



# Translation of Horror Genre: “The Graveyard” Novel by Neil Gaiman and its Persian Translation



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## ABSTRACT

Translation is a proper tool that provides opportunities for reading different texts including horror fiction all over the world. Vinay and Darbelnet are theorists who introduce seven strategies for translation. These strategies include: borrowing, calque, literal translation, transposition, modulation, equivalence and adaptation (cited in Munday, 2012). Davies (2003) offers seven strategies for translating culture-specific words, and three strategies of footnote, dropping cultural references and equivalence, play important roles in translating the horror genre. In this research, attempts have been made to study “The Graveyard” novel by Neil Gaiman using library research method and to study the translation challenges at horror works in Persian translation according to Vinay and Darbelnet and Davies; therefore, the following questions were raised: Which techniques the translator has used to translate the horror elements? Was the translator successful in applying translation techniques based on the features of horror genre to create the same effect as the source text? The results showed that the translator has used strategies of omission, adaptation, literal translation, transposition, and modulation and in many cases when selecting the strategies didn't pay attention to the features of horror genre and it makes the reader feel more horror when reading the original text. The results of this study, in addition to helping the translator to identify the strengths and weaknesses of his translation, will reveal the necessity and importance of paying attention to the features of the text for translators and English students.

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## 1. Introduction

Fear is one of the oldest human feelings, the sources of which are mysterious and unknown phenomena. Throughout the history, human beings have attributed human or non-human characters to every unknown and indescribable phenomenon, which has led to the emergence of many stories and legends, and its effects are still evident in literature. According to Carroll, the horror genre is one of the literary genres that the author uses to instill fear in the audience, but the difference with horror fiction is that its fear is caused by revulsion, nausea and disgust (Carroll, 1987). Many authors have tried to provide a definition of this type of horror fiction that distinguishes it from similar genres such as science fiction and fantasy fiction and thriller. However, due to the fact that many features of these literary genres overlap with each other, they have faced problems in this course. Prohaszkova argues that in defining horror as a literary genre, it is not enough to say that fear causes tension in the reader because this feeling is also aroused in other literary genres such as science fiction, horror, detective and crime in the reader and viewer. Excitement, fear, blood, and bloodshed, which are features of horror, are also present in other genres (Prohaszkova, 2012). What makes the horror genre different from other genres is that it induces irritating, painful and disgusting feeling of fear, horror, hate and disgust in the reader's mind. According to Radcliffe, this kind of literature is a disgusting emotion that is experienced after something horrible, and is more dependent on the shock and fear that results from the outspoken display of atrocities (Radcliffe, 1826: 145).

According to Landais, suspense and reality effect are two main elements in horror and thriller works that attract the audience of these works and the translator of these literary genres should

consider them because if the reader of horror stories does not feel fear or danger, the purpose of the work is not fulfilled. What is significant in translating horror works is that on the one side, the translator should be familiar with the cultural features of the source and target language so that he does not destroy the cultural roots of the source text and does not change the reality effect of the story; on the other hand, by recognizing the linguistic features and providing a translation based on the linguistic features of the target language, it maintains the rhythm of the text and conveys the element of suspense. He argues that the translator of horror works should be able to strike the right balance between the use of foreignization and domestication strategies, as some readers may do not communicate well with the text in which there are foreign elements and the suspense of the story is removed; on the other hand, if the translator goes too far towards localization, the cultural roots of the story may be lost and the element of reality effect the story may be harmed (Landais, 2016).

The Graveyard by Neil Richard Gaiman is the life story of a boy named "Bod" who has lost his family and is raised by two ghosts in the cemetery. The story was published in 2008 in the UK and the US for young adult. The beginning and the end of this work are in the genre of "Gothic and horror", but the middle part of this work is fantasy and fiction and has been processed with relative elements of humor (راد، ۱۳۸۹:۳۸). American Library Association describes the novel's prose as magical and a combination of crime, imagination, humor, and human aspirations, and describes it as fascinating. Keyvan Abidi Ashtiani has translated the novel "The Graveyard" into Persian. In the present study, while examining translation strategies, attempt has been made to compare the horrible

parts of the English text of the novel “The Graveyard” with its Persian translation based on approaches of Vinay and Darbelnet and Davies to answer these questions: What strategies the translator has used when translating the section did the horror's work use? and has the translator been able to cause a similar effect on the target text audience by recognizing the features of the horror genre?

## 2. Literature Review

Due to the excitement of teenagers, horror stories have always been very attractive to them; therefore, research has been done on this genre and its translation. The following is a brief description of such research: In a book entitled “Writing Horror Fiction”, Smith (1996) describes the writing features of horror genre and while describing different types of horror stories, provides examples of these stories. Prhaszkova (2012) in an article entitled “The Genre of Horror” investigates the growth of this literary genre in the field of literature, film and computer games and shows its impact on art and culture. In his book “On Writing Horror”, Castle (2007) studies the most horrible literary genre, i.e. horror fiction, and by examining short horror stories familiarize the readers with the secrets of writing this kind of literature.

Sun (2015) in an article entitled “Horror from soul-gothic style in Allan Poe’s horror fiction”, studies the works of Allan Poe and shows the role of this author in the development of horror. According to this article, “Poe” in his works depicts the horror of the supernatural phenomena, absurdity, death, demons, and personality disorder.

Landais (2016) in his article “Challenges and Strategies for Analyzing the Translation of Fear in Horror Fiction” introduces horror fiction and

elements of creating horror in this literary genre and describes the translator's strategies for conveying the element of fear. According to him, the translator of horror fiction should convey the elements of horror in the narrative process by carefully studying the horror story. Petar (2018) analyzes horror fiction translations in a study entitled “Translating Horror Fiction - A Case Study of Short Stories by Clive Barker”. He states that when translating these texts, there are a series of general translation problems that result from the strategies used by the translator, and there are also a series of specific problems that result from the literary nature of the text, such as metaphors and literary images or story rhythm. According to him, translators must have special skills for translating literary texts and acquire the necessary skills in terms of style, register, tone, language, etc. in the literary text.

Imanjani, et al. (2015) in an article entitled “Translation of Horror Genre in Iran”, investigate different views on the translation of the horror genre in Iran. The authors point out that due to cultural differences between Iran and European countries, some translators want to remove this genre from young adults’ literature. They cite examples of the two stories “The Vampire Diaries” and “Welcome to Dead House” to illustrate the advantages and disadvantages of translating this genre in Iran. Imanjani (2015) in his dissertation entitled “The Cultural Approach towards Literary Translation: A Case Study of Horror Genre in Young Adults’ Literature”, has tried to investigate the translation of horror genre in young adults’ literature from a cultural perspective and based on the theory of Venuti. According to him, the horror genre plays an important role in the book market, and translators should use this genre to educate children and young adults by providing appropriate translations. Apart from the mentioned research,

no research has been done on the features of the horror genre in “The Graveyard” novel and its Persian translation so far. In the comparison between mentioned research and the present research, it was found that some of these researches have been done on the horror genre and the cases that have studied the translation in the horror genre have only considered the necessity of translating the horror genre in Iran. Some of these studies, such as Landais’ research, have addressed translation challenges; however, the distinguishing feature of the present research is the study of translation strategies in relation to the features of the horror genre in Persian translation of a work, and based on it, the translator's success in conveying horror can be measured.

## 2-1. Translation and Horror Genre

Among the main features of horror fiction are the characters and atmosphere of this type of stories. Characters of this type of literature are usually archetypal characters such as vampires, werewolves and zombies, monsters, mad scientists, demons, ghosts, wandering ghosts, serial killers, anti-social patients, evil children, and the possessed. The atmosphere of these stories is outside the modern world and in environments such as graveyards, abandoned palaces, semi-dark forests, old houses and the like. These environments are often mysterious places where creatures live in isolation from other living beings (Radcliffe, 1826: 145). In many cases, the original text is not available to all audiences and not all of them are familiar with the language of the original text; therefore, translation is a proper tool for all readers from all over the world to access a single text, but what is at stake is the transfer of information from the source language to the target language in such a way that the text is acceptable to the audience. Since it is not possible to produce text

corresponding to the source language, the translator has to replace the text elements of the target language with the text elements of the source language. According to Catford (1965), “transposition”, one of the elements of the source language text with the equivalent element, does not take place statically and without change in the whole text system; in other words, this transposition is dynamic which brings about other changes in the text system. He makes a fundamental distinction between formal equivalence and dynamic equivalence in translation. According to him, formal equivalence is related to the language system and dynamic equivalence is related to the realization of that language. Formal equivalence exists when a category in the target language has approximately the same status in the source language system, but there are many cases in which the translator has to make translational shifts. These cases are formal equivalence in the process of moving from one language to another by changing the grammar and vocabulary (House, 2009: 22). He must first fully understand the meaning of the text, then use the appropriate structure in the target language to convey these concepts; on the other hand, the translator must be careful not to overdo the modification of the translation and its naturalization to convey the meaning, and not to destroy some other features of the text. The translator tries to, taking into account the text type, convey the concept in the target language using different strategies.

When translating a horror genre, the translator must first be familiar with the features of horror genre and know the main and effective elements in conveying the concept in order to be able to translate these features into the target language based on the structure of Persian grammar. In this way, the purpose of the text, i.e. conveying horror, is fulfilled (Landais, 2016).

Therefore, it is necessary to analyze translation strategies in relation to the main features of horror fiction, namely, reality effect and suspense.

### 2-1-1. Reality Effect

What matters in the story writing process is the author's ability to create a world in which characters, atmosphere, and tone of events are believable and easily trusted by the audience. Even if the author is experienced and gives depth and meaning to his story, if his story has not benefited from this quality, that is, it cannot make the events of the story seem probable and acceptable, there will be no successful story (میر ۱۳۸۸:۴۲). Authors use strategies such as description and dialog to achieve this goal. According to Cuddon, the first and oldest function of description, which are abundant in classical literature, is this realistic and pragmatic function (Cuddon, 2013: 755). Dialog also gives the reader a sense of naturalness and reality (میرصادقی، ۱۳۸۸:۴۷۱). Because atmosphere and character play important roles in shaping the horror genre, the use of dialog and description helps the author to make the characters and atmosphere of the story believable to the audience. When translating descriptions and dialogs, the translator should use strategies that do not obscure the reality effect of the story, and the translation of descriptions and dialogs, as two important elements of the horror genre, should not lead to providing an incomplete image of image and character.

### 2-1-2. Suspense

Suspense means keeping the reader in suspense as to how things happen and ambiguity about the characters' future and events. Sun defines suspense in the audience as "the feeling that the audience finds

meaningful about events and is unaware of the nature of how they are done and their destiny" (Sun, 2015). It can be said that the basis of suspense is ignorance and its main function is to exert attraction in the text. Suspense can draw the readers into the story and make them excited. Various factors are effective in creating suspense in the story and language is one of the most important of these factors. As soon as "the reader or listener engages in a story, a linguistic connection is established, and this connection, in essence, stimulates the audience's desire to know phoneme to phoneme, word to word, and sentence to sentence. After this stage, any situation that increases this desire, aims at it and leads it to a specific field of the story, has done the act of suspending the story" (مندنی پور، ۱۳۸۳: ۱۵۳). The significance of maintaining suspense as a determining element in horror stories is evident for everyone, and the translator must try to preserve this element when translating in order to be able to convey a similar effect of the source text to the reader.

## 3. Research Methodology

The data of this research has been collected in a library method and based on descriptive-analytical method. After a brief review of the history of the subject and different views in this relation, the required information were noted down and then by studying the English text of "The Graveyard" novel and comparing it with the Persian text, research data were collected. To ensure the authenticity of the research findings, two evaluators investigated the research data: the evaluator 1 is an assistant professor of Applied Linguistics and the evaluator 2 is instructor in the field of English translation. After evaluation, rate of agreement according to Kappa correlation coefficient was analyzed in SPSS software version 26. Table 1 shows the results of the rate of agreement between the two evaluators:

Tabel 1. ??

		Evaluator 1					
		Adaptation	Literal Translation	Transposition	Omission	Modulation	
Evaluator 2	Adaptation	Count	63	0	0	0	0
		Expected Count	29.0	24.8	2.3	3.7	3.2
	Literal Translation	Count	0	49	0	0	1
		Expected Count	23.0	19.7	1.8	2.9	2.6
	Transposition	Count	0	1	5	0	3
		Expected Count	4.1	3.5	.3	.5	.5
	Omission	Count	0	4	0	8	0
		Expected Count	5.5	4.7	.4	.7	.6
	Modulation	Count	0	0	0	0	3
		Expected Count	1.4	1.2	.1	.2	.2
	Total	Count	63	54	5	8	7
		Expected Count	63.0	54.0	5.0	8.0	7.0

In the next step, the existing data were classified, encoded and then analyzed. For this purpose, first, translation strategies were identified based on the views of Vinay and Darbelnet (cited in Munday, 2012). Since the strategies of translating cultural references are not stated in Vinay and Darbelnet theory and cultural references (adaptations) play an important role in translating the horror genre, cultural references were analyzed using Breque strategies based on Davies theory.

In their study of French and English, Vinay and Darbelnet have noted the differences between the two languages and have divided their translation strategies into both direct translation and oblique translation. Each of these strategies also employs different procedures. Direct strategy is divided into three categories. 1. Borrowing: In this method, the word of the source language enters the target language directly. 2. Calque: In this method, the components of a word are transferred separately to the target language with a literal translation. 3. Literal translation: It is a word-for-word translation and the translator translates the message word for word in the target language.

According to Vinay and Darbelnet, in cases

where it is not possible due to grammatical, syntactic and cognitive reasons, the translator can use an indirect strategy, which is divided into four categories: 1. Transposition: It is change of part of speech of a word to another (changing the grammatical category of each word, for example noun to verb) without changing the meaning. Transposition is divided into two categories: obligatory and optional.

Modulation changes the semantics and perspective of the source language. Modulation is a procedure that is justified by Vinay and Darbelnet as follows: when a literal translation or even transposition results in a correct grammatical statement, the translation is considered inappropriate, incomplete or awkward in the target language. 3. Equivalence: in this way, the translator describes a phrase from the original text with similar stylistic and structural tools in the target text. It is useful in translating idioms and proverbs. 4. Adaptation: is the change of cultural reference when there is no situation in the target culture. In addition to the mentioned strategies, Vinay and Darbelnet have also introduced strategies such as reduction, addition and compensation, false friends, explication and generalization (Munday, 2012).

Davies offers seven strategies for translating culture-specific words: 1. Preservation: When a translator encounters cultural words for which there is no equivalent in the target language, he or she decides to preserve it in translation. 2. Addition: If the preservation of the cultural word in the translation causes confusion and does not convey the meaning, the translator decides to preserve the cultural word, but specify its meaning by adding explanations. 3. Omission: The third strategy is omission as opposed to addition and occurs when the translator fails to provide equivalent or describe the word for the reader due to cultural differences. 4. Globalization: This strategy is the process of replacing specific cultural references with references that are neutral or general. 5. Localization: The translator in this strategy uses, in order to prevent “lack of impact” and to provide “descriptions without cultural burden”, existing cultural references in the target culture. 6. Transformation: The difference between this strategy and previous strategies is that the change in specific cultural words and expressions goes

beyond globalization and localization in a way that causes change and or distort in the source text. 7. Creation: The translator himself creates cultural words that do not exist in the target language (Davies, 2003: 88).

In the present study, purposive sampling was used and parts of the text that were more relevant to the research topic were selected. Thus, 50% of the English text was compared with 50% of the translated text. “The Graveyard” novel was published in 2008. The translated text that was investigated in this research is the translation of Keyvan Abidi Ashtiani (2017), which was first published in 2009.

#### 4. Findings and Discussion

After investigating the English text of “The Graveyard” novel and its Persian translation, it was found that in general, in this story, five strategies have been used to translate the horror genre, which are respectively as follows: adaptation (46%), literal translation (39%), omission (6%), modulation (5%) and transposition (5%).

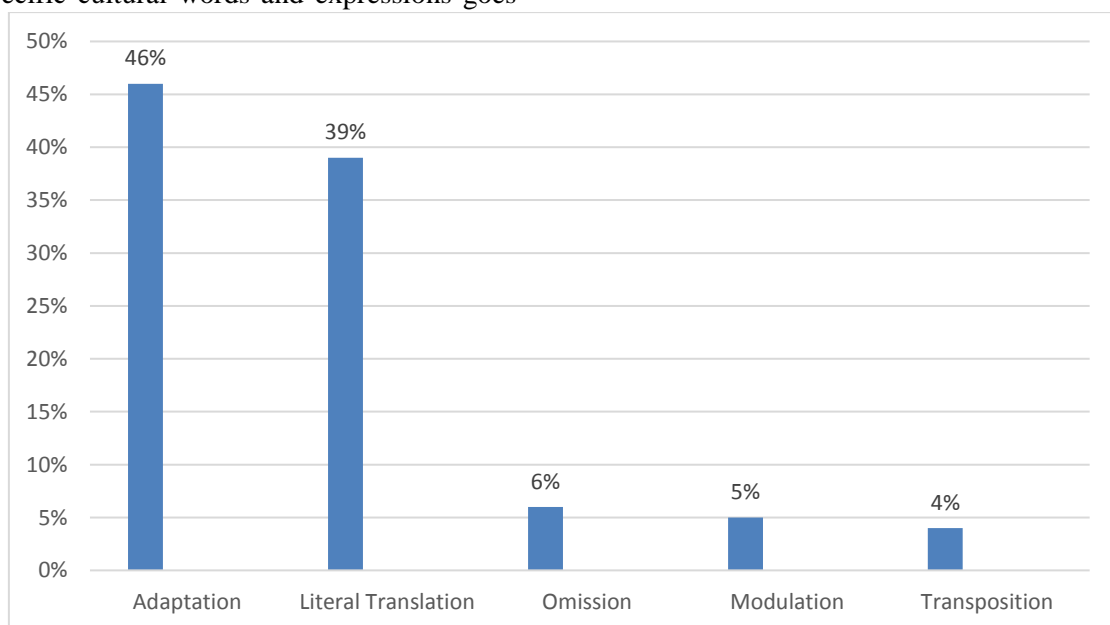


Figure 1. ??

Cultural references (adaptation), which account for 45% of all strategies, have been

translated using three strategies: footnotes (89%) of which 82% are related to proper nouns,

dropping cultural references (4%) and equivalence (4%).

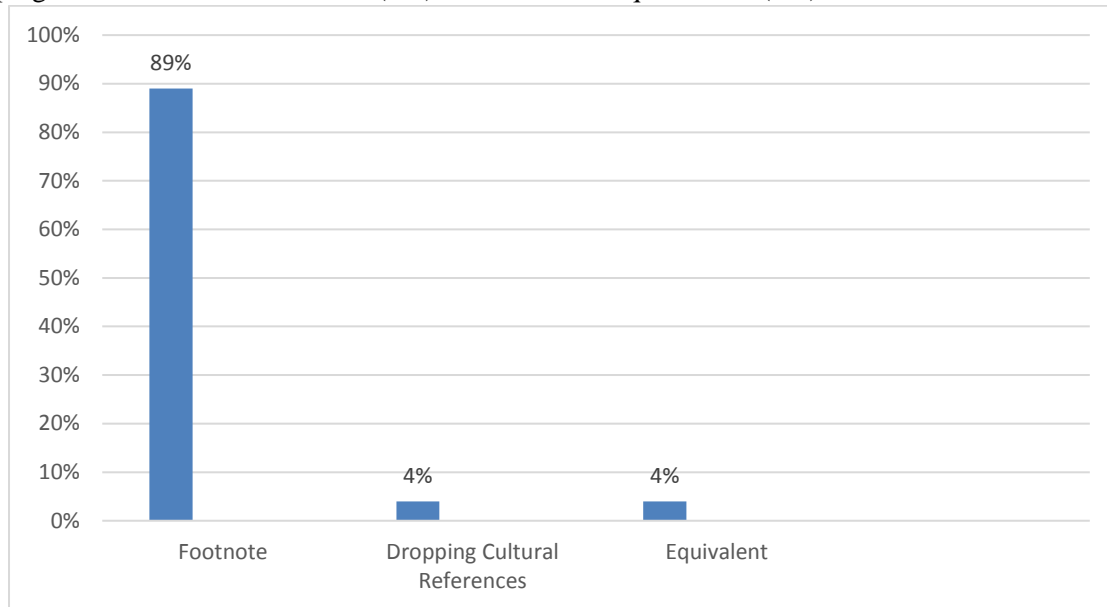


Figure 2. ??

#### 4-1. Omission

When the translator does not find a suitable equivalent for the word and his attempt to describe the word in another language fails, he omits it. According to Dimiriu, the strategy of omission means poor translation from the translators' point of view because meaning is not transferred from one language to another, and therefore, this strategy is not desirable. He states that one of the goals of the translation omission strategy is to ensure linguistic and stylistic accuracy that leads to overcoming structural differences and omitting redundancies, providing concise information, paying attention to publishing norms, and omitting cultural difficulties, adhering to the ideological system and translating for a specific audience or age group (Dimiriu, 2004). In this novel, the translator has used the strategy of omission in many cases, and thus has caused the main purpose of the author, i.e. the transfer of horror is not well fulfilled in the target text; for example:

ST: THERE WAS A HAND IN the darkness, and it held a knife. The knife had a handle of polished black bone,

and a blade finer and sharper than any razor. If it sliced you, you might not even know you had been cut, not immediately.

The knife had done almost everything it was brought to that house to do, and both the blade and the handle were wet. The street door was still open, just a little, where the knife and the man who held it had slipped in, and wisps of night-time mist slithered and twined into the house through the open door (2008, 5).

دستی در تاریکی چاقویی را نگه داشته بود. دسته چاقو از جنس استخوان سیاه جلا داده شده و تیغه اش تیزتر از تیغ صورت تراشی بود. اگر تیغه آن با کسی برخورد می کرد، مسلماً بلافاصله، متوجه بریدگی اش نمی شد.

چاقو تقریباً بخش بیشتر کار را انجام داده بود، کاری که به خاطرش به آن خانه آمده بود، تیغه و دسته هر دو خیس بودند. در رو به خیابان که مرد با چاقو از آن عبور کرده بود، هنوز باز بود و مه شبانه از میان در وارد خانه می شد (ص. ۱۱).

The translator has omitted *slithered* meaning slipping and the *twined* meaning tangling from the translation, thus he has not conveyed well the



horrible atmosphere of murder while the streaks of fog that slide through the door and entangle. The omission of these words has diminished the author's descriptions and reduced the horror in the target text.

ST: Teeth so strong can crush any bones and tongue sharp and long enough to lick the marrow from the deepest marrowbone or flay the flesh from a fat man's face (p.37).

دندان‌هایی که می‌توانند استخوان را خرد کنند و زبانی تیز و بلند که می‌تواند با لیسیدن، مغز استخوان را بیرون بکشد و پوست صورت یک آدم چاق را بکند (ص. ۱۱۸).

The translator has omitted the word *flesh* meaning meat in the above example. Since the horror genre is characterized by scenes of violence and cruelty of the heart, by omitting this word, the sadness of skinning the flesh of an obese person is to some extent diminished, thus has reduced reality effect of the story which the author stated by disgusting descriptions; furthermore, in the main text, alliteration in the sound "f" expresses a kind of scratching and digging, whereas the translator has not paid attention to this issue.

Another instance of omission has occurred in auxiliary verbs, and as a result aspect of the sentence has changed. Verdonk believes that aspect provides a linguistic tool for the speaker to state his commitment to the reality or what he is saying and modulates his speech effect on his audience (Verdonk, 2002:39).

Aspect generally refers to the speaker's perception of how true something is, and auxiliary verbs are usually used to indicate the aspect of the verb. One of these verbs is the auxiliary verb *could*, which is used to indicate an ability, skill, blame, general possibility and unlikely possibility (اولیائی‌نیا و دل‌زنده‌رودی، ۱۳۹۳: ۱۰۵).

(۸۵. In the English text, the author has used this verb to express the unlikely possibility:

Bod was bounced onto his side, away from the hole. But he had seen something huge and grey, on the steps beneath, pursuing them. He could hear an angry growling noise (p. 42).

باد به پهلو شد و از سوراخ فاصله گرفت. چیزی بزرگ و خاکستری رنگ دید که روی پله‌های پایین، تعقیب‌شان می‌کرد. صدای خرناس خشمگینی به گوشش خورد (ص. ۱۳۲).

As can be seen in the above example, the translator has omitted the auxiliary verb *could* when translating, and since the auxiliary verbs have subjunctive mood structures in Persian ( فضیلت‌فر و صدقی، ۱۳۹۱: ۵۳۶) "which indicates the orientation and state of the speaker towards the performance of an action of the type of request, recommendation, obligation and command" (فتوحی، ۱۳۹۰: ۲۸۷) has been neutralized. In fact, omitting the auxiliary verb and translating it into a simple past tense eliminates the possibility of hearing the sound. In the source text, the image that forms in the audience's mind is such that the wind moves away from the hole, but before they can get away, she sees something big and gray chasing them. Here the use of past perfect tense verb induces feeling in the audience that the reason for "wind" to move away from the hole is to see that big, gray thing, and then, by saying that it could hear the sound, makes the possibility of approaching that horrible thing more evident. In the translated phrase, the narrative style of the source text is not transferred and this leads to a change in the atmosphere of the story; in fact, in Persian translation, by omitting the aspect of such a sentence, there is no sign of possibility, and as a result, less apprehensions and concerns of the character are conveyed to the audience.

## 4-2. Adaptation

As mentioned earlier, this method is used to convey cultural references, and the translator uses this strategy to change a particular situation or theme that does not exist in the target text. In fact, the most difficult issue in translation is the translation of culture-specific words and phrases. "Cultural terms are items that relate to the concepts, relationships, phenomena, tools, and in general the material and spiritual aspects of a particular society and are bound by a particular culture. In translating such words into another language, the translator is faced with a lexical gap or a reference gap" (هاشمی مینابادی، ۱۳۸۳: ۳۳). Lack of familiarity with the source language and culture can cause problems at different levels of translation such as: explanatory and interpretive translation, incorrect transfer of specific names to the target language, errors in word level and structure and inaccurate transfer of the author's style to the target language (محمدی، ۱۳۹۲: ۱۴۶).

A description or dialog is something that may have originated from the author's culture and may not be easily translated. As mentioned earlier, Davies has proposed seven strategies for translating cultural references: preservation, addition, omission, globalization, localization, transformation, and creation (Davies, 2003: 88). Breque argues that to translate cultural references into a horror work, one can use three strategies: preserving cultural references in footnote, dropping cultural references, and finding an equivalent (cited in Landais, 2016). Breque's strategies are equivalent to Davies' preservation, globalization, and localization.

### 4-2-1. Footnote

Breque's first strategy is to keep the same cultural reference in the text of the translation and to add an explanation to it in the footnote. This method is the simplest strategy available that also

meets the purpose of text foreignization because this strategy brings the reader closer to the world of the author; however, this method makes the narrative look like ordinary prose and jeopardizes the second effective mechanism in horror literature, namely suspense (ibid: 2016). According to Nida, footnotes provide additional information to the text and make the reader aware of the differences between the source and target languages and the imbalance between the two languages (Nida, 1964). Newmark calls this strategy "note-taking" and states that it is adding any explanation or note to the translation (Newmark, 1988). "Some critics believe that the large number of footnotes interferes with the reading of the text. Nowadays, translators try to avoid referring to explanatory footnotes and interrupting the process of reading the text" (معتمدی و نوارچی، ۱۳۹۷: ۲۲۵).

The following textual references in the translation of this novel are often devoted to inserting Latin names, but sometimes footnotes are used to explain cultural references

ST: So they strap me to the cucking-stool and forces it under the water of the duckpond, saying if I'm a witch I'll neither drown nor care, but if I am not a witch I'll feel it (p.50).

به این ترتیب آن‌ها مرا با تسمه‌ای به صندلی مجازات بستند و آن را در آبی کثیف فروبردند و گفتند اگر یک جادوگر باشم غرق نمی‌شوم ولی اگر جادوگر نباشم حس می‌کنم (ص. ۱۵۷).

Cucking stool is a famous chair that in ancient times was used to tie evil women or evil people and take them around the city, which the translator described in the footnote as the chair of punishment. In this part of the story, Liza tells that at dawn came to her hut and dragged her out of her hut. One by one, the people woke up and said that their milk gone sour and their horses

have become lame, and so on, each of them somehow accused her of witchcraft and then put her in a punishment chair. While the audience is waiting to know what will happen to Liza?! In order to understand the translator's explanation, he must refer to the footnote. Interruptions while reading the text reduce the suspense of the story.

In another part of the story, the wind asks Miss Borrowes for the price of a tombstone, and she replies that at my time it was fifteen guinea. The translator uses footnotes to explain that the old currency, i.e. guinea amounts to 21 shillings (p. 162). Since the author tries to make the narrative images more real in the audience's mind by using descriptions and dialog, it seems appropriate to use this method, because cultural references are conveyed to the target text audience and help to make the story more realistic. Since the footnote is in the middle of the descriptions and dialogs, there is no harm in suspending the story.

#### 4-2-2. Dropping Cultural Reference

Breque's second strategy is for the translator to drop that cultural reference in the source text, thus retaining the element of suspense in his translation. The use of this method depends on the text type and may have different results in different texts, and sometimes the omission of cultural references can destroy an important part of the cultural roots of the story (Landais, 2016). In this strategy, the omission of the cultural word is done as a semantic or broader substitution. Newmark calls this strategy the functional equivalent, because in that cultural context, the word is neutralized (Newmark, 1988: 83). Translator has benefited this strategy for translation; for example

ST: He was beginning to feel cold, and slow, as if he had been bitten in the heart by some arctic viper and it

was starting to pump its icy venom through his body (pp .52-53).

کم کم احساس سرما کرد انگار ماری از نواحی سردسیری نیشش زده بود و زهرش به تدریج در بدنش پخش می شد (ص. ۱۶۴).

The word *arctic viper* in English is a dangerous venomous snake that lives in some parts of the world such as the North Pole, Australia, Hawaii, Madagascar and New Zealand. It has elongated, thick and large body; its sting is also very long and poisonous. The stings of this type of snake are much taller than the stings of other snakes and they bend under the palate of its mouth and thus are placed in the mouth. (Merriam-Webster's, entry *viper*). This type of snake lives only in certain areas and there is no equivalent for it in Persian, so the translator dropped the cultural references and turned this word into a word that has a general meaning and part of the cultural burden of the word is gone. The use of this strategy is appropriate when it helps to maintain the suspense of the story, and since the author is busy describing, it is better to use a method when translating that leads to the accurate transfer of cultural references in order to make the target text recipient sees the same image that the source text recipient receive by maintaining reality effect element.

ST: The old Roman's hair was pale in the moonlight, and he wore the toga in which he had been buried (p.23).

موهای رومی پیر زیر نور ماه بی رنگ شده بودند. همان لباس رسمی ای را به تن داشت که با آن به خاک سپرده شده بود (ص. ۷۱).

In the above example, the author has tried to make the graveyard atmosphere and its characters more real to the audience by using descriptions. Since he wants to make it believable for the teenager that there exists one of the inhabitants of the graveyard i.e., Rumi, the old man, so that the

audience can create an image of this character in his mind, portraying him in the *toga* cover he wore when he was buried. The *toga* is a sleeveless garment related to the ancient Romans. The translator has translated the word, which is specific to a particular cultural context, into the more general term “formal garment” and neutralized its cultural burden. In fact, the audience who reads the original text imagines a better image of an old Roman in a short-sleeved garment. This illustration is missing in the translated text

#### 4-2-3. Finding an Equivalent

Breque's third method is to find equivalents for these references in his culture. The use of cultural equivalents is one of the localization strategies in which the cultural items of the target language replace the themes of the source language. Baker argues that finding equivalents with specific cultural words prevents the implicit cultural meaning of the words from being conveyed, but the word is understandable to the target reader (Baker, 1992). Compared to footnotes or dropping cultural references, finding an equivalent allows the effect of reality to remain in the story, but to maintain the effect of reality, the equivalent of that message must be related to the source culture or shared between the culture of source and target (Landais, 2016). The translator has also used the equivalence strategy to translate cultural references:

ST: The night-gaunt rose again in the dry desert air, to rejoin its fellows ... (p.39)

لولویی که پایین آمده بود دوباره بالا رفت تا به رفیق هایش پیوندد. (ص. ۱۲۲)

*Night-gaunt* is a bird in mythical lands whose skin is soft like a whale and its body is elongated like a human and has long elongated horns; its wings are like those of a bat, and it has a small

fleshy mass on its face. The translator has provided an equivalent for this word لولو in Persian culture. Using the equivalence strategy in this section seems to be the right way and has also helped maintain the suspense of the story, but because لولو is an imaginary animal to frighten children for which no specific form has been defined, the effect of reality in the translated text has diminished, and as a result, the horror has diminished, too.

ST: He edged up the trunk, to his favorite place in the crook of two branches, and looked down at the potter's field below him... (p. 49)

از تنه درخت بالا رفت و به جای محبوبش، دو شاخه خم شده، رسید و از آنجا، گورستانی غیرواقعی را زیر نور ماه نگاه کرد (ص. ۱۵۳).

In the above example, the author describes the atmosphere of the novel and the images for the viewer's eye. The translator has used finding equivalent strategy when translating it, and using this strategy when translating the description is a good way to maintain the effect of reality in the translation, but what matters is the equivalent chosen by the translator. *Potter's field* is a graveyard in England where poor and unknown people are buried, whereas the translator has translated it into a non-endowed graveyard and in some cases into non-endowed lands, his chosen equivalent is not related to the message of the source text.

#### 4-3. Literal Translation

Vinay and Darbelnet consider this strategy as the most common way to translate between languages of the same family (Munday, 2012). In this method, the translator translates it word for word without any lexical or syntactic changes. The use of this strategy is effective in that it preserves the rhythm of the text when translating horror fiction. Rhythm is actually the most

important linguistic aspect of suspense in horror stories. Rhythm or beat means the speed of the sequence of events or giving information to the audience. According to McKee, the rhythm is the length of the story's scenes, and in a well-told story, the flow of the scenes and their sequence speed up the story. To reach the climax of the story, the author uses beat and speed in the text to shorten the scenes and accelerate the activities in the scenes (McKee, 1994). For this purpose, the author must make sentences to evoke those feelings in the reader's mind and create the same effect in the reader's mind. If in a text the author uses unusual language in the form of long sentences, it reduces the fast action and rhythm of its proponent and gives the reader the opportunity to go to the deep structures (بندراورزی، ۱۳۸۷: ۱۴۷). According to what is said, rhythm is the biggest challenge in translating the sequence of events and how they are performed, and the translator must provide a translation that not only to show the meaning of the words in a text, but also to convey their influence in the target language as well as in the source language. He should make sure that the rhythm of the sentences is not lost during translation because suspense and rhythm are closely related. The frequency of the story events and the order in which the story is told affect the choice of words, and this in its turn plays a role in inducing a sense of fear in the reader's mind. The author must arrange the sentences in a way that evokes emotions in the reader's mind, and the translator must create the effect in the mind of reader of the translation by observing the order and rhythm of the stories. Paragraphs, sentences, and phrases should be arranged in such a way as to excite the reader of the translation in the same manner for the reader of the text in the original language (Landis, 2016). In "The Graveyard" novel, fidelity in sentence arrangement has, in many cases, helped

maintain suspense; for example:

ST: For Scarlett the chamber was once more swallowed by the darkness. But in the darkness, she could hear the twining sound again, getting louder and louder, as if something were circling the round room.

Something said, WE ARE THE SLEER.

The hairs on the back of Bod's neck began to prickle. The voice in his head was something very old and very dry, like the scraping of a dead twig against the window of the chapel, and it seemed to Bod that there was more than one voice there, that they were talking in unison (p. 28).

اتاق بار دیگر برای اسکارلت تاریک شد. ولی در تاریکی دوباره می توانست صدای پیچ و تاب خوردن مار مانند را بشنود. صدا بلندتر و بلندتر شد طوری که انگار کسی دور اتاق می چرخد.

صدایی گفت: «ما اسلیر هستیم».

موهای پشت گردن باد سیخ شد. صدا، در مغزش، شبیه چیزی خیلی خیلی قدیمی و خشک بود، مثل کشیدن شاخه خشکی روی پنجره نمازخانه و به نظرش رسید که صدای بیش از یک نفر است، عده ای هم آوایی می کردند (ص. ۸۴).

In this example, the translator, in addition to following the order of the sentences based on the original text, has italicized the sentence «ما اسلیر هستیم» to show the author's emphasis on this sentence, like the source text written in capital letters. The translator's fidelity in sentence arrangement allows him to keep the audience's excitement at bay, like the source text, and to maintain a sense of suspense. Thus, the same feeling that the audience gets from reading the English text is also evident when reading the Persian text.

#### 4-4. Modulation

What is problematic when translating are the formal differences as a result of which the languages “do not have the same phonology, syntactic grammar, vocabulary, literary history, meter and prosody” (اولیائی‌نیا و جعفری، ۱۳۸۹: ۲). As a result of these arbitrary differences between the source and target languages, a gap is emerged. According to Nida, since no two languages are the same in terms of the meaning of the corresponding signs or the arrangement of these signs in the sentence or phrase, it is not possible to establish a perfect correspondence between the languages (Nida, 1964: 156). The role of the translator in translation is to fill in these gaps by finding the correct equivalent according to the criteria of the target language so that the sentences look natural and the meaning is conveyed in such a way that the reader have the same feeling when reading the translated as that of the reader when reading the original text. The translator, as the real reader of the original text, should try to reproduce a degree of interpretability and ambiguity in the target text with a correct understanding of the author's intention that engages the reader as much as the source text, engages and fascinates and keeps the reader in constant interaction with interpretive challenges of the original text and creates the pleasure of discovering and creating meaning in him (حسینی معصوم و علی‌زاده، ۱۳۹۴: ۱۱۱). Transposition is one of the methods in oblique translation strategy that the translator uses when literal translation is not possible. This method is used when the way of expression is in two different languages. According to Vinay and Darbelnet, the translator can find a suitable equivalent in the target language for different expressions in the source language (میرزاسوزنی، ۱۳۸۸). Reversion and substitution of phrases are among the ways the translator uses when translating.

ST: “Come on, Mistress Owens. Leave it be. There’s a dear,” said Mr. Owens, when he saw a ghost, and his mouth dropped open, and he found himself unable to think of anything to say (p. 9).

آقای اونز با دیدن یک روح دهانش باز ماند و تنها چیزی که به فکرش رسید این بود که بگوید زود باش بانو اونز. بگذار برود. وضعیت خوب نیست (ص. ۲۷).

In the above example, the author first quotes “Come on, Mistress Owens. Leave it be” and informed the audience earlier in the text in order to emphasize this affirmative statement. He then said, “Mr. Owens, when he saw a ghost”, has identified the speaker and the reason for his statement. In this sentence, because the author's emphasis is on Mr. Owens's words, the audience's mind is involved in what has happened? According to Fotouhi, the syntactic structure of a proposition and the quality of the order of words in a sentence determine the relationship between our idea and a phenomenon. Changing the order of words has completely different semantic uses. Usually, a linguistic element that is placed at the beginning of a sentence, its position becomes higher and is emphasized (فتوحی، ۱۳۹۰: ۲۷۲). Gaiman used this feature of language to create suspense, and the order of the sentences in his work was accompanied by a peak, then this peak, by explaining the circumstances, descended. However, in the translated text, the place of the sentences has been changed using reversion. First, the sentence that expresses the identity of the speaker is mentioned and the information about seeing Mr. Owens' soul, fear and surprise is given to the audience, then Mr. Owens' words are quoted to Mrs. Owens, thus, the suspense has been removed in the Persian translation. Another difference in the way of expression between the

English and Persian text of the work can be seen in the following phrase:

ST: The beast stayed where it was. *It's going to eat me*, Bod thought bitterly (p. 42).

هیولا از جایش تکان نخورد. باد با ناراحتی فکر کرد می‌خواهد مرا بخورد (ص. ۱۳۳).

In this example, the author, using internal monologue, first expresses the thoughts of the wind and make the audience enter into its mind. Given that language has features that can lead to the suspense of the narrative, the author can use language to hide the subsequent events and to postpone the “predicate” by accurately translating “subject” to maintain a sense of suspense in the audience. By quoting the phrase *it's going to eat me* at the beginning of the sentence, the author emphasizes the act of “being eaten” which has increased the horror in the source text and the feeling of wind uneasiness is of secondary importance, whereas the translator first mentions the subject the beginning of the sentence to emphasize the speaker and his state of unhappiness, thus the “the wind being eaten” which causes a sense of horror in the audience, is of secondary importance. The transfer of direct monologue into indirect in translation also prevents the audience from being able to be directly acquainted with the thoughts and feelings of the character. In this way, the rhythm of the story slows down and also the suspense is reduced.

#### 4-5. Transposition

Another oblique method of translation is transposition. As mentioned before, in this method, the transfer of meaning from one language to another is done by changing the grammatical forms of the message (such as noun to verb, phrase to clause, plural to singular, etc.). Of course, the translator should be aware when using this oblique strategy that it is not

permissible to tamper with any changes, and sometimes excessive translation modifications are considered flaw and cause some basic features of the source text such as the author's emphasize on a particular issue or its aesthetic features to be lost (زرکوب و صدیقی، ۱۳۹۲: ۵۲). Sentence restructuring is one of the methods used by the translator in this story for transposition:

ST: THERE WAS A HAND IN the darkness, and it held a knife (p. 5).

دستی در تاریکی چاقویی را نگه داشته بود (ص. ۱).

Neil Gaiman begins the story when something is happening and uses two simple and inflectional sentences to create an intermittent and exciting style for himself. Having many short and intermittent sentences in the speech accelerates style, speed of thought and excitement, and in contrast having many long sentences results in a light style and complex sentences slows down the movement of style. Intermittent and accelerated styles are more emotional and compound styles are more argumentative and logical (فتوحی، ۱۳۹۰: ۲۷۵); therefore, in horror stories that are full of excitement, the use of intermittent styles along with simple and inflectional sentences accelerates the narration of the story and the expression of thought. Gaiman has tried to use this method to drag the audience into the text. Using this method, he excites the young adult audience and invites them to read the rest of the story. This maintains the suspense, but the translator has not conveyed this style of the author to the Persian text. By merging the two sentences together, he eliminates the state of pause and intermittence and reduces the excitement necessary to maintain the element of suspense.

ST: There was a light at the end of the room, and in the light a man came walking, walking through the rock,

and Bod heard Scarlett choking back a scream. The man looked well-preserved, but still like something that had been dead for a long while. His skin was painted (Bod thought) or tattooed (Scarlett thought) with purple designs and patterns. Around his neck hung a necklace of sharp, long teeth (p.26).

نوری در انتهای اتاق بود و مردی از میان تخته سنگ، قدم زنان جلو آمد و باد صدای جیغ اسکارلت را شنید. مرد با اینکه ظاهر درستی داشت؛ ولی به نظر می‌رسید خیلی وقت پیش مرده است. روی پوستش طرح‌هایی به رنگ بنفش بود که باد فکر کرد نقاشی است و اسکارلت فکر کرد خال‌کوبی است. دور گردنش گردن‌بندی بود که آویز آن یک دندان بلند و تیز بود (ص. ۸۰).

As can be seen in the above example, the author has accelerated his narrative by using an intermittent style, and given that the story is at its peak, the use of this writing style has a greater impact on the reader's mind and doubles the young adult audience's excitement and increases the sense of suspense. The translator also follows the author's style at the beginning of the paragraph and accelerates the audience's excitement and thought by using simple or inflectional sentences (using and), but at the end of the paragraph, he changed the style of the sentences and turned simple sentences into complex sentences. These sentences consist of independent and dependent sentences and are interdependent. The type of conditional arrangement of compound sentences creates a logical structure that is not suitable for emotional stories. The translator has translated the دندان‌ها into دندان. Correct translation:

«دور گردنش گردن‌بندی بود از دندان‌های بلند و تیز...»

Change in pronouns is another difference between Persian and English that the translator

must consider when translating. According to Meshkatoddini, in Persian, pronoun as a grammatical word refers only to person and number and always has a reference. In some languages, including Arabic, English, and French, the pronoun also refers to the concept of “natural, masculine, and feminine,” or “grammatical, meaning so-called masculine and feminine”. Therefore, in Persian, due to the lack of distinction between feminine and masculine pronouns, the subject of the verbs in the sentence may easily be confused and it is necessary for the audience to read the sentence two or three times to know the meaning of the clarified text.

ST: He put the paperweight down on the ground that had once been a nettle patch, placed it in the place that he estimated her head would have been (p. 64).

او وزنه شیشه‌ای را روی زمین جایی که قبلاً گزنه‌ها بودند و جایی که حدس می‌زد سر الیزابت آنجا بوده، قرار داد (ص. ۱۹۹).

As can be seen in the above example, in the translation text, the pronoun reference (Elizabeth) is used instead of the object pronoun her. In this way, the translator with his proper performance clarifies the meaning and maintains the suspense, instead of devoting the reader's focus to re-reading the text.

## 5. Conclusion and Pedagogical Implications

Reality and suspense are two main elements in writing horror stories that the translator must consider when translating in order to choose translation strategies that meet the purpose of the text. The results showed that Abidi Ashtiani has used direct and oblique strategies and the strategies of adaptation, literal translation, omission, modulation and transposition have been the priorities of translator choices.



The translator has used the strategy of omission and adaptation to convey the descriptions and dialogs of the story. In many cases, the omission does not convey descriptions of atmosphere or character and decrease the element of reality effect. In translating cultural references, strategies of footnotes, dropping cultural references and finding equivalent have been used. Of course, sometimes the translator has not paid attention to the features of the horror text in translating these references, and this often led to diminishing the role of cultural references and dropping the intention of the author of the source text, which is the conveyance of horror.

Strategies used by the translator when translating the suspense element into the horror text include literal translation, modulation, and modulation. In many cases where the structure of English and Persian is close to each other, the translator has used literal translation which preserves the rhythm of the text and conveys a sense of suspense to the audience. Since the nature of language and the structural differences between different languages do not allow the translation to be completely consistent with the source text, the

translator can apply the changes which are suitable for target language, convey the concept. The translator has also taken advantage of this translation capacity and has tried to make the text natural by using modulation and transposition strategies. In some cases, the use of these strategies has helped to convey horror and maintain suspense, but it seems that in some cases, attention has not been paid to the features of the type of work to choose appropriate strategy in order to fulfill the author's purpose, i.e. conveying horror. Generally, it can be said that it is not entirely possible to correspond the source and target text and cannot be expected that the recipient will find exactly the same message he receives from the source text in the target text, but if the translator had paid more attention to the features of the horror genre when translating it, the audience would have had a closer feeling to both texts.

The present research shows translators and students of English language the importance of paying attention to the features of text type when translating, and in the field of research, researchers can evaluate translation of other literary genres according to the features of the same text.

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