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Retaining Linguistic Hybridity: A Multiple Case Study of Non-Standard Language Transfer Through Literary Translation Process

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Abstract

Translated texts have an in-between existence commonly referred to as hybridity; they belong to both source and target cultures, which indicates that hybridity is an inherent characteristic of translation. However, it is not only translated texts that contain hybridity, original texts do too, especially in the case of linguistic hybridity that is caused by non-standard language. All forms of non-standard language have their own sociolinguistic implications; their mere presence in a literary production conveys certain messages, which makes this presence a prominent one. It is equally important to find out what becomes of such language in the process of translation. Therefore, the current qualitative research picked four literary novels that featured at least one-character parading non-standard speech patterns, along with two Persian translations for each novel so that translators' styles could be compared. The target texts were inspected to observe cases of either neutralization or reproduction of non-standard language. The findings proved that most translators gravitate towards normalization, meaning that their readers would not be able to perceive the existence of different speech patterns in the story. Nevertheless, by employing diverse structures and terms, two translators managed to demonstrate that linguistic hybridity existed in their texts. Considering how dissimilar English and Persian dialects are, having transferred non-standard language through the translation process is an impressive accomplishment.

Keywords: Linguistic hybridity, Non-standard language, Dialect, Literary novels, Translation

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1. Introduction

Translation and translated texts without a question exist between two cultures and languages (Didriksen, 2015). Additionally, translation has often been referred to as intercultural communication and/or cross-cultural communication (Nemati, & Yekta, 2021; Schäffner & Adab, 2001a). Nevertheless, the proper and technical term to describe this in-between existence is hybridity. Hybridity is an inherent characteristic of translation, so translated texts qualify as hybrid entities; it has even been stated that all translated texts are hybrid (Schäffner & Adab, 2001a, 2001b; Zauberga, 2001). These and similar accounts are the reason that numerous studies have built their analysis on the notion of hybridity in translation (Didriksen, 2015; Kleeman, 2018; Li, 2015b).

Let us imagine the source and target realities as two spheres that overlap when translation takes place; therefore, translated texts exist in the space where these two spheres cross each other, making the translated text a hybrid product belonging to both source and target languages (Didriksen, 2015).

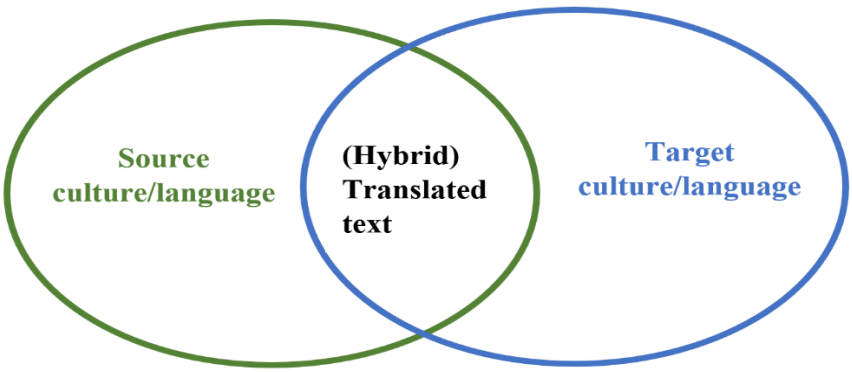

Figure 1. The space where hybridity of translated texts exists

On the other hand, Pym (2001) argued that hybridity was not a feature of only translated texts; original writings could be hybrid as well because they could include elements that would lead to the text being seen as a hybrid. These hybrid source texts could contain elements similar but not limited to the following: different registers, multilingualism, different versions of adhering to language rules, etc. Pym believed when translators were presented with hybrid texts, in order to maintain coherence, they usually translated in a neutral way, homogenizing the diverse elements. He concluded that in this case, translation had omitted varied elements leading to diminishing hybridity, instead of increasing it.

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At this point, it is of utmost importance to remark that the present article is not concerned with hybridity related to mixed identities (i.e., agency and belonging in the process of cultural translation), but it is about linguistic hybridity in novels—predominantly, various forms of non-standard language and how they are translated.

Assuming that there is one (or multiple) version(s) of language considered as the correct form(s), a non-standard structure would then be any instance that has undergone deviations; however, these deviations are not just linguistic, but also culture bound (Collins & Ponz, 2018). Since non-standard discourses—most notably dialects—are so culture specific, their translation proves problematic (or even untranslatable as some scholars have gone far enough to insinuate) since there can be found no dialect in the target language that conveys all the same meanings, messages, and connotations as the original dialect (Collins & Ponz, 2018; Horton, 1998; Kruger, 1986; Lung, 2000; Šeperić-Grdiša, 2017).

The main objective of this article is to find out how translators have fared in dealing with non-standard English in famous novels which include at least one character who does not speak the so-called correct form. To this end, the researchers examined four literary novels containing curious dialects or such instances of linguistic hybridity, plus two Persian translations for each novel to be compared.

It seems that translators tend to neutralize patterns different from the norm (Collins & Ponz, 2018; Pym, 2001). Clearly, it is impossible to find a dialect in the target culture that represents the exact same sociolinguistic background as the original, but the least translators can do is to translate in such a way to display that a specific character's speech is inconsistent with others, to show that there is linguistic hybridity in the text. Therefore, this empirical research intended to find out if the least amount of effort was made or if the resulting translations read as if there was never any hybridity in the original, which results in the following research questions:

1. Have translators of the selected cases attempted at preserving linguistic hybridity or have they normalized the different speech patterns?
2. For each case, between the two translations, which translator has been more successful in transferring non-standard language?
3. Considering that translated texts are hybrid in nature, and if the source texts themselves contain elements of hybridity, does the process of translation amplify hybridity or diminish it?

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2. Literature Review

2.1. Non-Standard Language

When the word non-standard is mentioned, one is lead to believe there is a standard. The standard form of any language is the structure generally seen in print, dictionaries and grammar books; it is used by the government, the media, and educated people; it is taught in schools and this is what non-native speakers want to learn (Villa, 2021). Thus, anything that does not match the accepted norms is deemed as non-standard (Horton, 1998; Lung, 2000). Different types of deviations can exist because of regions, social classes, ethnicities, and even idiosyncrasies (Ten Hove, 2018) which result in different dialects, accents, registers and styles (Hudson, 1996, as cited in Villa, 2021).

2.2. Previous Research

There is only a humble number of works investigating the translation of non-standard language in general, and not isolated examples like slang or styles. Most articles have examined literary novels. Lučić (2022) studied a novel famous for containing the Scottish dialect and its translations into Russian and Croatian in order to find out what strategies translators had employed to deal with non-standard language and the frequency of each strategy; it turned out that both translators employed alternative non-standard versions of the target language to replace the original dialect. Similarly, both Horton (1998) and Šeperić-Grdiša (2017) studied English novels and their translations to discover the techniques translators used to solve the cultural gaps caused by non-standard varieties; their individual studies showed that translators would use various strategies such as—among others—neutralizing dialects, substituting a target-language form, or lexical creation. Kruger (1986) tried to recognize challenges of translating non-standard Afrikaans into English, and realized that the Afrikaans sociolect possessed more varieties than English did, which troubled translators due to encountering more limited options in the target language. Lung (2000) tried to examine the same complexities although instead of having literary novels as cases, she explored translations done by trainee translators; nonetheless, she found that complexities posed by non-standard language in the process of translation is due to both linguistic features (language form and content) and extra-linguistic features (culture and social aspects).

Of course, this does not mean that papers researching such language are scarce; as a matter of fact, it is quite the opposite. Instead of using the general keywords non-standard language, they have focused on more specific terms such as 'register' and 'dialect' (Bonaffini, 1997; Papa, 2012; Ranzato,

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2019; Sánchez, 1999; Steffensen, 2012; Yu, 2017a, 2017b). And they are not limited to novels as case studies; among others, movies, series, and news stories have been studied. On the other hand, studies addressing linguistic hybridity in translation, cross-cultural challenges, typologies, and possible solutions are much rarer (Collins & Ponz, 2018; Halas, 2019; Klinger, 2014; Li, 2015a).

However, such research related richness does not extend to the Iranian context. Few works of such nature could be found concerning translation into Persian, none of which has dealt with non-standard language in general, but all of them focus on dialect alone. Here are all the works the researchers could find: Ahmadian (2008) and Sharififar & Nejad (2013) each examined multiple translations of *the Adventures of Huckleberry Finn* to compare their translation quality of dialectal varieties and the challenges of such translation task. Aala (2016) did the same with two translations of *Of Mice and Men*. Shah Ali (2014) studied the level of standardization in translated dialects into Persian in two novels by two different authors. Finally, with a difference from others, Mazari & Hosseini (2019) examined dialect and accent in a dubbed French movie.

3. Methodology

3.1. Design

This study used a qualitative case study research design. According to Lunenburg and Irby (2008), in case study research design, some special individuals and entities are studied: If the choice is made to focus on one person or thing, it is called a single-case design, but if different people or things are studied, a multiple-case design will be the result. Plus, Lunenburg and Irby continued, more likely than not, it will be necessary to resort to purposeful sampling, and finally, this design has subtypes of its own: extreme case, critical case, convenience case, typical case, and politically important case. This particular article used purposeful sampling to find typical cases—forming a multiple-case design—for novels involving characters with unconventional accents and/or dialects.

3.2. Case Studies

The researchers scoured the internet and the existing literature to look for English novels which were rich in linguistic hybridity by means of non-standard language, meaning that they needed to include no less than two different accents and/or dialects. Additionally, for the sake of comparison, it was necessary to choose novels that have been translated into Persian by at least two translators. In the end, the researchers settled on the following list of novels:

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- Bernard Shaw's *Pygmalion*
- J.K. Rowling's *Harry Potter and the Philosopher's Stone*
- John Steinbeck's *of Mice and Men*
- Mark Twain's *Adventures of Huckleberry Finn*

3.3. Procedures

After having chosen the cases, the researchers first read the English originals to identify the instances with diverse accents and/or dialects. As the second step, the researchers consulted multiple articles/theses having examined non-standard language in these novels in order to see if the researchers had recognized the instances correctly. Thirdly, these dialogs were compared to their translated versions. It was finally judged if the linguistic hybrid elements were neutralized or transferred in the target texts and which translation was more successful in displaying the existence of nonstandard language.

4. Results and Discussion

4.1. Pygmalion

4.1.1. Source Text Analysis

Even though this play was written in 1912, it is still popular because it deals with one well-recognized fact: whether it is the 20th century or the 21st, and however much the English language evolves, it appears that there is always a limited number of acceptable ways to speak it. This fact leads to another unpleasant truth: those people with accents are often portrayed in books, movies, and TV series as uneducated, funny, and from a low class; characters with an upper-class British accent, or a typical American accent are never mocked. This easily displays complicated relations between social classes (Hamed, 2021).

Although Pygmalion has a straight forward and witty style of writing, it seems that Bernard Shaw's employment of language was not meant to just simply create a literary piece, but to get his readers to examine the power and purpose of language itself; most importantly, through the characters' manner of speaking, whether it was the flower girl's almost incomprehensible accent, Doolittle's strange charm, or Higgins's upper-class British English, Shaw intended for his readers to understand the various and sundry ways English could be spoken ("Pygmalion Study Guide,").

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Language in all its forms is seen in Pygmalion: from slang and small talk, to heartfelt pleas and big talk about soul and poverty. Generally, in the original play there are both characters who speak upper-class English, and characters who speak a so-called flawed English. Higgins, the mother, the daughter, Freddy, and Pickering seem to speak perfect English; while, Eliza and several bystanders have accents and make grammatical mistakes (although this manner of speaking—the flawed English—is typical for the characters themselves, this play represents that it is not standard English). Perfect formal standard English is also seen in the rather lengthy preface Shaw wrote about his views on the state of the English language and phonetics.

4.1.2. Source Text Vs. Target Texts Analysis

After a thorough search, only two translations of this play could be found in Iran. The earlier one by Arezoo Shojaee is called پیگمالیون which is a direct transliteration of the original title. Her translation style is trying to be faithful to the original. In the scene descriptions, she is generally loyal to the wording and content although it is not literal translation because it does not read as a strange unnatural text. The original preface was completely formal, and so is the preface in this Persian version. Even though this part and the rest of the text are written in modern Persian instead of imitating a dated language, as if this story happened today and not over a century ago. It is urgent to note that this translation is a play similar to the original.

As for the second translation by Houshang Nezami, the title has been translated to بانوی زیبای من which is rooted in the title of the English movie made based on the play (aka My Fair Lady). The book reads like a written text, but scene descriptions are not as formal as the first translation. This version too is written in modern Persian, not old-fashioned. There are three major changes this work has made: the preface is much shorter; the text is not a play anymore, it is now a novel; in scene descriptions, the translator is addressing the readers, as if talking to the audience. Compare the following translations in which [PT] stands for [Persian Translation], [PTL] for [Persian Transliteration], [WBWT] for [Word-By-Word Translation], and [EBT] for [English Back-Translation]:

(1) "Covent Garden at 11.15 p.m. Torrents of heavy summer rain."

Shojaee's translation:

لندن – ساعت ۱۱:۱۵ شب. جریان سیل‌آسای باران تابستانی. [PT]

[PTL] Landan—saat 11:15 shab. Jaryan-e seylasay-e baran-e tabestani.

[WBWT] London—hour 11:15 night. Flow of torrential of rain of summer.

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[EBT] London—11:15 p.m. Torrential flow of the summer rain.

Nezami's translation:

یک شب بارانی لندن را در موسم تابستان در نظر مجسم کنید، محوطه جلوی اپرا کاونت گاردن را در ساعت یازده هنگام تعطیل اپرا به یاد آورید. [PT]

[PTL] Yek shab-e barani Landan ra[1] dar musem-e tabestan dar nazar mojasam konid,

[WBWT] one night of rainy London [] in season of summer in view imagine you,

[PTL] movahate joloy-e Opera Covent Garden ra dar ssat yazdah hengam-e

[WBWT] area in front of Opera Covent Garden [] at hour eleven time of

[PTL] tatile Opera be yad avarid.

[WBWT] closing Opera remember you.

[EBT] Imagine a rainy night in London in the summer season, remember the area in front of Covent Garden Opera at eleven at the time of Opera's closing.

Now for the dialogs where the linguistic hybridity becomes apparent, in the source text, apart from Elisa's and some bystanders' speech, the text reads as formal, but Nezami's text reads in a more informal tone; the characters do not speak so elegantly anymore. However, he has turned Eliza's and the bystanders' unconventional speech patterns into neutral Persian. All in all, his version compared to the original has been shortened as many words and even pieces of information have been deleted; plus, it has been simplified due to the presence of less complicated and less technical words. Finally, all accents and speech patterns have been homogenized; no reader can tell that some characters should have different speaking styles.

As for Shojaee's translation of dialogs, she has taken advantage of informal speech, shortened words, accents (not a specific one, just pronunciations that are not standard) to show that some characters don't speak standard language. The variety is not as good as the original, and obviously it does not send the same sociolinguistic messages, but at least the readers can easily see that there is linguistic hybridity in this text.

The following examples show how Shojaee has stuck by the speech formality or informality in the original whereas Nezami has not.

(2) "He's been gone twenty minutes."

[1] This Persian word "ra" is a grammatical category that does not exist in the English grammar, so it has no translation. The same procedure was applied to similar cases in the English translation.

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Shojaee:

۲۰ دقیقه می‌شود که رفته است. [PT]

[PTL] 20 dadighe mishavad ke rafte ast.

[WBWT] 20 minutes is that gone has [he].

[EBT] It is 20 minutes that he has gone.

Nezami:

نزدیک بیست دقیقه است که ما را اینجا کاشته. [PT]

[PTL] Nazdik bist dagheghe ast ke ma ra inja kashte.

[WBWT] Nearly twenty minutes is that us [] here planted [he].

[EBT] It has been twenty minutes that he has planted us here (that is an informal way of talking about making someone wait for a long time).

(3) "He won’t get no cab not until half-past eleven, missus, when they come back after dropping their theatre fares."

Shojaee:

تا یازده و نیم شب براتون تاکسی پیدا نمیکنه خانوما! تازه اون موقع مسافرای تیاترشونو پیاده میکنن. [PT]

[PTL] Ta yazdah va nim shab baratoon taxi peyda nemikone khanooma!

[WBWT] Until eleven and half night for you taxi find doesn't ladies!

[PTL] Taze oon moghe mosaferaye teatre shoono piyade mikonan.

[WBWT] Just that time passengers theatre their off let they.

[EBT] He won't find a taxi for you till eleven and a half ladies! They let off their passengers of the theatre exactly at that time.

Nezami:

مطئمن باشید تا ساعت یازده و نیم هم موفق به پیدا کردن تاکسی نخواهید شد. [PT]

[PTL] Motmaen bashid ta saat yazdah va nim ham movafagh be peyda kardan taxi nakhahid shod.

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[WBWT] Sure be until hour eleven and half even succeed in finding taxi not will.

[EBT] Be sure that you won't succeed in finding a taxi even until eleven and a half.

The most influential non-standard English is of course Eliza's (and some minor characters') Cockney variety which in Pygmalion stands for speech patterns of lower classes in London (Perteghella, 2002). The Cockney variety has several characteristics: first, there is the accent like how the /t/ between two vowels is left out or how /th/ is replaced by /f/, or how words are said so fast that they run together (Yoko, 1995);

(4) "Look wh' y' gowin, deah."

Shojaee:

جلو پاتو بپا عزیز. [PT]

[PTL] Jolo pato bepa aziz.
[WBWT] In front of your feet watch dear.
[EBT] Watch what's in front of you dear.

Nezami:

جلوی پایت را نگاه کن. [PT]

[PTL] Joloye payat ra negah kon.
[WBWT] In front of your feet [] look [you].
[EBT] Look at what is in front of you.

(5) There's menners f ' yer! Teoo banches o voylets trod into the mad.

Shojaee:

این دیوونست! دو دسه گل بنفشه‌مون مالید. [PT]

[PTL] In divoonast! Do dasse gol benafsha moon malid.
[WBWT] He is crazy! Two set flower violet our screw up.
[EBT] He's crazy! Two sets of our violet flowers were screwed up.

Nezami:

بفرما .... چهار دسته بنفشه حرام شد. [PT]

[PTL] Befarma …. Chhar daste banafshe haram shod.

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[WBWT] Here you go four set violet messed were.
[EBT] Here you go… four sets of violet were messed up.

Second, there are slang and colloquial terms (Oskina & Martynova, 2019; Tsaryk, 2019).

(6) "She thought you was a copper's nark, sir."

Shojaee:

دختره فکر کرد شما خبرچین پلیس هستین آقا. [PT]

[PTL] Dokhtare fekr kard shoma khabarchin police hastin agha.
[WBWT] Girl thought you informant police are sir.
[EBT] The girl thought you are a police informant sir.

This sentence was deleted in Nezami's text. This translation is generally shorter than the original.
Third, there are the dialectal features in the incorrect and colloquial verb forms (Oskina & Martynova, 2019).

(7) "There! I knowed he was a plain-clothes copper."

Shojaee:

بفرما! می‌دونسم این یارو یه خبرچین با لباس شخصیه. [PT]

[PTL] Befarma! Midoonesam in yaru ye khabarchin ba lebas shakhsiye.
[WBWT] Here you go! I knew this guy one informant with clothes personal.
[EBT] Here you go! I knew this guy is an informant with civilian clothes.

This sentence was also deleted in Nezami's translation.

(8) I ain't done nothing wrong by speaking to the gentleman.

Shojaee:

ما ایچ کار بدی نکردیم. فقط با اون آقا ارف زدیم. [PT]

[PTL] Ma ich kar badi nakardim. Faghat ba oon agha arf zadim.
[WBWT] We no thing bad didn't do. Just with that man talk.
[EBT] We did nothing bad. Just talked to that man.

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Nezami:

من کار خلافی نکردم جز این که با این آقا صحبت می‌کردم. [PT]

[PTL] Man kare khalafi nakardam joz in ke ba in agha sohbat mikardam.

[WBWT] I thing wrong didn't do except that with this man speaking was.

[EBT] I did nothing wrong except that I was speaking with that man.

4.2. Harry Potter and the Philosopher's Stone

4.2.1. Source Text Analysis

Harry Potter and the Philosopher's Stone—titled the Sorcerer's Stone in the United States—is the first book in Harry Potter's collection. Although this series has been subjected to numerous criticisms, no one can deny how attention-grabbing they have been ("Harry Potter and the Sorcerer's Stone Study Guide," ; Paivar, 2001; Knapp, 2003; Yuliasri & Allen, 2019).

All the books in Harry Potter series are majorly narrated by Harry himself with a limited third person narrative point of view. As for Rowling's writing style in these novels, since her target audience was children, it's simple and full of humor devices (e.g., wordplays, puns, funny insults), plus invented, Latinate or French words whenever English failed to provide an appropriate word for her (Alla, 2015; Yuliasri & Allen, 2019).

In the Philosopher's Stone, everyone apart from one character speaks standard English: Rubeus Hagrid is not as educated as the other characters, since he was expelled from Hogwarts in his third year. He has a west country dialect (Santika, 2016), so his "speech can be considered sub-standard English" (Alla, 2015, p.8).

4.2.2. Source Text Vs. Target Texts Analysis

In this work, two Persian translations of the Philosopher's stone were examined in order to see if either of them was successful in displaying linguistic hybridity. Each translator's style is briefly described here, before this section moves on to Hagrid's speech specifically.

Primarily, there is a translation by Saeed Kebriaei which was the first published Persian rendering of this book in Iran (first published in 2000, and currently on the 55th edition). In general, his translation style resulted in a very natural and easy to read text. The text doesn't read like a purely written one; there

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are many elements of the spoken language throughout the whole text, and even more in dialogs, which make the writing so easy to enjoy. This rendering conveys the message successfully, but it's not too faithful to the wording and style of the original, which is exactly what makes it read so naturally.

On the other hand, Gholam Hossein Aarabi's translation was published in 2009 (currently on second edition). This text's tone is not as casual as the previous although it still reads quite natural and conveys the message well. Compared to the previous translation, it is a lot more faithful to the wording and style of the original. The difference in translation styles becomes evident in many parts of the texts, such as the following examples:

(1) " ...were proud to say that they were perfectly normal, thank you very much."

Kebriaei's translation:

خانواده‌ی آن‌ها بسیار معمولی و عادی بود و آن‌ها از این بابت بسیار راضی و خشنود بودند. [PT]

[PTL] Khanevadeye anha besyar mamooli va adi bood va anha az in

[WBWT] family their very normal and ordinary was and they about this

[PTL] babat besyar razi va khoshnood boodand.

[WBWT] thing very satisfied and pleased were.

[EBT] Their family was very normal and ordinary and they were very satisfied and pleased about this thing.

Aarabi's translation:

.... افتخار می‌کردند که بگویند آدم‌های کاملا نرمال هستند، با تشکر فراوان از شما! [PT]

[PTL] …. Eftekhar mikardand ke beguyand adamhaye kamelan normal hastand, ba tashakor faravan az shoma!

[WBWT] Pride did to say humans completely normal are, with thanks a lot from you!

[EBT] They took pride in saying that they were completely normal humans, thank you very much!'

(2) "… were as unDursleyish as it was possible to be."

Kebriaei:

ذره ای به خانواده ی آنها شباهت نداشتند. [PT]

[PTL] Zare-i be khanevadeye anha shabaht nadashtand.

[WBWT] slight to family their similarity didn't have.

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[EBT] They didn't have the slightest similarity to their family.

Aarabi:

اعرابی: تا آنجا که امکان داشت غیر دورسلیی بودند. [PT]

[PTL] Ta anja ke emkan dasht gheyre Dursleyi boodand.

[WBWT] as much as that possibility had un Dursley were.

[EBT] They were un Dursleyi as much as it was possible.

Now, for Hagrid's dialect analysis, as Alla (2015), Berthelemy (2015), Santika (2016) have also discerned here's how his west country dialect is different from other characters:

- Hagrid makes grammatical mistakes by omitting the subject and/or the auxiliary verb, using wrong pronouns, and double negation.

(3) "I bin waitin' fer half an hour already."

Kebriaei:

نیم ساعته که منتظرم. [PT]

[PTL] Nim saate ke montazaram.

[WBWT] half hour that I'm waiting.

[EBT] It's half an hour that I'm waiting.

Aarabi:

نیم ساعته که منتظرتونم. [PT]

[PTL] Nim saate ke montazeretoonam.

[WBWT] half hour that I'm waiting for you.

[EBT] It's half an hour that I'm waiting for you.

(4) "I haven't introduced meself."

Kebriaei:

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یادم رفت خودمو معرفی کنم. [PT]

[PTL] Yadam raft khodamo moarefi konam.

[WBWT] My memory went myself introduction do.

[EBT] I forgot to introduce myself.

Aarabi:

من خودمو معرفی نکردم. [PT]

[PTL] Man khodamo moarefi nakardam.

[WBWT] I myself introduction didn't do.

[EBT] I didn't introduce myself.

(5) "That wasn’ no werewolf an’ it wasn’ no unicorn, neither."

Kebriaei:

اون نه گرگینه بود نه اسب تک شاخ. [PT]

[PTL] Oon na gorgine bood na asbe tak shakh.

[WBWT] that not werewolf was not horse single horn.

[EBT] That was neither a werewolf nor a unicorn.

Aarabi:

اون چیز نه آدم گرگ بود و نه تک شاخ. [PT]

[PTL] Oon chiz na adam gorg bood va na tak shakh.

[WBWT] that thing not human wolf was and not single horn.

[EBT] That thing was neither a werewolf and nor a unicorn.

- He pronounces your and you're/your as yer, you as yeh, for as fer, and to as ter.

(6) “Harry — yer a wizard.”

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Kebriaei:

هری... تو جادوگری. [PT]

[PTL] Harry … to jadoogari.

[WBWT] Harry you are wizard.

[EBT] Harry you're a wizard.

Aarabi:

هری تو یه جادوگری. [PT]

[PTL] Harry to ye jadoogari.

[WBWT] Harry you a are wizard.

[EBT] Harry you're a wizard.

- He shortens many words either by dropping certain letters or somewhat changing the pronunciation.

(7) "… knows nothin' abou' — about ANYTHING.

Kebriaei:

هیچی ... هیچی نمی‌دونه؟ [PT]

[PTL] Hichi … hichi nemidoone?

[WBWT] nothing nothing doesn't know?

[EBT] He knows nothing … nothing?

Aarabi:

هیچی درمورد هیچی نمی‌دونه؟ [PT]

[PTL] Hichi dar morede hichi nemidoone?

[WBWT] nothing about nothing doesn't know?

[EBT] He knows nothing about anything?

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(8) "if yeh did manage ter get yer hands on summat."

Kebriaei:

چیزی بدزده. [PT]

[PTL] Chizi bedozde.

[WBWT] something steal.

[EBT] To steal something.

Aarabi:

حتی اگه کسی بتونه چیزی از اونجا بدزده. [PT]

[PTL] Hata age kasi betoone chizi az oonja bedozde.

[WBWT] even if someone can something from there steal.

[EBT] Even if someone can steal something from there.

As it can be seen in the above examples, Hagrid's words in Aarabi's translation are not distinguishable from other characters' dialogs. In Kebriaei's translation, Hagrid's speech is to a very small degree more informal than the other characters, but it isn't recognizable in casual reading, only by doing research. Therefore, no reader of the Persian versions will know that Hagrid has a different speech pattern, because it is normalized by both translators in a way that all characters sound the same, which means that linguistic hybridity has been neutralized in both of these translations.

4.3. Of Mice and Men

4.3.1. Source Text Analysis

The novel was published in 1973. The language they use is usually spoken by lower-status groups and is called “vernacular dialect” (Chicano English) (Wolfram & Schilling-Estes, 2016, p.14; Yule, 2006, p. 212). The language of the book is simple but compelling- just like its characters. This novel is structured around dialogue among migrant laborers during the Great Depression. The focus of the analysis will be on one of these migrant laborers named “George”.

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4.3.2. Source Text Vs. Target Texts Analysis

In this study, the researchers purposely selected two Persian translations of this novel. The first translation is by Parviz Daryush. His translation of "Of Mice and Men" is the oldest existing translation of this novel which was first published in 1962.

Although 60 years have passed since Daryush's translation, it is indeed a smooth and accurate translation that has a relatively old language. The transmission of the slang tone of the main characters of this short novel is well done and the Persian equivalents for the terms used by the author are well placed in the text.

Another translation of this novel is by Saeed Doj which is one of the most recent translations available, the first edition of which was published in 2017. The most obvious feature of this translation is the closeness of the translator's prose to the original text, but to some extent, it has distanced itself from the subtleties of the Persian translation that usually contribute to conveying the tone of the main characters of the story. Even though there are some cases of mistranslation, however, this translation has good accuracy and fluency and has performed well in conveying the general content of the story. These two translations represent the two-opposing end of a continuum, with Daryush's translation, being committed to transferring the slang tone of the characters and Doj's translation focusing on conveying the general content of the novel .

Wolfram & Schilling-Estes (2016) state several features of vernacular dialect like Subject-verb disagreement. The following example clearly displays the differences in translation styles of the two selected translators according to this feature :

(1) George said, "S'pose he don't want to talk"?

Daryush's translation:

ژرژ گفت بلکی نخواد حرف بزنه؟ [PT]

[PTL] George goft balki nakhad harf bezane?

[WBWT] George said per'aps doesn't want talk?

[EBT] George said per'aps he doesn't want to talk?

Doj's translation:

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جورج گفت: فرض کن که نمی خواد حرف بزنه. [PT]

[PTL] George goft: Farz kon ke nemikhad harf bezane.

[WBWT] George said: suppose that doesn't want talk.

[EBT] George said: Suppose that he doesn't want to talk.

Another feature as mentioned by them is leaving the beginning and ending off words – As the following example demonstrates, Steinbeck writes 'em" for them, 'jus" for 'just', tellin for 'telling .'

(2) George: “I ain’t got nothing to do. Might jus’ as well spen’ all my time tellin’ you things.”

Daryush:

من هیچ وقت کار ندارم بکنم. فقط باس همه وقتم رو صرف یاد دادن به تو کنم. [PT]

[PTL] Man hichvaght kar nadarm bokonam. Faghat bas hame vaghtam ro sarfe yad dadan be to konam.

[WBWT] I never thing don't have do. Only must all my time spend teach to you.

[EBT] I never have anything to do. I must only spend all my time to teach you.

Doj:

بهتره که دائم در حال گفتن چیزا به تو باشم و تو هم فراموش کنی، منم دوباره تکرار کنم. [PT]

[PTL] Behtare ke daem dar hale goftan chiza be to basham va to ham faramoosh koni, manam dobare tekrar konam.

[WBWT]Better that always in course saying things to you be and you too forget, , me too again repea

[EBT] It is better if I am always telling you thing and you forget them, and I repeat again.

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In addition, Steinbeck uses Colloquial use of words (Seppälä, 2008, para. 14) as when George uses "flapper" instead of "mouth" as in the following sentence:

(3) George: "You was gonna leave your big flapper shut and leave me do the talkin".

Daryush:

تو قرار بود در تغار گنده ات را رو هم میذاشتی ، حرف زدنت را میذاشتی با من. [PT]

[PTL] To gharar bood dar taghar gondeat ro ham mizashti, harf zadenat ra mizashti ba man.

[WBWT] you supposed were door tub your big too put, your talking put with me.

[EBT] You were supposed to shut your trap, to leave talking to me.'

Doj:

که می خواستی گاله گشادت را ببندی و بذاری من حرف بزنم. [PT]

[PTL] Ke mikhasti gale goshadet ra bebandi va bezari man harf bezanam.

[WBWT] That wanted gob your wide close and let me talk.

[EBT] You'd've shut your gob and let me talk.

Analyzing the examples indicate that Daryush's and Doj's translations don't reflect the unique linguistic features of vernacular dialect as mentioned by Wolfram and Schilling-Estes (2016). However, in accordance with Aala (2016), in Daryush's translation, there is a reference to morpho-syntactic and phonological systems of colloquial Persian to at least inform the readers that the original text has a vernacular dialect. It seems that the reflection of non-standard language features in literary texts is far from actual realization and there should be a focus on finding solutions toward this end .

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4.4. Adventures of Huckleberry Finn

4.4.1. Source Text Analysis

The adventures of Huckleberry Finn, written by Mark Twain in 1884, is one of the most prominent novels in American literature. In this novel, Mark Twain has used different dialects for characterization, as he himself pointed out at the beginning of the book:

"IN this book a number of dialects are used, to wit: the Missouri negro dialect; the extremist form of the backwoods Southwestern dialect; the ordinary "Pike County" dialect; and four modified varieties of this last. The shadings have not been done in a haphazard fashion, or by guesswork; but painstakingly, and with the trustworthy guidance and support of personal familiarity with these several forms of speech ".

Twain has used different dialects to show the social situations of the characters in his story. Language shows people's social characteristics including age, education level, social class and geographical location to some extent. Instead of directly explaining the social position of the characters, Mark Twain has indirectly shown these differences in the dialogues of the characters by various dialects. (Azzouz & Mouro. 2021)

Mark Twain used cursive writing to show Huck's dialect to some extent, but his words are recognizable and readable to some extent. Jim is a superstitious slave and has the Missouri negro dialect. Jim's sentences are difficult to understand because Mark Twain used a lot of cursive writing to show his dialect. Huck's father is an illiterate drunkard from the lower class of society, and special words are used in his speech to show his character. Tom Sawyer, who is a bookish and controlling person, has a dialect like Huck's, but in his speech, the hint of literary art is used, which shows that he is more literate (Daneshvar, et al. , 2022).

4.4.2. Source Text Vs. Target Texts Analysis

Adventures of Huckleberry Finn has been translated into Persian by several translators. In this article, two translations were examined, one by Shahram Pouranfar published in 1991 and the other by Shima Mohammadi published in 2017. Below are some examples from the book and two different Persian translations of these sentences to see if the translators were able to reflect this difference in dialects in the Persian language or not.

(1) The Widow Douglas she took me for her son, and allowed she would sivilize me;

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Pouranfar's translation:

بیوه دوگلاس مرا به پسری پذیرفت. [PT]

[PTL] Biveh Douglas mara be pesari paziroft.

[WBWT] Widow Douglas me as son accepted.

[EBT] The widow Douglas took me in her custody.

Mohammadi's translation:

بیوه داگلاس گفت که مرا به فرزندی قبول می کند تا تربیتم کند. [PT]

[PTL] Biveh Douglas goft ke mara be farzandi ghabool mikonad ta tarbiyatam konad.

[WBWT] Widow Douglas said that me in child accept to nurture.

[EBT] The widow of Douglas said that she would accept me as her child to raise me.

In the original text, the written language is vernacular, and the word "civilization" is spelled incorrectly. But in Puranfar's translation the words are written in formal language. And the phrase “she would sivilize me” is not translated, so there is a reduction in meaning in it.

In the Mohammadi’s translation, the language is more informal. But still there are no spelling or grammar mistakes in it.

(2) Yo' ole father doan' know yit what he's a-gwyne to do. Sometimes he spec he'll go 'way, en den agin he spec he'll stay.

Pouranfar:

پدرت نیامده، چکار میخواهد بکند گاهی هوس ماندن می کند و گاه میرود. [PT]

[PTL] Pedarat nayamade, chekar mikhahad bokonad gahi havas mandan va gah miravad.

[WBWT] Your father hasn't come, what wants do sometimes temptation staying and sometimes goes.

[EBT] Your father hasn't come, what he wants to do, sometimes he is tempted to stay and sometimes leaves.

Mohammadi:

پدرت هنوز تکلیف خودش رو نمی دونه. نمی دونه بمونه، نمی دونه بره. [PT]

[PTL] Pedarat hanooz taklif khodesh ro nemidoone. Nemidoone bemoone, nemidoone bere.

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[WBWT] Your father still duty his doesn't know. Doesn't know stay, doesn't know go.

[EBT] Your father doesn't know what to do with himself. Doesn't know to stay or to go.'

These sentences are from Jim's dialogues, and his dialect is the dialect of the black people of Missouri, which is shown in the original text with many spelling mistakes and cursive writing, such as "yo'" for "your", "ole" instead of "old", and "yit" for "yet". This style of writing makes it very difficult to read these sentences and the reader has to be very careful to understand them, but in the translations, it is not difficult to read the sentences.

Pouranfar's translation is standard Farsi, but Mohammadi's translation is done in colloquial dialect. But in both translations, there is no spelling mistake or anything that makes a significant difference in Jim's dialect compared to the others.

(3) "Don't you give me none o' your lip," says he.

This sentence has been deleted in Pouranfar's rendition.

Mohammadi:

[PT] خفه خفه!

[PTL] Khafe khafe!

[WBWT] Shut shut!

[EBT] Shut up shut up!

This sentence, which is from Huck's father, is colloquial in the original text. In Puranfer's translation, this sentence is omitted. Mohammadi's translation is spoken in a colloquial way, and the use of expression " خفه خفه" brings the text closer to the original text, and it seems that the character of Huck's father is more evident in this translation.

(4) and so when I couldn't stand it no longer I lit out.

Pouranfar:

[PT] دیگر تحملش برایم مشکل شده بود، از آنجا جیم شدم.

[PTL] Digar tahamolash barayam moshakel shode bood, az anja jim shodam.

[WBWT] Any more toleration for me problem become had, from there bailed.

[EBT] Tolerating it had become hard for me, I bailed.'

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Mohammadi:

و زدم به چاک. [PT]

[PTL] Va zadam be chak.

[WBWT] And bolted.

[EBT] And I bolted.

In the original text, the word "let" is spelled incorrectly, and double negation, which is a grammatical error, is used to show Huck's illiteracy.

Pouranfar has used standard Persian language in almost the entire story. Although sometimes he used slang words, like here ,"جیم شدم" but this very rare use of colloquial language has caused inconsistency in his writing style. Due to the use of standard Persian, the tone of the story in this translation is almost uniform, and it seems that Pouranfar has not succeeded in conveying the difference in the tone and dialect of the characters in the story.

On the other hand, Mohammadi has written a text that is closer to spoken language by using informal expressions and slangs, which makes the reader more attracted to the story. For example, in this sentence she has used the phrases ”پاره پوره“ and.”زدم به چاک“

But even though Mohammadi used more colloquial language and her speaking style is closer to the original text, it seems that she also has not been successful in conveying the differences between the characters and almost all the characters speak in the same colloquial way and the difference between the characters’ dialects is not evident.

After reading a few pages of the original story of Huckleberry Finn, the difference in the dialects of different people can be felt well, even if we have not read the introduction by Mark Twain. But in Puranfar's translation, which is almost written in standard Persian, such a feeling is not received. In Mohammadi’s translation, although it is mostly tried to be ~~done~~ in colloquial and informal language, the difference between people's dialects when reading the text does not seem very clear. Daneshvar et al. (2022) in their study on the linguistic variations of the Huckleberry Finn novel, examined two translations by Mr. Najaf Daryabandari and Ibrahim Golestan. They also came to the conclusion that the text of none of the translations is very similar to the English text. But it seems that Ibrahim Golestan's translation is closer to the original text.

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5. Conclusions

The results of this article and similar previous research indicated that translators tend to neutralize elements of linguistic hybridity. This in itself is not surprising since translators and translated texts gravitate towards normalization; it is a universal of translation after all (Laviosa-Braithwaite, 2001).

Among the 8 translators whose renderings were examined here, the majority standardized elements of difference; they may have taken advantage of informal lexical and structural choices, but the translators' choices did not lead to an obvious existence of linguistic hybridity in these novels. When Iranian readers peruse these target texts, they are left with little to no clue by the translator to discern that there is linguistic hybridity, that not all characters have identical speech patterns, or that some characters speak non-standard English.

Nevertheless, two translators: Shojaee (Pygmalion) and Daryush (Of Mice and Men) tried their best not to normalize and as Zandian, Ketab, & Dastjerdi (2020, p. 172) put it "keep the prominent features of literary expression". It is not important whether or not these two translators have been successful in conveying all the requirements of the specific types of non-standard language; the fundamental reason is that no objective of this article was to assess the quality of dialect or accent translation, rather to see if translators did in fact transfer the presence of linguistic hybridity. Thus, Shojaee and Daryush have succeeded in maintaining the existence of non-standard language and linguistic hybridity.

Now to move on to what happens to hybridity in the process of translation, there is no denial that translated texts are hybrid because they exist in a middle space between the source and target language/culture (Schäffner & Adab, 2001a, 2001b; Zauberga, 2001). On the other hand, Pym (2001) argued that when the original writings were themselves hybrid texts, translation diminished their elements of hybridity. Ultimately, although translated texts are hybrid in nature, when it comes to linguistic hybridity and non-standard language, it seems that translations are inclined to normalize, which naturally diminishes hybridity.

Now that all the set objectives have been achieved, it remains to discuss why this type of investigation is significant. In the Iranian context, there are so few studies regarding hybridity (Mollanazar & Omranipour, 2019, 2020; Razavi Moghadam, 2023), and only a handful of works on non-standard language (all of which were cited in the literature review). Obviously, research in this area has

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not reached saturation. Although this work was restricted in the number of case studies, the results were seminal because they proved that it was possible for translators not to neutralize the elements of linguistic hybridity, that just because transferring non-standard language is extremely difficult and takes unbound creativity, does not allow translators to give up by immediately turning to normalization.

As mentioned, the researchers were forced to set a delimitation to the number of cases due to temporal constraints and the capacity of information held within one single article, which is why future researchers can find a worthy avenue of research in linguistic hybridity and non-standard language by investigating other novels and other translators. They can go even further in their analyses, so instead of only discovering if the existence of linguistic hybridity has been retained, they can examine the quality of the transfer, or what strategies have been used to make this transfer happen. Finally, researchers can study the translation of non-standard language where more than two languages are conferenced, for instance: they can compare a novel translated into Persian from English, and another one form French (and more if they see fit), or they can pick a novel that has been translated into multiple languages, and they can compare the Persian translation with for example the Arabic translation.

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