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Recognition and Rendition of Idiomaticity in Translating Novels: Translators' Strategies and Orientations in Focus[1]

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Abstract

Translators may resort to different strategies to meet the requirement of rendering the significance of a text into its translation. This is all the more so considering such demanding portions of literary texts as idiomatic expressions. This study scrutinized various strategies and orientations adopted by the translators in conveying the idiomatic expressions of *Into the Magic Shop*, *the Catcher in the Rye, and the Great Gatsby*, employing Baker's theoretical framework. Comparing and contrasting the specific source texts (STs) containing various idiomatic expressions with their corresponding target texts (TTs) indicated that mostly the improper recognition and transference of the semantic aspects involved in the idiomatic expressions were noticeable in the TTs. Meanwhile, translation by employing idioms with identical meanings and unlike forms and paraphrasing were the most frequently applied strategies by the translators to render the idiomaticity at work. Considering different semantic aspects involved in idioms and the complex procedure of grasping their semantics, the study findings might lend insightful contribution to enriching the current understanding of the complexities of idiomatic expressions and their renditions, particularly concerning glaring disparities between the languages under study, that is, English and Persian as regards their stylistic preferences.

Keywords: Idiomatic Expressions, Stylistic Preferences, Translation Strategies, Translators' Orientations

Introduction

Composed of some words semantically and stylistically bounded, idioms whose meanings are quite unpredictable, may pose radical challenges to a translator who seeks to tackle the dilemma of preserving their meanings or forms. (Zandian, 2022). Their intended meanings should be grasped before opting appropriate equivalents in the target

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language (TL), which is an arduous task requiring both contextual interpretation and cultural knowledge (Wahyu et al., 2026). Moreover, the decision to focus on certain semantic aspects within a source text (ST) idiom while choosing the nearest target text (TT) correspondence may make the translator consider different factors at work, some of which may be ideologically motivated. The translators' due recognition and rendition of idiomatic expressions regarding their underlying semantic aspects serve as the contributing factors to proper transference of idioms. How to render an idiom of a source language (SL) relies upon a range of factors, including its availability in the TL, the significance of its constitutive lexical items, register, stylistic features, and rhetorical effects (Baker, 2018). Likewise, in distinguishing "between the ideology of translating and the translation of ideology," Lee (2020, p. 253) maintains that "the choice of register in translation may reflect competing ideological positions" (p. 254). Meanwhile, the translators' individual orientations towards adopting specific strategies make them have different decisions on addressing idiomatic expressions and the extent of possible ideological shifts is by and large higher in the case of literary texts. Thus, given different layers of meaning at work in literary texts, translators may need to alter the ST, allowing new paths for variation (House, 2014; Zandian, 2020).

Furthermore, culture-specificity of idioms necessitates the translators' sufficient understanding of their context of use to choose appropriate equivalents which carry similar connotations. This is why after their proper recognition in the ST, the implementation of some effective strategies for rendering their semantic nuances finds significance. Additionally, their uniqueness in both form and cultural content is deemed as the crux of their rendition, which can be approached from a myriad of linguistic and stylistic standpoints, given the practical relevance of both linguistic and stylistic features to translation. Also, their distinctive characteristics of delicacy of expression and impressiveness may call for certain levels of the translators' creativity to make rendition of idioms as meaningful and enticing as possible (Baker, 2018; Zandian, 2022). Hence, this study examines the realization and rendering of idiomatic expressions considering the translator's ideological orientations.

Literature Review

The subject of idiomatic expressions and their translation has been so far approached from different perspectives in various studies, among which examining particular difficulties, the employed strategies, and relevant contextual factors can be noted.

Asylbekova1 and Jidong (2023) investigated a corpus of authentic texts, including a large assortment of English idioms to examine the role of contextual factors in rendering idiomatic expressions. They concentrated on the difficulties of their transference into Russian, including cultural differences and sustaining the metaphorical language. Despite the researchers' claims of studying a wide range of authentic texts while concentrating on the subtleness of meanings lost in the translation, their brief study fell short of fulfilling its desired aims as it lacked conclusive discussion of the results and validity of the data regarding unclarity and anonymity of the applied materials.

Putri and Rejeki (2021) traced the typology of idioms in *The Girl on the Train* and the strategies applied in its Indonesian version. Using the descriptive qualitative research methodology, they discovered that the ST idioms were mostly conveyed by paraphrasing strategy. The translator's choice of this strategy proved to be the most viable alternative for the lack of a corresponding TT idiom. Their study highlighted that translators had to get a good grasp of the idiomatic expressions in the two languages involved. Nevertheless, it put much emphasis on different types of idioms applied in the text. This study, however, attempts to accentuate the true recognition and accurate rendition of idiomatic expressions through unveiling the contributing factors to the translators' adopted strategies.

Premasari and Widodo (2021) aimed to find the similarities between the idioms of the novel Edensor and the TT and to explore the procedures adopted to render them. In their qualitative and hermeneutic study which followed a social-oriented approach, the data collection technique was non-participant observation while the data analysis techniques were translational identity and the referential identity methods. The data obtained in their study was classified considering idioms' typology and most of the ST expressions were rendered using idioms of identical meanings and different forms.

To examine the translator's creativity in using idiomatic expressions in the Persian translations of *The Bet, The Story-Teller,* and *The Closed Shop*, Zandian (2020) compared and contrasted the STs along with their corresponding TTs. Considering the crucial role of idiomaticity in preserving the stylistic balance between the ST and TT, she explored the extent of the translator's creativity in achieving such balance. The results revealed that the translator has overcome the challenge of rendering the significance of the ST idioms while maintaining their main semantic aspects. Moreover, the translator's employment of some appropriate idiomatic expressions in the TTs, corresponding to some non-idiomatic statements in the STs

tended to support his mastery of enriching the level of literariness of the TTs, reflecting his creativity in making use of idiomaticity in translation. Thus, the study tended to yield useful insights about the correlation between idiomaticity in translation and different levels of a translator's creativity from a stylistic point of view.

Regarding the growing appeal of idiomaticity in translation, the present study sets out to address the issue from the new perspective of the recognition and rendition of idiomatic expressions with a prime focus on the translator's contextual orientations, including the underlying ideological trends at work.

Theoretical Framework

Defining an idiom as a fixed linguistic pattern permitting slight or no flux in form and whose meaning is not decipherable from its constitutive word elements, Baker (2018) proposes six strategies for rendering idioms. She emphasized that the decision on the way to translate an idiom rests on different factors, including its availability in the target language and appropriateness of use in a specific register. Contextual, stylistic, and rhetorical issues along with register are also to be addressed.

Translators can apply six different strategies to convey the original idiomatic expressions, including "1) using an idiom of similar meaning and form, 2) using an idiom of similar meaning but dissimilar form, 3) borrowing the source language idiom, 4) translation by paraphrase, 5) translation by omission of a play on idiom, and 6) translation by omission of an entire idiom" (Baker, 2018, pp. 76–85). The schematic representation of these strategies is provided in Figure 1.

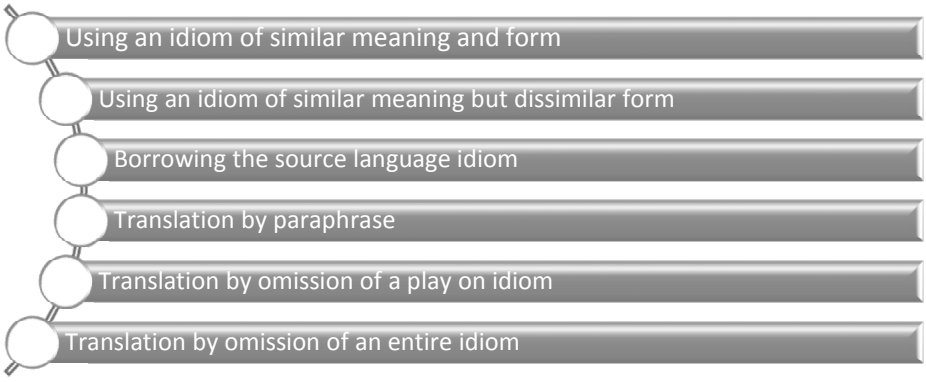


Figure 1. *Various Strategies for Translating Idioms (Adopted from Baker (2018))*

Method

Design

This study examines different strategies adopted and particular orientations taken by the translators in rendering the idiomatic expressions of *Into the Magic Shop, the*

Catcher in the Rye, and *the Great Gatsby*, drawing on Baker's (2018) theoretical framework. Whereas the framework of this descriptive study was mainly grounded in Baker's theoretical framework for conveying idiomatic expressions, some detailed comparisons have been made contrastively within the ST and TT to spot the underlying matches and mismatches considering the translators' orientations.

Materials

The materials of the present study comprised of the three novels, *Into the Magic Shop, the Catcher in the Rye, and the Great Gatsby* along with their Persian translations by Saedi (Doty, 2016/2023), Emami (Fitzgerald, 1993/2000), and Barseghian (Salinger, 1958/2014), respectively. The primary motivation of the researcher behind the purposive selection of the STs was their characterization as the great literary works of their eras, serving as the summit of their authors' literary career. Moreover, their rather high levels of communicative dynamism considering prose narrative and imaginative style made them good options for examining the translators' recognition and rendition of idiomatic expressions and their particular orientations. Additionally, the examination of contextual factors in unveiling the underlying orientations adopted by the translators tended to yield interesting results, given the challenges of interpreting the idiomatic expressions of the STs and their rendering to the TTs. Overall, the respective features have made a significant impact on the acclaim of the TTs at least among the rather sophisticated Persian readership, given their universal appeal regarding both theme and the aforementioned aspects.

Procedure

The data of this study were gathered through content analysis. For each of the ST-TT pairs, firstly, the ST was attentively read while identifying idiomatic expressions used by the ST author. Each of the respective TTs was contrastively analyzed considering the feature of idiomaticity, matching the idiomatic expressions found in the ST to their TT equivalents. Baker's (2018) classification was applied to the TTs to characterize the specific strategies taken by the translators. The obtained ST-TT pairs, containing varying degrees of idiomaticity were explored to determine the recurrence of particular translation strategies employed. Then, the results were represented through a set of distinctive tables showing the most representative examples of the corresponding ST-TT pairs considering the particular strategies employed to deal with the idiomaticity index. The obtained results suggesting the prevalence of particular strategies to overcome the challenge of appropriate

rendition of idiomaticity were linked to the underlying orientations taken by the translators. Following the qualitative coding, the frequency and percentage of idiomatic expressions falling into each strategy category were calculated to provide a descriptive comparison across the three novels.

Results

The following distinctive tables represent the data obtained from the novels, *Into the Magic Shop*, *the Catcher in the Rye, and the Great Gatsby* along with their Persian translations by Saedi (Doty, 2016/2023), Barseghian (Salinger, 1958/2014), and Emami (Fitzgerald, 1993/2000), respectively. For each of the ST-TT pairs, the results are presented through a set of tables, the first of which contains idioms translated by applying idioms of identical meanings and forms or dissimilar forms. The second table in each set embraces idioms conveyed through paraphrasing while the third one represents idioms rendered by other translation strategies, including omission of the entire idioms or the play on idioms. The idioms neither recognized nor translated accurately by the translator are shown in the fourth table of each set. To substantiate the frequency with which the employed strategies are used, the proportion represented by each strategy is briefly reported as a percentage. Accordingly, the *coding distribution of* 50 most representative instances of idiomatic expressions identified in each novel serves as the last table in each set.

Table 1 shows the results of examining *Into the Magic Shop* and its translation regarding the employment of idioms of similar meanings and forms or dissimilar forms by the translator to convey the idiomatic expressions.

Table 1. *Idioms Rendered by Using Idioms of Similar Meanings and Forms or Dissimilar Forms*

ST	TT
1. I yelled again for them **to cut it out**. (p.63)	دوباره فریاد زدم که **دست بردارند**. (ص۷۲)
2. Why is Neil **mad at me**? (p.66)	چرا نیل **از دست من عصبانیه**؟ (ص۷۷)
3. When **it comes to** my grandson,... (p.68)	وقتی **پای** نوه م **به میون میاد**... (ص ۸۰)
4. You're going to have **to stand up for yourself**. (p.69)	تو باید **پای انتخابت وایسی**. (ص ۸۱)

Among the most representative examples shown in Table 1, apart from instances (2) and (4) indicating the use of idioms of similar meanings and forms, other examples represent equivalent idioms with identical significance but unlike forms, corresponding to the ST idioms. Whereas the first kind of correspondence can merely occasionally be fulfilled, the second kind necessitates the use of disparate lexical items, due to underlying differences between the linguistic systems of the SLs and TLs. In this way, the translator has tendeded to favor the interests of the TT readers by choosing familiar and understandable patterns of association in the TT. Table 2 shows the most salient instances of rendering the idioms used in *Into the Magic Shop* using paraphrasing strategy.

Table 2. *Idioms Rendered by Paraphrasing*

ST	TT
1. I couldn't blame him for **getting the hell out of there**. (p.63)	نمی‌توانستم او را برای **فرار از این جهنم** سرزنش کنم. (ص۷۲)
2. I'm going to **kick your ass**. (p.63)	دهنت رو صاف می‌کنیم. (ص ۷۳)
3. What a waste! (p.64)	حیف مشت و لگد! (ص۷۴)
4. Don't **count yourself short**. (p.85)	خودت را دست کم نگیر. (ص ۱۰۲)
5. Apply yourself. (p.94)	خودت را وقف کارت کن. (ص ۱۱۴)

Given the impossibility of finding a close match in the Persian language for some of the idioms used in *Into the Magic Shop*, the translator has employed paraphrasing strategy to convey the idiomaticity involved in specific textual segments. As examples (1), (2), and (3) reveal, utilizing similar idiomatic language in the TT could result in some inappropriate renditions, considering different stylistic and personal preferences of the author and the translator as to whether idiomatic or non-idiomatic expressions suit their purposes of appealing to their intended readership. Thus, the translator's orientation for some ideologically-skewed renderings has served to minimize the risk of divergence from the established norms of the target community. The results of examining *Into the Magic Shop* and its translation in terms of omission of either entire idioms or the play on idioms are presented in Table 3.

Table 3. *Idioms Rendered by Omission of Entire Idioms or the Play on Idioms*

ST	TT
1....so they didn't **feel like** they were burning. (p. 62)	تا از شدت گرما نسوزند. (ص۷۱)
2. Would Ruth think I had **skipped** a day **with** her when I didn't **show up?** (p.63)	آیا روث فکر می‌کند **بی‌خیال امروز شده‌ام**؟ (ص۷۳)
3. I knew Ruth and Neil had **been too good to be true.** (p.66)	می‌دانستم که روث و نیل به حدی خوب بودند که واقعی بودنشان باورکردنی بود. (ص ۷۷)
4. Anything Houdini could **pull off**, and in front of a really skeptical audience known **to heckle at will**. (p.72)	هر آنچه هودینی می‌توانست **انجام دهد** و در مقابل بدبین ترین مخاطب **ناطق**. (ص ۸۶)

Among Table 3 examples, cases (3) and (4) represent the transference of merely the denotations of the ST idiomatic expressions while instances (1) and (2) indicate their deletion altogether in the TT. The translator's option of omission strategy tends to be explicable considering impossibility of paraphrasing the underlying meanings of the ST expressions straightforwardly into the TT. Table 4 shows the results of examining *Into the Magic Shop* and its translation regarding the idioms which have been neither recognized nor translated accurately by the translator.

Table 4. *Idioms Neither Recognized nor Translated Accurately by the Translator*

ST	TT
1. Come on back. (p.66)	بیا اتاق پشتی. (ص۷۷)
2. ...leaving a hospital chaplain or other staffer **to pick up the broken pieces** (p.108)	... تا کشیش بیمارستان و سایر کارکنان بیایند و **قطعات شکسته را جمع کنند** (ص۱۳۲)
3. There were **hoops to jump through**, and all I wanted was a chance **to jump through** them. (p.112)	باید **از چندین حلقه می‌پریدم** و تنها چیزی که م خواستم، فرصتی بود که **از میان آنها بپرم**. (ص۱۳۹)
4. I was trying **to balance on the razor's edge** between drinking too much on occasion and alcohol abuse. (p.129)	سعی می‌کردم **روی لبهٔ تیغ حرکت نکنم** و بین مصرف زیاد الکل و نوشیدن موردی تعادل برقرار کنم. (ص۱۶۲)

Table 4 indicates some examples of the translator's inattentiveness to the ST idiomatic expressions. The idiom 'come on back' implies returning to a former good condition while such significance has not been grasped by the translator who has also misunderstood the second instance concerning the intention of ameliorating the situation after occurrence of a severe incident. Similarly, the translator's misinterpreting the significance of idioms used in examples (3) and (4) calls for his more sensitivity to different semantic features in the expressions, including their figurative meanings, which makes their identification and differentiation from other textual elements easier. Table 5 shows the *coding distribution of* 50 most salient instances of idiomatic expressions identified in *Into the Magic Shop*.

Table 5. *Frequency and Percentage Distribution of Translation Strategies for Idiomatic Expressions in Into the Magic Shop*

Category	Frequency	Percentage
Idioms rendered by idioms of similar meanings and forms/dissimilar forms	20	40%
Idioms rendered by paraphrasing	15	30%
Idioms rendered by omission of entire idioms or the play on idioms	8	16%
Idioms neither recognized nor translated accurately	7	14%

Table 6 indicates the results of examining *the Catcher in the Rye* and its translation.

Table 6. *Idioms Rendered by Using Idioms of Similar Meanings and Forms or Dissimilar Forms*

ST	TT
1. I've asked you **fifty times.** (p.21)	زبونم مو در آورد. (ص۳۲)
2. **They're certainly nothing to rave about.** (p.105)	ولی **آش دهن سوزی هم نیستند.** (ص۱۲۶)
3. The Rockettes were **kicking their heads off.** (p.123)	گروه راکیتز داشت **شلنگ تخته می اندا**خت. (۱۴۷)
4. **It broke into about fifty pieces.** (p.138)	**خرد و خاکشیر شد.** (ص ۱۶۳)

Among the most representative examples of Table 6, most of the cases support the translator's use of expressions with identical meanings but diverse forms to convey idiomaticity of *the Catcher in the Rye*. This is consistent with the results of Table 1 on *Into the Magic Shop* when the ideal of using idioms of similar meanings and forms cannot be achieved in translation. In facing the challenge of translating the slang phrases, the translator's options may reflect his downplaying their essence and making the TT more inclined to the accepted norms of the Iranian society.

Table 7. *Idioms Rendered by Paraphrasing*

ST	TT
1. If you **hem and haw**. (p.62)	اگر **لفتش می داد**.(ص ۷۸)
2. He drove off **like a bat out of hell**. (p.76)	**رفت که رفت**. (ص ۹۳)
3. It always **gave me a pain in the ass**. (p.112)	این موضوع **من را خیلی اذیت می‌کرد**. (ص۱۵۳)
4. I **felt like getting stinking drunk**. (p.131)	**حسش بود بزنم سیم آخر**. (ص۱۵۴)

Thanks to the cultural divergence of the SL and TL, paraphrasing strategy serves to render the taboo items within the ST idiomatic expressions, including slang language or the states of drunkenness. Accordingly, rather than retaining the stylistic registers evident in instances (3) and (4), the translation appears to attenuate the ideological implications of the character's idiolect, which are at odds with the established conventions of the receiving society.

Table 8. *Idioms Rendered by Omission of Entire Idioms or the Play on Idioms*

ST	TT
1.'Well, **you little so-and-so**. All right for you.' (p.79)	خب باشه. (ص۹۷)
2. Boy, **did she hit the ceiling**. (p.120)	حرف خوبی نزدم. (ص۱۴۳)
3. ...**right under your nose**. (p.183)	... و تمام. (ص۲۱۱)
4. Boy, it began to rain **like a bastard**. In ***buckets***, **I swear to God**. (p.191)	پسر از آسمان سیل می‌آمد. **عین چی** باران می‌بارید! (ص۲۱۸)

Examples of Table 8 reveal the translator's use of deletion as the adopted strategy to deal with those idiomatic expressions of the ST for which no close correspondence could be found in the TT. Example (4) has lent itself to omission of

the play on idioms while in other instances, the entire idioms have been omitted. Thus, rather than retaining the ST expressions that appear to carry particular ideological connotations, the translation can be seen as adopting a largely ideologically neutral orientation, which may result in the attenuation of some of the ideological nuances present in the ST.

Table 9. *Idioms Neither Recognized nor Translated Accurately by the Translator*

TT	ST
1. I was **pretty loaded**. (p.46)	ولی **کم بود**. (ص ۶۰)
2. You had **to twist their arms.** (p.65)	نه پسر این کاره نبودند. **مخ شان نمی کشید**. (ص۸۱)
3. **I was too yellow not to join**. (p.151)	**حوصله نداشتم عضوش شم**. (ص۱۷۸)
4. You'll begin to **dress your mind** accordingly.' (p.171)	«می‌تونی **به اون تفکری بچسبی** که مال توئه.» (ص۱۹۹)

Table 9 shows rather than unfolding various semantic aspects at work in the idiomatic expressions applied in the ST, the translator has miscomprehended their significance or neglected them entirely. Oddity of such TT expressions as (2) and (4) suggests the translator has not even understood denotations of the ST utterances. Examples (1) and (3) reflect considerable divergence in conveying the intended meanings, which can suggest the translator's almost superficial inferential competency.

Table 10 presents the *coding distribution of* 50 most salient instances of idiomatic expressions identified in *the Catcher in the Rye*.

Table 10. *Frequency and Percentage Distribution of Translation Strategies for Idiomatic Expressions in The Catcher in the Rye*

Category	Frequency	Percentage
Idioms rendered by idioms of similar meanings and forms/dissimilar forms	25	50%
Idioms rendered by paraphrasing	12	24%
Idioms rendered by omission of entire idioms or the play on idioms	8	16%

Category	Frequency	Percentage
Idioms neither recognized nor translated accurately	5	10%

Table 11 shows the results of investigating idioms used in *the Great Gatsby* which have been translated in the TT by employing idioms with identical meanings and forms or diverse forms.

Table 11. *Idioms Rendered by Using Idioms of Similar Meanings and Forms or Dissimilar Forms*

ST	TT
1. 'She really ought **to get away** from him. (p. 24)	«حتما باید **ازش جدا بشه.**» (ص ۵۷)
2. They meet **all kinds of crazy fish**.' (p. 66)	با **همه جور حیوونی** آشنا می شن.» (ص ۱۳۷)
3. Hot whistles of the company **broke the** simmering **hush** at noon. (p.72)	سوت کارخانه **سکوت** جوشان نیمروز **را می‌شکست.** (ص ۱۴۹)
4. A change **had come over him**. (p.91)	تام **تغییر کرده بود**. (ص۱۸۱)

In Table 11, only instances (1) and (3) indicate the translator's use of idioms of similar meanings and forms to convey the idiomaticity of *the Great Gatsby*. This lower frequency tends to suggest the translator's option of employing idioms of similar essence but dissimilar lexicalizations when the ideal of applying idioms of similar meanings and forms is unattainable in translation due to the remoteness of the language systems. Table 12 shows the results of analyzing the idiomaticity of *the Great Gatsby* relayed through paraphrasing.

Table 12. *Idioms Rendered by Paraphrasing*

ST	TT
1. A dozen people **had sent their love** through me. (p.8)	ده دوازده نفر از طریق من **به او سلام رسانده‌اند.** (ص۲۸)
2. It was theirs for a few words **in the right key**. (p.28)	با چند کلمه ، **به شرطی که با لحن مناسبی گفته شود،** سهمی از آن نصیبشان خواهد شد. (ص ۶۴)
3. 'You see, he's **regular tough** underneath it all.' (p.51)	«زیرِ این ظاهر او هنوز یک **داش تمام عیاره.** » (ص ۱۰۸)
4. 'Why-any statement **to give out**.' (p.62)	«دربارهٔ هر موضوعی- **برای درج در روزنامه.**» (ص۱۲۹)

Table 12 presents various instances of using paraphrasing to communicate the meanings implied in the ST. As the most common strategy for tackling the challenge of finding no corresponding idiomatic expression in the TT, paraphrasing has been applied to the less culture-specific items of the ST, including instances (2), (3), and (4), leaving no other options to the translator to clarify the intended meanings to the target readers. The paraphrased sentences like (1) indicate dissimilar ideological concerns of the author and translator. Table 13 indicates the idiomatic expressions in *the Great Gatsby* omitted or conveyed through the play on idioms.

Table 13. *Idioms Rendered by Omission of Entire Idioms or the Play on Idioms*

ST	TT
1. Sometimes she and Miss Baker talked **at once** with a bantering. (p.10)	بعضی وقت‌ها، دی زی و میس بیکر با هم حرف می زدند، بدون پیوندی منطقی (ص ۳۱)
2. Physically robust but **on the verge of soft – mindedness** (p.63)	آدمی بود با جسم تندرست که **مغزش به‌سوی نرمی می‌گرایید**. (ص ۱۳۲)
3. You threw me over on the telephone. **I don't give a damn about you** now. (p.113)	تو ولم کردی بخورم زمین. از پشت تلفن. من حالا دیگه **اصلاً فکر تو رو نمی‌کنم**. (ص ۲۲۲)
4. I wanted to leave things in order and not just trust that obliging and indifferent sea **to sweep my refuse away**. (p.113)	می‌خواستم کارها را مرتّب و منظّم بگذارم و **شُستن و رُفتن زباله‌هایم** را فقط به لطف دریای بی‌تفاوت نسپارم. (ص ۲۲۲)

As apparent in Table 13, the translator has decided to omit some common cliché idioms of the ST entirely or the play on them. In example (2), the author's play on the expression 'on the verge of', which implies being very near to experiencing something, has been omitted, giving rise to an unnatural TT equivalent. Considering the informally marked statement in example (3), the translator's rendition may reflect an ideologically biased, detached, and authoritative narrative stance, thereby obscuring the underlying dynamics of class consciousness within American society. Accordingly, instances (3) and (4) demonstrate that although the semantic content of "sweep my refuse away" and "give a damn about" is retained in the TT, the translator has seemingly failed to reproduce the idiomatic wordplay, resulting in the loss of the ST's play on idiomaticity.

Table 14 represents some salient examples of idioms not recognized or translated inaccurately.

Table 14. *Idioms Neither Recognized nor Translated Accurately by the Translator*

ST	TT
1. They **drifted here and there** unrestfully. (p.6)	**چندی اینجا و چندی آنجا، در جریان آب شناور شده بودند.** (ص ۲۳)
2. ... to **put this fifth guest's shrill metallic urgency out of mind.** (p.12)	**جیغ جیغ فلزی و مصرّانه مهمان پنجم** را به فراموشی بسپارد. (ص ۳۶)
3. Something was making him **nibble at the edge of stale ideas.** (p.15)	چیزی او را وادار می‌کرد **به لبهٔ افکار شب مانده ناخنک بزند،** (ص ۴۱)
4. All built with a wish out of **non- olfactory money.** (p.44)	به آرزویی و نیتی با **پول غیربوییدنی** ساخته شده بود. (ص ۹۵)

Different instances of Table 14, including (1), (2), and (3) show the translator has failed to grasp the idiomatic expressions at deep notional levels, misunderstanding their figurative meanings as the most essential component of their semantics. In examples (1) and (4), just the literal meanings of idioms have been interpreted, leading to some meaningless TT equivalents. For example, while 'non-olfactory money' refers to money earned from hard work, it has been rendered as the absurd Persian equivalent 'پول غیربوییدنی'.

Table 15 presents the frequency and percentage distribution of the identified idiomatic expressions across the translation strategies employed in rendering *The Great Gatsby*.

Table 15. *Frequency and Percentage Distribution of Translation Strategies for Idiomatic Expressions in The Great Gatsby*

Main strategy/problem category	Frequency	Percentage
Idioms rendered by idioms of similar meanings and forms/dissimilar forms	22	44%
Idioms rendered by paraphrasing	17	34%
Idioms rendered by omission of entire idioms/the play on idioms	7	14%
Idioms neither recognized nor translated accurately	4	8%

Consistent with the findings for the other novels, idiomatic equivalence involving identical meanings but diverse forms once again emerges as the predominant category, followed by paraphrasing.

Discussion and Conclusion

Despite the strong appeal of idiomatic expressions to authors and translators given their significant role in language, they do not typically lend themselves to straightforward translation. Taken together, the findings across the three novels indicate a predominant reliance on idiomatic equivalence and paraphrasing, with omission and inaccurate recognition or translation constituting comparatively less frequent patterns. Complying with Premasari and Widodo's (2021) study, a considerable proportion of the strategies used in translating the novels belonged to the category of applying idioms with identical meanings but diverse forms. This orientation seems justifiable considering higher possibilities of finding close match between idioms with identical meanings but diverse lexicalizations than idioms with similar meanings and forms. Furthermore, in line with Putri and Rejeki's (2021) study, the high proportion of paraphrasing compared with other translation strategies suggests that it constitutes a viable means of conveying the meaning of the original idiom in an intelligible manner, particularly given the inappropriateness of using idiomatic language in certain linguistic contexts of the TT and the divergence in stylistic preferences between the ST author and the translator.

The findings supported the fact that comprehending the true significance of idiomatic expressions hinges on not only the intercultural competency of the translator but also certain extents of inferential and transfer competencies, given the recent paradigm shifts in translation studies, including ideological skewing (Zandian, 2020). Likewise, the studies by Baker (2018), Laviosa (2021), and Zandian (2025) have laid particular emphasis on taking different linguistic, cultural, and contextual factors into account. Ideology is vested not only in the TT but also in the standpoint of the translator and in its pertinence to the target readership. This study highlighted the role of dissimilar stylistic preferences of the ST author and the translator, giving rise to the adoption of particular translation strategies to generate varying degrees of emotional potency along with specific stylistic effects. Likewise, Zandian's (2022) study unveiled the correlation between idiomaticity in translation and different levels of a translator's creativity considering the underlying stylistic preferences.

Overall, this study might lend some contribution to improving the current understanding of the complexities arising from idiomatic expressions and their renditions. Whereas this study set out to adopt a more comprehensive perspective upon the issue by focusing on how idiomaticity is recognized by the translators, being prone to be either overlooked or distorted according to their own inclinations, it had some limitations. Due to the incomprehensiveness of the corpus employed in the current study, generalization of the findings seems impossible, so further studies can encompass a more inclusive corpus to find different types of strategies applied and their frequency. Moreover, considering the determining role of contextual factors, including ideological dispositions on translation as a contextualized enterprise, future research can address Persian to English translation direction to examine how some relevant contextual issues tend to exert influence on the Persian to English translation direction. Such research would deepen our understanding of translation as a contextualized practice across language directions.

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