeia)</b>	23	31
<b>Total</b>	125	125

In the following these techniques and their examples are presented:

**Borrowing:** This technique was used 14 times in TT1 and once in TT2. Examples of usage of this technique are translation of the following items:

- “Yah” into ياه (*yāh*)
- “Ah” into آه (*āh*)
- “Hah” into ها (*hā*)
- “Oh” into اوه (*oh*)
- “Loo, loo, loo” into لولو لولو (*Lo lo lo*)
- “La, la, la” into لا لا لا (*la la la*)
- “High-ho-hum” into هي هو هوم (*hey hu hum*)
- “Hi hi hi” into هي هي هي (*hay hay hay*)

Through using this technique, a word or an expression is transferred into TT as it is in ST. In these examples the phonological sound of the ST onomatopoeia were directly transferred into TT.

**Discursive creation:** This technique was used 25 times in TT1 and 24 times in TT2. Examples of usage of this technique are translation of the following items:

- “Humph” into هوء (hu)
- “Ugh” into وای (vāy)
- “Splash” into تشلپ (shelep)
- “Yah” into شو (sho)

Through applying this technique, an ephemeral equivalent is used in TT which does not have meaning in another context and the translator used in to imply the sound-effect of the onomatopoeia.

**Established translation:** This technique was used 46 times in TT1 and 25 times in TT2. Examples of usage of this technique are translation of the following items:

- “Thunder” into غرش کنان (qorresh konān)
- “rattling” into تلغ تلغ (talaq talaq)
- “sobbing” into هق هق (heq heq)
- “buzz” into وز وز (vez vez)
- “rustle” into خش خش (xesh xesh)
- “chink” into جلنگ (jelen)

Through using this technique, the translator choose the very first recognized meaning which comes to the mind of native speaker of TT or its primary meaning in the dictionary.

**Generalization:** This technique was used 6 times in TT1 and 17 times in TT2. Example of usage of this technique is translation of the following item:

- “Song roaring” into آوازخوانان (āvāz xānān)

By using this technique the translator presents a more general or neutral equivalent in terms of the sound effect of the original onomatopoeia. In other words, conveying the details of the sound or the action in ST.

**Descriptive translation:** This technique was used 6 times in TT1 and 9 times in TT2. Examples of usage of this technique are translation of the following items:

- “Whisper” into زیر لب (zire lab)
- “Wild rattle” into سروصدای زیاد (saro sedāye ziād)
- “Shriek” into فریادهای مهیب (faryād haye mahib)

By using this technique, onomatopoeias are substituted for a descriptive form or/and function in TT.

**Reduction:** This technique was used 2 times in TT1 and 5 times in TT2. Example of usage of this technique translation of the following item:

- “Rattling of wheels” into صدای چرخ پیچید

Applying this technique, the translator suppresses the information implied in ST into his or her translations. This reduction could be partial or complete.

**Mixed techniques:** Analysis of the data revealed that two mixed techniques were used for translating the English onomatopoeia. These techniques are as follow:

• **Descriptive translation+ Established translation:** This techniques was used once equally in TT1 and TT2. The example of usage of this technique is translation of the following item:

• - “Growl” into زیر لب غرید (*zire lab qorrid*)

• **Discursive creation + established translation:** This technique was used once in TT2. The example of usage of this technique is translations of the following items:

- “Quartering” into چهار شقه میکند (*Chāhār shaqhe mikonad*)

- “Growl” into زیر لب غرغرکنان (*zire lab qorqorkon*)

**Zero translation:** Through using this technique, 2 onomatopoeias in TT1 and 11 onomatopoeias in TT 2 were not translated. Examples of this technique are translations of the onomatopoeias “bah”, scuffled out”, etc. to nothing in TT.

**Mistranslation:** Through using this technique, onomatopoeias were translated to non-onomatopoeias. Frequency of usage of this technique was 23 times for TT1 and 31 times for TT2 respectively. Examples of usage of this technique are translations of the following items:

- “Bump down” into غنود (*qonud*)

- “Scrambled” into افتاد (*oftād*)

The following Figure shows the comparison of TT1 and TT2 in terms of the translation techniques used in them:

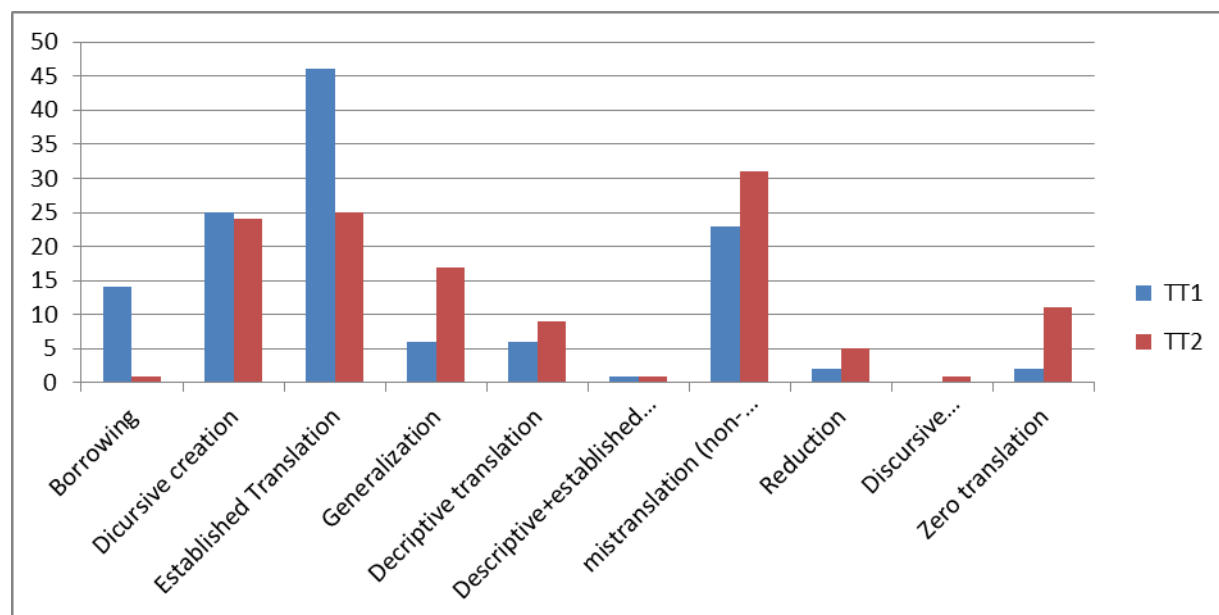
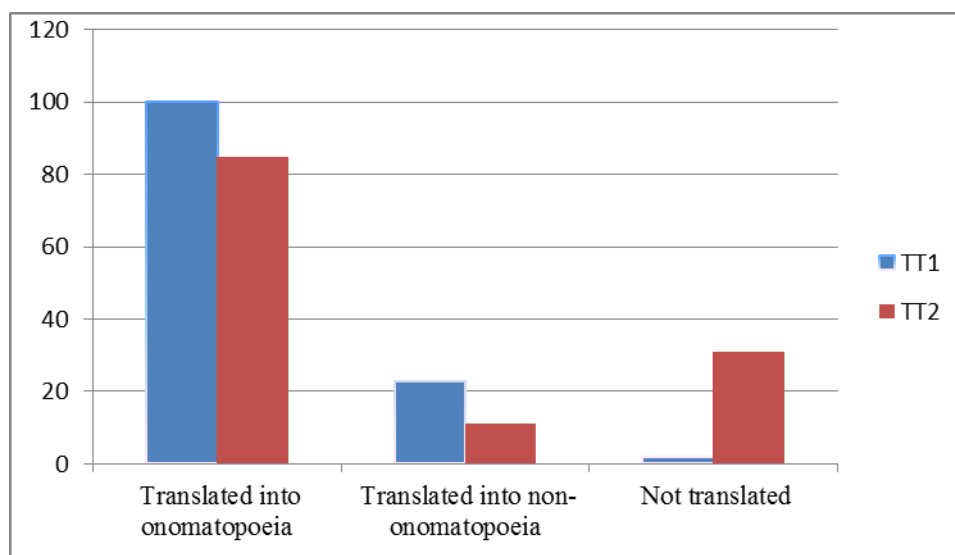


Figure 3. Comparison of Translation Techniques in TT1 and TT2

### 3.3. Analysis of the Transference of Expressive Function

Results showed that not all the English onomatopoeias were translated into onomatopoeias in Persian. Analysis of the data revealed that in Target Text 1 (TT1) 100 out of 125 and onomatopoeias were translated into onomatopoeias in the translations. Results also showed that in Target Text 2 (TT2), 83 out of 125 onomatopoeias were translated into onomatopoeia in Persian. The following Figure shows comparison of the TT1 and TT2:



**Figure 4. Comparison of Translation Done in TT1 and TT2**

Regarding the fact that expressive function of onomatopoeias will be transferred into TT only and only if they are translated into onomatopoeias in TT, it can be concluded that translator 1 (Yunesi, 2009) has transferred expressive function of 80% of the onomatopoeias while translator 2 (Nabeili, 2002) has transferred expressive function of 66% of the onomatopoeias.

Results also revealed that all techniques except mistranslation and zero translation were successful in transferring the expressive function of onomatopoeias from English into Persian.

## 4. Discussion

Akita (2013) proposed a classification of onomatopoeias including 15 vocal sounds which were human voices and the remaining seven were animal voices. He also added a classification namely as “noise” which included 15 categories. Analysis of the data revealed that some of the categories proposed by Akita (2013) were evident in the corpus of this study. These classifications were human (whispering, muttering and grumbling), non-human (barking of a dog) and noise (the sound of water drops dripping

on a hard surface, the sound of many coins, and sound of thunder).

Analysis of the two translated versions revealed that the Persian onomatopoeias used in the translations can be classified into the same four groups (Kambuziya & Zeinoabedin, 2014). However, the frequency of each category in each translated versions was less than the frequency of the same category in the original texts. This is due to the fact that in TT1 and TT2, 20% and 34% of the English onomatopoeias were not translated or translated into non-onomatopoeias.

The results of the study revealed 10 translation techniques were used for translating onomatopoeias from English into Persian. Data analysis shows that 6 out of these techniques were included in Molina's (2006) framework. Results showed that two mixed techniques (proposed by Molina (2006)) were also used for translating these items. Finally zero translation as well as mistranslation (non-onomatopoeia) techniques were also utilized. Analysis of the data showed that "amplification" technique which is defined as glossing information not formulated in the source text, such as explanatory paraphrasing and "substitution" which is substituting linguistic elements for paralinguistic elements, or vice versa (Casas-Tost, 2014) were not used by the translators.

## 5. Conclusion

As discussed before, for Persian translation of English onomatopoeias, translators should translate in a way that their expressive functions are transferred into TT. Analysis of the data revealed that translation of onomatopoeias creates difficulties for the translator due to differences in both languages and cultures which can occur in two stages: identification and transferring the expressive function. Based on the comparative analysis of the data, it can be claimed that transferring of some of the onomatopoeias is difficult due to the fact there is not equivalent in TT to choose for these items or the translator did not consider the item as onomatopoeias and consequently ignore the transference of their expressive functions. In other words, the two translators translated the onomatopoeias into non-onomatopoeia or applied zero translation through using which they did not translate them.

Based on the findings as well as the frameworks of analyses, the researcher prepared a guideline for translating the English onomatopoeias in a way that TT audience can understand the meaning of Persian onomatopoeias in the same way as ST audiences does. This guideline is outlined below:

- Check the item in a monolingual English dictionary in order to make sure that the item constitutes a category of onomatopoeia in English, i.e., the spelling of the item do not correspond arbitrarily with the sound or the sound is an imitation of specific emotion or action.
- Check the item in a bilingual dictionary in order to check the equivalence for item in TT.
- Check a Persian monolingual dictionary in order to make sure that the Persian equivalent constitutes a category of onomatopoeia in Persian.
- Give precedence of choosing the following techniques over the other techniques:

- Make every effort to apply “established translation”, in other words, choose the exact recognized equivalent in the dictionary.
- In case, no equivalent is chosen for the item, choose “discursive creation” technique in order to create the same effect, although out of the context of the literary work, it may not have the same effect.
- Use “borrowing” technique which can help the translators to transfer the expressive function of the onomatopoeias to some extent. This transference is due to the universality of sound effects.
- Use “descriptive translation” in TT in order to imply that the item imitates a sound and the sound implies an action or emotion.
- Utilize “generalization” which helps to transfer the general meaning of onomatopoeias, i.e., the general information about the action and the emotion by using specific lexicon. However, by using this technique the form used in TT may not sound like onomatopoeia.
- Apply “reduction”, although by using it, some information may be partially or completely missed by the translator.
- Mix the translation techniques in order to create an equivalent which can imply the expressive function both in form and meaning.

As discussed before, the scope of this study is limited to translating classic novels rather than translation of other genres of literary texts. Therefore the findings are only applicable in the case of English-Persian translation of classic novels. Further studies are required to confirm the results of this study in a larger scale. Most importantly, further studies should focus on the applicability of the proposed translation frameworks for identification of translation techniques in this study on other genres or modes of translation such as subtitling. Besides, they can concentrate on reader-response study in the case of written texts or audience-oriented study on subtitling of these elements. In a separate study, applicability of Molina’s (2006) framework can be tested in a larger scale. The subject of other studies can be an empirical study and asking native both speakers of English and/or the Persian speakers about the importance of these elements in transferring the expressive functions in literary texts. This study focused on English-Persian translation of onomatopoeias and the results cannot be applicable for Persian-English translation. Further studies should be conducted to see how Persian onomatopoeias are transferred into English. Other methodologies such as interview with the translators can examine their awareness of the importance of these elements in ST and their translated version.



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