

Zhussupova S.Zh.¹, Seitmetova Zh.R.²

¹Master degree student, al-Farabi Kazakh National University,
Kazakhstan, Almaty, e-mail: sata_94@bk.ru

²Candidate of Philological Sciences, Senior Lecturer, al-Farabi Kazakh National University,
Kazakhstan, Almaty, e-mail: seitmetovaj@gmail.com

THE FEATURES OF TRANSLATING OF IDIOMS IN “THREE DROPS OF BLOOD” OF S.HEDAYAT TO ENGLISH

The article is oriented on the field of verbal cross-cultural communication that assumes a studying of functioning of language as an intermediary at the description of foreign-language culture. In the article the possibilities of integration of the Persian idioms, used in S. Hedayat's novel "Three drops of blood" into English-language texts focused on the description of the Iranian culture, are considered as well. The conducted article also includes the analysis of the ways of transferring of idioms made by two translators, and features and translation strategies of transferring the idioms used in the original of the work too. The practical importance of the current research consists in a possibility of using the results of the research for systematization of lexicon of the Persian and English languages, in translation theory, in lexicographic practice, in special courses according to the theory of cross-cultural communication.

Key words: idioms, phraseological units, cultural realities, translation, literary work, cross-cultural communication.

Жусупова С.Ж.¹, Сейтметова Ж.Р.²

¹2 курс магистранты, әл-Фараби атындағы Қазақ ұлттық университеті,
Қазақстан, Алматы қ., e-mail: sata_94@bk.ru

²фил.ғ.к., аға оқытушы, әл-Фараби атындағы Қазақ ұлттық университеті,
Қазақстан, Алматы қ., e-mail: seitmetovaj@gmail.com

С. Хедаяттың «қанның үш тамшысы» деген шығармашылығындағы фразеологиялық бірліктерді ағылшын тіліне аудару ерекшеліктері

Мақала шет тіл мәдениетін сипаттауда делдалдық қызмет атқаратын тілді зерттеуді көздейтін ауызша мәдениетаралық қарым-қатынас саласында жазылған. Мақалада С. Хедаяттың «Үш тамшы қан» әңгімесінде қолданылатын парсы фразеологиялық бірліктерін Иран мәдениетін сипаттауға бағытталған ағылшын тіліндегі мәтіндерге енгізу мүмкіндігі талқыланды. Мақалада екі аудармашының ұсынған аударма нұсқалары талданды және түпнұсқада қолданылған фразеологиялық бірліктердің аудармасының ерекшеліктері мен әдістері анықталды. Зерттеудің практикалық маңызы парсы және ағылшын тілдерінің сөздік қорын жүйелеу мақсатында, аударма теориясында, лексикографиялық тәжірибеде, мәдениетаралық қарым-қатынас теориясы бойынша арнайы курстарда зерттеу нәтижелерін пайдалану мүмкіндігі болып табылады.

Түйін сөздер: фразеологизмдер, мәдени шындықтар, аударма, өнер туындылары, мәдениетаралық қарым-қатынас.

Жусупова С.Ж.¹, Сейтметова Ж.Р.²

¹магистрантка 2 курса, Казахский национальный университет имени аль-Фараби, Казахстан, г. Алматы, e-mail: sata_94@bk.ru

²канд. филол. наук, ст. преподаватель, Казахский национальный университет имени аль-Фараби, Казахстан, г. Алматы, e-mail: seitmetovaj@gmail.com

Особенности перевода фразеологических единиц в произведении С.Хедаята «Три капли крови» на английский язык

Статья написана в области вербальной межкультурной коммуникации, что предполагает изучение функционирования языка в качестве посредника при описании иноязычной культуры. В статье рассматриваются возможности введения персидских фразеологических единиц, использованных в повести С. Хедаята «Три капли крови», в англоязычные тексты, ориентированные на описание иранской культуры. В статье проведён анализ переводческих решений на примере переводов двух переводчиков и выявлены особенности и приемы перевода фразеологизмов, использованных в оригинале произведения. Практическая значимость данного исследования заключается в возможности использования результатов исследования в целях систематизации лексики персидского и английского языков, в теории перевода, в лексикографической практике, в спецкурсах по теории межкультурной коммуникации.

Ключевые слова: фразеологизм, фразеологические единицы, культурные реалии, перевод, художественное произведение, межкультурная коммуникация.

Introduction

The Persian literature is one of the greatest treasures and prides of the Iranian culture. It is esteemed around the world. Speaking about the greatest Persian poets and writers both in Iran, and other countries, the first thing which comes to mind is the greatest masters as Firdousi, Saadi, Omar Khayyam, Hafiz and many others. It's a well-established fact that their works became an integral part of the Iranian culture. However, I think we can all agree that these are the representatives of the classical Persian literature which is mostly characterized only by poetry. Whereas for the Iranian culture, the twentieth century was marked by the revival of the modern Persian literature basically characterized by an expansion of prose genre.

At this point, there is no reason to deny that Sadegh Hedayat is the most famous and widely-read representative of this genre in Persian literature. Furthermore, he is an establisher and promoter of the modern Persian prose. His works are popular worldwide. He has been used to be considered as the symbol of "the Iranian revolutionary spirit" (Khodjimuradov O., 2008). Being an ingenious artist, through his special style Sadegh Hedayat could describe in details an Iranian reality of that period, and an Iranian person particularly. Obviously, the inner culture of Iranian people was not totally developed.

The Hedayat works are impregnated with thinner Iranian identity so far, rather than a usual presence of love-description for God and Sufi features in the

classical Persian literature. His works reflect the political moods of the people and personal experiences of the person. His works prove that he was the true humanist and the desperate patriot of his country and his people. Realizing how ignorant and constrained his people are, Sadegh Hedayat has created works of unusual accusatory power. Anomalies of human behavior and mentality, nation fears, unhealthy desires and oppressive situation in the country — these are the basic of his main message. One by one his literary works are showing an alienation, hostility, antipathy in relation to others, misfortunes, defects, death, ugly society, ill fate of destiny and senselessness of life. However at the same time, they are full of the refined metaphors which are inherent only in the true Iranian. And owing to his individual language, a reader is able to immerse in a plot.

In this regard, one should accept that the relevance of the chosen subject is an issue of translations of Sadegh Hedayat's literary works to English, and particularly an issue of translations of the cultural realities. It is undeniable that foreign-language readers interpret his works through the translations made by different people, and probably the readers are not capable to notice what was not noticed by translators. Apparently, translating is a creative process of transferring the text from one language to another one. Particularly, in the current article as an object of the research one of the most popular S.Hedayat's novels - "Three Drops of Blood", and also two of its translations made by B.Spooner and I.Bashiri have been chosen.

Results and discussion

Issue of preservation of an art and esthetic originality in literary work

Studying of various aspects of interlingual activity which is used to be determined as "transferring" or "translation activity", takes an important place along with the complex of other linguistic issues of modern linguistics. A distribution of translations gives possibilities of cultural communication between different nations. Besides, it had made both interaction, and mutual enrichment of literatures and the cultures of the different nations more productive. Although language proficiency let foreign speakers to read the originals, one should not deny that not everyone is capable to learn foreign languages.

In general, the first people who has been got involved to the problems connected with translation, were translators. They have been seeking to generalize their experience accumulated thanks to the profession. Obviously, each language transfers the features of nation mentality. Therefore, in the process of translating it is necessary to study features and specifics of the language expressions too. One of such difficult moments are considered, first of all, the author's artistic device which is the basement of the esthetic sense.

The extensive case of researches is devoted to the issue of fiction translation at the point of esthetic category. The most popular works in the Russian linguistics were made by: Yu.B. Borev, A.F. Losev, B.G. Lukyanov, V.O. Pigulevsky, V.M. Pivoyev, etc. There are also researches of the Western linguistics made by B. Alman, M.J. Blakvella, D.O. Navana, etc. Their works basically are based on the issue of esthetic aspect. While the researches of V.V. Alimov, A.V. Bezborodov, E.V. Breus, V.S. Vinogradov, N.K. Garbovsky, N.F. Mechtayeva, A.D. Muradova, Yu.P. Solodub, A.D. Schweitzer, J. Berdqli, are dealing with the general issue of the fiction translation.

The translation of fiction has own features. One of the main features is that it has a relative independence in relation to the original. At the translation of the fiction the translator is given the big freedom of action unusual for work with texts of other genres. Thus, the translator becomes kind of the coauthor of this work. He needs to transfer all saturation of contents, emotionality and expressivity of the original and surely, to try to bring closer impact of the target text on readers along with the impact of the original work on initial audience

(Komissarov V., 1990: 51). However, it is quite difficult to designate a concept of "a good translation" accurately because any assessment in this case will be subjective.

Nevertheless, it is fair to say that the good translation is perceived by the reader not as the translation, it is perceived as the text in the native language. Thus, a creating of the work capable to make art and esthetic impact on reader will be the main goal of the literary translation. Even though the translation is getting to be an integral part of other literature as a result, the original work anyway remains within that culture in which language it was written and still keeps the certain style. Distinction of cultures often becomes a challenge for translator to achieve the main goal because the elements of one culture do not possess any close analogs in the culture of target language. However, the main criterion for evaluation of the literary translation is not only the proximity to the text, but also maintaining style of the work and identity of the author (Solodub Yu., 2005: 44).

Translation activity does not come down only to interlingual mediation, it is a cross-cultural mediation as well which is brightly expressed in the literary translation. Even though the main objective is a transferring of the text from the source language to the target one, there are also other objectives, such as a transferring of style and means of art expressiveness, reflection of national color, etc. In sum, all of them are the reproduction of all art reality of the original text.

In the literary translation there is a big difference between equivalence and value of the translation. At this point, the ensuring high literary advantages of the target literary text which are more or less equivalent to advantages of the original literary text is more important in process of translating rather than the exact reproduction of contents of the original text. Due to these criteria, the adequate translation would be the translation which is reproducing only informative contents of the original. Especially distinctly this aspect is shown in literary translations. Texts of literary translations have a number of features caused by the need of transferring of author's individual ways of using of the language means in the original.

One must admit that the translation, and in particular the translation of cultural realities, is not able to be absolutely equivalent. Therefore, we will talk about adequacy of the translation. A.D. Schweitzer considers that "the adequacy of the text is determined by its compliance to communicative

installation" (Schweitzer A., 1988: 35). The difference between equivalence and adequacy of the translation is carried out by V.N. Komissarov too. According to V.N. Komissarov, the adequate translation agrees with the goal while the concept of equivalence belongs already to the result of the translation and means a functional compliance of the target text to the source text (Komissarov V., 1999: 82).

Translation of literary texts puts forward a translator the number of various linguistic problems. The literary translation causes the necessity to reveal a possibility of establishment of equivalence between source and target languages, and meantime the national specifics and the national mentality of the different people are considered too.

Features of target language are caused by need of creation of the appropriate national color. The translations can be considered as a source of enrichment of language generally in terms of syntax as well as of lexis and stylistics. At this point, the poetic syntax plays an important role in the system of expressive means of language in the literary works.

From this point of view, the translation of cultural realities in literary texts has to be adequate as long as the untranslatable units do not have the proper compliances in other languages. At the same time, it is necessary to take into account the features of the literary translation and recognize that sometimes the close translation of cultural realities is not required at all. The translator has an opportunity to compensate the connotative value of the reality in other fragment of the text.

The analysis of the translations of the Sadegh Hedayat's novel "Three drops of blood" into English

This chapter includes the analysis of transformations of the cultural realities at the translations of the Sadegh Hedayat's novel "Three drops of blood" (Hedayat S., 2002) into English made by Brian Spooner (Spooner B., 1979) and Iraj Bashiri (Bashiri I., 2000).

Three drops of blood appearing in the name of the work are a repeating motive of the whole history which is developed in a madhouse. The hero complains of visions, allegedly every night till the dawn he hears frightening groans and heart-breaking cries of the cat killed from a revolver. He specifies three drops of blood which are daily arising in the same place as the proof. Real stories intertwine with nightmares, and basically, the side between these two realities is erased at all. [6].

The story-teller is begging to bring him handles and paper in order to he could write down his thoughts. Such reception assumes desire of Sadegh Hedayat to share own reflections and to transfer possible emotional fluctuations of the person on the verge of loss of sensible mind. And, certainly, there is a visible parallel between conditions of heroes and the fate of the writer which came to the end very tragically. (Komissarov V., 1967: 53).

The features of the translation of the cultural realities of the Persian language used by Sadegh Hedayat and translated into English by 2 translators: Brian Spooner (1979) and Iraj Bashiri (2000), are connected with a consideration of the translation opportunities of the language realities. In this case, one must mention that the first translator is an English-speaking whereas the second one — the native speaker.

In order to better understand the translation principles adhered by these two translators, one must point out briefly about their previous translation experience.

Brian J. Spooner is a Professor of Anthropology, Undergraduate Chair at Department of Anthropology at the University of Pennsylvania and Curator of Near Eastern Ethnology at the Penn Museum. He has graduated from Oxford University. His many works are on subjects including Cultural and social anthropology; globalization, Islam, Middle East, South Asia, Central Asia; social organization, religion, ethnohistory, ecology, non-industrial economies. (Sas.upenn.edu).

Professor Spooner came to Penn in 1968 and began working as a Professor of Anthropology. He later served as the University's Middle East Center Director from 1986-1995. He is currently Interim Co-Director of the Lauder Institute and is a Fellow at the Penn Institute of Urban Research. He serves on the graduate groups of NELC, SAST and RELS and is an Affiliate Faculty at the Graduate School of Education program on International Education Development.

Spooner has written numerous articles, chapters, and books such as "Population Growth: Anthropological Implications", and "Reading Nasta'liq: Persian and Urdu Hands, 1500 to the Present". He has worked on sites in Afghanistan, (Spooner B., 2012), northwest China, Iran, (Spooner B., 1995, 2007), (Spooner B., 2012), (Spooner B., 1990), (Spooner B., 1986), India, Kazakhstan, Pakistan, (Spooner B., 1995-2007) Tajikistan, Turkmenistan, and Uzbekistan, with such topics as irrigation, the history of desert areas, pastoral

nomadism, ecology and development, and language and culture.

He has the research interests that include rural development, cultural Anthropology/Middle East, South Asia, religion, ecology, rural development, with special interest with Central Asia, Indo-Persian and Urdu. He is currently working on a long-term project on "the dynamics of Persian literacy in the history of South Asia". In addition to his research, teaching, and writing, he is also the curator for the University of Pennsylvania Museum of Near Eastern Ethnology and belongs to Graduate Groups at the University of Pennsylvania for Asian and Middle Eastern Studies, Religious Studies, and South Asia Regional Studies.

As for translating to Persian, B.Spooner began reading Persian, and spending time in Iran, in 1958. This was when modern Persian literature was just beginning, and Sadeq Hedayat was the best known writer. So he read everything he had published and started translating it. It was an important part of his experience of getting to know and understand Iran. He met Ehsan Yarshater in 1960 which was interested in what B.Spooner was doing. So a few years later he decided to publish his translation works.

Generally, B.Spooner has mostly spent his life learning languages (Greek, Latin, Russian, French, German, Persian, Turkish and Urdu were the main ones). But translation has never been one of his major interests. The reason he did the translations of Hedayat is simply: he was invited to do them for a publication at a time when he happened to be interested in them. So he has published a number of things about language, especially written language (see for example *Literacy in the Persianate World*, *Reading Nasta'liq*, *Language Policy and Language Conflict in Afghanistan and its Neighbors*), but this is all he has done with translations. (*Online letter-writing with Brian Spooner*).

As for the second translator, Dr. Iraj Bashiri is a Professor of History at the University of Minnesota, USA. While teaching at the University of Minnesota, Bashiri also taught and carried out research at other universities including the University of Michigan, the University of Texas at Austin, the State University of Kyrgyzstan, and the Academy of Sciences of Kazakhstan. He graduated in 1961 with a diploma in mathematics from the Hadj Qavam High School in Shiraz. While in high school, Bashiri showed a distinct talent for the English language. In 1959, he emerged from the national competitions held at Ramsar as Iran's top student in English. (Cla.umn.edu).

Between 1960 and 1963, Bashiri studied English Language and Literature at Pahlavi University (present-day Shiraz University) and in 1963 graduated at the top of his class. While studying at Pahlavi, he also worked as a regional reporter for the Kayhan Daily in the Fars province and taught English at the British Council in Shiraz and English literature at Pahlavi University.

In 1964, Bashiri left Iran to study English Literature in England and, in 1966, he traveled to the United States to continue his education. In 1968, he received his M.A. degree in General Linguistics from the University of Michigan and, in 1972, his Ph.D. in Iranian Linguistics from the same University. Bashiri's dissertation is based on Ibn Sina's concept of Existence (*budan*).

In the United States, too, in addition to studying linguistics, Bashiri taught Persian at the University of Michigan and trained Peace Corps volunteers in Vermont, New York, and New Jersey. Currently, Professor Bashiri's courses at Minnesota include Iranian history (from ancient to modern times), Persian Literature (poetry and prose), and Iranian Languages and Linguistics. He also has developed and taught courses on the history of the peoples of Central Asia and Afghanistan. In 1980, he was recognized as one of the College of Liberal Arts' Distinguished Teachers. (Prabook.com).

Dr. Bashiri's areas of research are extensive. He has researched some S.Hedayat's, Firdowsi's and Hafiz's literary works. He spent the first 15 years of his career working on a better understanding of Iran of the 1920's and 1930's and, in that context, the works of Sadeq Hedayat including “Three drops of blood” and his masterpiece, *The Blind Owl* as well. First, he translated Hedayat's short stories into English and eventually undertook the translation and analysis of *The Blind Owl*. A structuralist, Bashiri's views of Hedayat are thought provoking. By relating *The Blind Owl* to its two Indian sources, i.e., *The Buddha Karita* and *The Tibetan Book of the Dead*, he hypothesizes that Hedayat might have skillfully used the life of the Buddha and his quest for freedom as a subtext in the novella. (Bashiri I., 1984)

Nowadays, he is working on a volume dealing with Shi'ite Iran from the time of Mulla Sadra Shirazi to Ayatollah Khomeini.

To sum up, even superficial acquaintance with the personalities of translators helps to better understand the reasons and principles of using the certain translation strategies to keep the first art and esthetic originality. It somehow explains why one

translator tended to use some of them, while another one did not use them at all.

Apparently, the fact as B. Spooner and I. Bashiri were aware of the Iranian culture, is getting obvious through their translations. Nevertheless, it is worth taking into account that I. Bashiri was a native speaker which at early age mastered English so far. Whereas B. Spooner being English-speaking and not being a translator had studied Persian much later - being more mature-aged. However, by the time of the translating of the novel he was in Iran. At the same time, it is generally assumed that the easier is to translate into that language which the translator is more fluent of. At this point, there is a rhetorical question: what language is been proficient the best way by any person? Of course, the native one. Therefore, this factor demonstrates what forms and conditions the translators have been passing through. This aspect surely makes an impact on the quality of the final work and shows whether its art and esthetic uniqueness corresponds to the original of the text the most possible way or not.

Finally, the research was conducted from the positions of the linguistic world-image, that is, according to the knowledge of language, the knowledge of culture and the history of country of the source language, and many other components. Besides, the historical and political relationships between two countries of the source and target languages are important too.

These translators whose manner of translation is analyzed in this current research have the different language world-images and belong to different eras. Thus, the translator, being based on the own language world-image, chooses those language phenomena which are relevant for his time. And the novel of Sadegh Hedayat, reflecting one of the lines peculiar to the Iranian culture of the XX century, includes a certain quantity of these lexical units, such as idioms.

So, idioms are available in dictionary structure of each language, and they also represent a special group of the national language realities. Being a component of the national culture, idioms have a special semantic structure. Thus, in the current research we have found out the certain amount of idioms in "Three drops of blood" the translations of which were analyzed and defined what strategy of transferring they belong to.

So, the phrase "جان را به لب رساندن" [jān rā be lab rasāndan] is one of such idioms. It was translated by B. Spooner as "to be able, to stand any longer" while I. Bashiri has preferred to translate it as "to be death

of someone". In this case, Sadegh Hedayat meant "to whack to the wide, drive around the bend". In this case, the first translation does not completely transfer the saturation and bright coloring of the original sense put into this expression initially. Sadegh Hedayat initially wanted to show a condition of the person on the verge of patience, on the verge of exhaustion from something that haunts it, nearly bringing to death. I. Bashiri, in my opinion, being a native speaker, was able to more deeply experience the original sense and described the 'patient' soul-condition more critically.

There are other examples of such expressions:

از زمین تا آسمان فرق داشتن – [az zamin tā āsmān fargh dāshtan] literally translated as "as different as night and day". This expression has the meaning of 'being totally different from someone or something' like "being a whole world apart". There are another proper equivalents in English to this word as "there is a sea of difference between ...", "as different as chalk and cheese", "be poles apart" (Chimigan.com). B. Spooner using the "functional equivalent" strategy for translation of the phraseological units and idioms has translated this expression as "I am a whole world apart from them". While I. Bashiri preferred the "literal translation" procedure and transferred this expression as "I am as different from them as the earth is different from the sky". This procedure, of course, could keep color of the idiom sense in general as the cultural reality and show the main point of its matter, but anyway along with it there is an absence as well: the literal translation has caused a not quite natural sense.

چاپی (خوراک های چاپی) – [chāpi (khurākhāeh chāpi)] literally word "چاپی" [chāpi] is translated as "letterpress", "relief printing" or as adj. "typographic" (Academiya nauk SSSR, 2007: vol.1 – 455). However, according to the context along with other word (in this case with food) transfers other meaning: 'food' characterizes it in other coloring – as "monotonous food, humdrum food". Both translators have used the same strategy of "functional equivalent". B. Spooner translated this idiom as "monotonous food". I. Bashiri translated it as "same food".

دست را به کمر زدن – [dast rā be kamar zadan] means "to put hands on a belt" (Academiya nauk SSSR, 2007: vol.1 – 629-634). This expression was translated to English by B. Spooner literally as "with the hands on the hips" which may mean any position (whether it be hands are directed outside, or inside). It is well-known that the body language plays a big role in communication, and each position, gesture

and manner of a body make a sense. And initially according to the context, Sadegh Hedayat meant the pose of arrogance and haughtiness. At this point, I assume, I. Bashiri was able to reflect the nature of this expression more accurately. He has translated it using the "cultural equivalent" procedure — as "arms akimbo". "Arms akimbo" is actually a stance, with the hands on the hips and elbows directed outwards. 'Akimbo' is one of those odd words, like the 'aback' of 'taken aback' and 'fell' of 'one fell swoop', that is rarely used other than in its customary phrase - although there has been a spate of uses of 'legs akimbo' recently, since the UK comedy team The League of Gentlemen used that as the name of a spoof theater troupe. Thus, the second translation transfers a shade of the original version of expression more brightly.

– گرم کردن [garm kardan] is a compound verb which literally means "heat up/hot up" or "warm/warm up". This verb has also the second figurative sense as "cheer up, brighten up" or "comfort someone" (Academiya nauk SSSR, 2007: vol.2 – 392-393). B. Spooner has translated it as "become very friendly", while I. Bashiri as a result of the time-dependent factor (the XXIst century) translated it as "become a real buddy" where "buddy" is a slang, often widespread among the American youth. Slang being a specific option of informal conversation often is not perceived as a part of fiction. However, nowadays, the modern literature fully allows to look up at changes of slang-terms in time because even the insignificant time fragment can significantly distort many turns of speech. To show the modern world more realistic along with all its features which slang is its part too, some writers are seeking to describe a real situation in real life the way it is. Apparently, without slang it is impossible by today. This trend can usually be followed up in the works of the writers who specialize in the description of the modern world in literature. So, I. Bashiri is considered to be among such writers/translators. And it is quite possible to find another slang-terms in his other translations. However, in my opinion, the genre stylistics of the novel "Three drops of blood" is not so modernized to use slang-terms even though it was written not a long time ago and used to belong to the modern Iranian literature.

– پیشانی بلند [pishānieh boland] (literally "a high forehead"), according to the explanatory dictionary Dehkhoda, this expression has 2 meanings: the direct one – as "a distance from the beginning of indumentum on head to eyebrows", and the

figurative one – as an adjective "successful", "born under a lucky star" (Dehkhada Dictionary Institute, 1931: vol.2). Both translators were able to recognize these nuances and translated this expression as "lucky". Even though S. Hedayat has initially used this expression for the description of one of the main heroes of the novel which actually makes a reader confusing from the first sight.

– چیز ی بارش نباشد [chizi bāresh nabāshad] the word "بار" [bār] is actually translated as "a freight, a draft, a burden", while the complete expression literally means "to be someone's burden, someone's freight", however, this phrase has also the figurative meaning which is "to be naive, silly" (Delkhoshi.com). B. Spooner designated it as "completely ignorant", and I. Bashiri translated it as "extremely stupid".

– کارش می گیرد [kāresh migirad] this idiom has a set of meanings, such as "to baffle", "to wad", "to boom", "regenerate", "flourish" (Academiya nauk SSSR, 2007: vol.2 – 286-288). However, both translators, proceeding from the context ("the contextual translation"), have translated it as:

B. Spooner – "to get on"

I. Bashiri – "to climb the ladder of success".

So, both of them could transfer the correct shade of its initial meaning.

– به هوای من آمدن [be havoieh man āmadan] it is literally translated as "to come to my smell" (Academiya nauk SSSR, 2007: vol.1 – 123-124). Figuratively it means as "to come up to me/to come to see me". Both translators having taken into account these subtleties translated this expression as "to see me".

– از جا در رفتن [az jā dar raftan] literally "to leave the place". According to the Big explanatory dictionary this expression has synonyms "خشمگین شدن" [khashmgin shodan] and "آصابنی شدن" [asabāni shodan] (Khatibi A., 2008: 41). Both translators have picked up an absolute equivalent:

B. Spooner – "to drive mad"

I. Bashiri – "to have enough".

– علامه دهر [alāmeieh dahr] literally means "the scientist of the era", "the expert at times" (Academiya nauk SSSR, 2007: vol.2 – 189, vol.1 – 686). B. Spooner translated this idiom as "the greatest mind of age" while I. Bashiri defined it as "a most accomplished scholar". Both translators have used the "functional equivalent" procedure.

– شور عشق به کله اش زد [shur-e eshgh be kolleish zad] the idiom transferring a meaning of "love" is literally translated as "completely overtaken by a passion of love" (Khatibi A., 2008: 204). B. Spooner

designated it as "it got hold of her". At this point, one must admit that if the expression was taken out of the context, it would look too abstractly and misled for a reader though. Therefore, it should lean on the context, and particularly in this case on the sentence coming previous: "... It's as though the spring breeze breathes a storm of madness into every living thing. It got hold of Fifi, as well ..." Thus, the translator, using "the contextual translation", has decided to characterize the reality with another meaning, however, in total proceeding from the context, the general meaning has not been distorted. At the same time, I. Bashiri, having used an absolute cultural equivalent, translated it as "she was stricken by the love bug".

– لوس خانگي [lus-e khānegi] means "spoiled, dismissed" (Academiya nauk SSSR, 2007: vol.2 – 432, vol.1 – 534). Literally it is translated as "a house pamperedness". In English the most appropriate equivalent for it is "mummy's boy, mama's darling". B. Spooner has used an equivalent with the closest sense of contents and translated it as "spoiled". While I. Bashiri has preferred to miss the reality and not to translate it at all.

– قهر کردن [ghahr kardan] the compound verb which has several meanings, but according to the context of the novel it means "to be angry, to take offense, to be offended" (Dekhada Dictionary Institute, 1931: vol.13). B. Spooner using the "cultural equivalent" procedure has translated it as "to be angry with someone". Whereas I. Bashiri, having generalized a reality, translated it as "to stop being someone's friend" which, in my opinion, it is not really correct because it is quite possible to be angry with someone but still staying in friendship.

– گردن کلفت [gardan-e kolfat] it is literally translated as "a thick/heavy neck" (Academiya nauk SSSR, 2007: vol.2 – 389, 341). In the description of one of novel heroes B. Spooner preferred to use another similar phraseological equivalent such as "bull neck" in order to give more vivacity and figurativeness of his external characteristic and to accent the size of his neck like "a neck as a bull's one". While I. Bashiri decided to use the literal translation of "thick neck" and not make a reader to focus on it.

Conclusion

All in all, studying of Persian phraseological units used in "Three Drops of Blood" and its

translations into English was the main objective of the current research. Comparing the translations of the novel by two different translators one must accept there is a plenty of differences. The conducted analysis shows that the translations are not the same because each translator has declared the writer's identity the own way. The distinction is based on that each translator has brought something in the translation by the unique selection of culture specific-items.. Anyways, the common thing in each creative approach is contained in their aspiration to conform to the requirements. Therefore, we should not estimate the quality of translations according to the amount of successfully transferred realities, it is more important how much translators were able to achieve the unity between content and form of the literary work.

Thus, it is quite relative to define the success of these translations as well as the preservation of the art and esthetic originality, however, if we examine them under different corners, then we can come to two conclusions. First, if we study the translations from the scientific point of view, then B. Spooner's translation succeeded in preservation and expression of the art originality more than I. Bashiri's one. The first translator, having carefully worked all material containing picturesque and cultural coloring out, has tried much carefully to translate to open the Iranian culture for the foreign readers. From the reader's view, his translation is more clear to English-speaking readers. However, for the reader who is not really interested in the Iranian culture, but relevant to find out more about the creativity of the great Iranian writer, then I. Bashiri's translation will be suitable for it much more. Moreover, the literary works of S. Hedayat became famous around the world just because they are not tied to one culture, so, need of close translation of realities can not be the priority purpose of translator.

Nevertheless, researches in the issues of maintaining uniqueness of the original text have to and will be continue to be held. The ideal way of the translation which is not containing any losses is not found out yet, while both sides of translation process: translator (as a carrier of culture which created the work) and reader (as a person willing to get translation on the level of the original work) are still interested in adequate and the closest transferring of the originality.

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