RESEARCH ARTICLE

THE EFFECT OF THE TRANSLATORS' STYLES IN TRANSLATION OF THE SALINGER'S "THE CATCHER IN THE RYE" IN IRAN.

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Manuscript Info	Abstract
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	The aim of the present article is indicating to what extent the Iranian translators of J. D. Salinger's 'The Catcher in the Rye' could preserve the style of the author and also to find out whether the style of the translators of Salinger's 'The Catcher in the Rye' literary work had any effect in their translation. Since the researchers could not find any established model in translation or translator style, they went through a fundamental research and designed a first-hand framework to practice. The stylistic features of the source book were explored from the most famous and reliable critics in the authentic English sources and formed the corpus of this study along with their corresponding translations by Ahmad Karimi and Mohammad Najafi. The researchers conducted a careful comparative content analysis of both the source text and target texts exploiting Leech and Short's checklist of style markers and then through careful analysis of the findings, they found that Najafi has preserved 75.61% of the stylistic features of the ST while Karimi has preserved 43.09% of the stylistic features of the ST. the researchers applying binominal tests and chi square measurements, could not find any significant difference between the style of the translators when translating the context and cohesion features of the source text, but a significant difference in translating the lexical categories, grammatical categories and figures of speech. Considering the style in general, they applied type/token ratio. The result indicated a significant difference in preserving the author's style and Najafi could do a better job in this regard.

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Introduction:-
Literary translation comprises a significant part of the literary life of every country and impacts its culture in many ways. Therefore, it is crucial to study translation product and process closely. One of aspects of a literary work is its style.In the past it was believed that translators should not have their own style and must reproduce the style of the author. But scholars have started to admit that it is impossible to reproduce the ST author's style, and translators' trace can be tracked in a translation by studying style.To pinpoint the style of the translators, the researchers chose the most famous work of J. D. Salinger and twoPersian translations of it to see to what extent the translators have followed the style of the author and what proportion of the product's style belongs to the translator himself. So the following questions were raised:

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Q1: To what extent could the Iranian translators of J. D. Salinger's '*TheCatcher in the Rye*' preserve the style of the author?

Q2: Is there any significant difference between the styles of the Iranian translators of Salinger's '*TheCatcher in theRye*' literary work?

Based on the second question, the researchers proposed the following null hypothesis:

H0: There is no significant difference between the styles of the Iranian translators of Salinger's '*The Catcher in the Rye*' literary work.

Significance of study:-
During the past decade many studies have been carried out to investigate translators' styles. To name a few we can refer to: Charlotte Bosseaux's (2004) comparison of Virginia Woolfs "The Waves (1931)" and two French translations published in 1937 and 1993. Bosseaux explored the translators' use of deixis, modality and transitivity in relation to their effect on narratological structures. Gabriela Saldanha (2004) set out to examine standardization patterns in translations, and ultimately investigated the use of split infinitives as a feature indicative of a translator's style. Mikhail Mikhailov and MiiaVillikka (2001) compared Finnish translations of Russian fiction. They apply authorship attribution methods and look at vocabulary richness, frequent words, etc., their analysis of some lexical items and their Finnish equivalents revealed some patterns of preferred use by the individual translators. Marion Winters (2004), working with a parallel corpus composed of the German translations of F. Scott Fitzgerald's *The Beautiful andthe Damned* (1922), pursued to identify the translators' style or "thumb-print" (Baker 2000:245) by looking at loan words, code switches and modal particles using WordSmith Tools and Multiconcord.Baker is the major scholar who undertook the task of studying "whether the individual literary translator can plausibly be assumed to use a distinctive style of their own, and if so how we might go about identifying what is distinctive about an individual translator's style" (Baker, 2000: 248). The present study is distinct from other researches in this area as it aimed at investigating translator style by comparing the target texts with the source text and against each other, to see the characteristic behavior of each translator when translating stylistic features outlined by Leech and Short (1981), that is, lexical categories, grammatical categories, figures of speech and cohesion & context, in other words, how they dealt with them.

Literature Review:-
The most challenging branch of translation is literary translation, where literary text – as an "expressive" text type by Reiss (1977/1989) – involves a set of typical features. According to Jones literary texts are in a written form, fictional, and canonical, and they have an aesthetic function, focusing on the expression of emotions, with poetic language, implicit meanings, heteroglossia, and deviations (Jones, 2009, in Baker and Saldanha eds. 2009: 152).

According to Huang, X. (2011), (1) literary texts are characterized by rhetorical and aesthetic value, which is the essence expected to be captured and maintained in a literary translation; (2) in literary translation the form interlinks with the content; while in non-literary translation the content may be considered detachable from the form or structure; (3) literary translators' choices of wording are highly dependent on the target language (TL) and culture while literary texts are solidly rooted in the source language (SL) and culture; (4) a consideration of the target audiences is another important issue in literary translation. Literary translation always has a readership which is likely to be quite different from the one the writer originally had in mind; and (5) literary translation is a complicated act, and to this effect, there is no definite correct translation yet there is a proper or an appropriate translation according to certain criteria or from a certain perspective.

Translation is an artistic communication between the author, the translator, and the reader, and the selection of words by the translator is a core act in the process of translating as communication (Huang, X., 2011). Translation is a communicative act, and literary translation is especially an artistic communication. "Literature is both the condition and the place of artistic communication between senders and addressees, or the public" (Bassnett, 2002: 83). In this communication process, the translator has first to read, comprehend, and interpret the source text, then to represent it in a different medium. Selection is a core act in the process (Huang, X., 2011).

The noun style has a long history and wide range of meanings. Style derives from the Latin word stylus meaning stake or pointed instrument for writing, and modern meanings are an extension of this. The most relevant meaning provided by the Oxford English Dictionary is: "The manner of expression characteristic of a particular writer (hence of an orator) or of a literary group or period; a writer's mode of expression considered in regard to clearness,

effectiveness, beauty, and the like" (quoted in Hawthorn, 2000: 344). Abrams (1993: 203) defines style as "the manner of linguistic expression in prose or verse – it is how speakers or writers say whatever it is that they say". Here how – which is emphasized by Abrams – refers to the technique or craft of writing, his definition emphasizes the linguistic approach of style.

Stylistics – more strictly known as literary stylistics or linguistic stylistics – is a linguistic approach to style or an approach that focuses on the linguistic properties of a writer's style of a literary text (Huang, X., 2011). Influenced by the Russian formalists and the scholars of Prague School, literary stylistics holds that "Style could be more fully accounted for by text-immanent linguistic explanation and less effectively by means of interdisciplinary approaches" (Carter and Simpson, 2003, p. 2).

Literary texts have a hard-to-define "added value", carried by the particular way in which they exploit lexis, grammar, pragmatics, and so on; this added value has everything to do with the text's *style* (Huang, X., 2011). According to Leech and Short (1981:38): (1) Style is a way in which language is used: i.e. it belongs to *parole* rather than to *langue*. (2) Therefore style consists in choices made from the repertoire of the language. (3) A style is defined in terms of a domain of language use (e.g. what choices are made by a particular author, in a particular genre, or in a particular text).

According to Bell (1991): "Translation is the expression in another language (or target language) of what has been expressed in another source language, preserving semantic and stylistic equivalence" (p. 5). Such a view assumes that a translation must be 'as good as' an original and that translators are seen as 'good' translators when their work is transparent and does not show its own style (Bosseaux, 2004). Translators are therefore expected to reproduce the style of the original as closely as possible. However, this way of looking at translation has rightly been questioned by translation scholars such as Baker (2000) and Hermans (1996), since it seems impossible to produce a text without leaving one's imprint on it.

Scholars working in the field of translation have paid particular attention to the style for some time now. Formulating a unified definition of what style exactly is, however, remains problematical. It remains both elusive and ambiguous in nature, and the investigation is still unsystematic. Boase-Beier, at the beginning of her book *Stylistic Approaches to Translation*, points out that:

From the earliest writings about translation, such as those of Cicero or Horace, style has often been mentioned but, as Snell-Hornby (1995: 119) notices, its role has rarely been systematically explored. Yet style is central to the way we construct and interpret texts. (Boase-Beier, 2006: 1)

The comments on style in many translation studies works tend to be ad hoc and impressionistic, and the notion of "style" in those comments is deemed as an abstract and obscure spirit or sense (Huang, X., 2011). Dryden, in 1680 referred to the style, or something similar to it, as the "genius" of a text; Pope spoke grandiosely of the "spirit" and "fire" (Lefevere, 1992: 64, in Boase-Beier, 2006: 11) of the text; Denham spoke of its "spirit" (Robinson, 2002: 156, in Boase-Beier, 2006: 11); Schleiermacher spoke of the need to pay attention to "the spirit not only of language but also of the original author" (Robinson, 2002: 233, in Boase-Beier, 2006: 11).

Jean Boase-Beier (2006) clearly underlines the importance of style in literary translation. She believes literary translation "can be seen as the translation of style because it is the style of a text which allows the text to function as literature" (2006: 114). Boase-Beier (2006) stresses the importance of choice, not only for the original author, but also for the translator. The main concern here is to investigate the impact of choices made by the translator on the reading and interpretation of the target text (Lance Hewson). Boase-Beier (2006) claims that stylistics supplies a more varied perspective of a reading and translation and informs translators' decisions.

Style was long a primary concern in the pre-linguistics period of translation studies. It has often been approached from two perspectives: firstly, style is the result of choices; secondly, style is the author's or is ST oriented (Huang and Chu, 2014). In general, translators are often taken as "writers" with limited freedom, because "translators are more concerned with questions of options than with servitudes", and "grammar is the domain of servitudes whereas options belong to the domain of stylistics, or at least to a certain type of stylistics" (Vinay and Darbelnet 1995[1958], 16). This indicates that from the perspective of the translator, style in translation is closely related to the linguistic options taken by translators (Huang and Chu, 2014). However, since it is always maintained that style in

translation belongs only to the author and a translator should not have his or her own style, the task for a translator is nothing but to imitate the author's style (Huang and Chu, 2014).

In the pre-linguistics period, "loyalty" or "faithfulness" served as one of the key conceptual tools in discussing translations. A translator was forbidden to have his or her own style. To achieve the same stylistic effect of the ST in the TT was one of the ways to attain faithfulness in translation (Huang and Chu, 2014). The ST or the author is placed in the central, sacred position. Style, in the philological period of translation studies, was also taken as a yardstick to make an assessment of the translation (Huang and Chu, 2014). For instance, according to Tytler (1978, p. XXXVI as cited in Huang and Chu, 2014), in good translations, "the style and manner of writing should be of the same character with that of the original". Again, the style, more specifically the author's style, is considered to be something sacred in translation. Successful transfer of the ST style is the focus of attention of almost all translators. It appears that discussions about style in translation in the pre-linguistics period were mostly ST oriented (Huang and Chu, 2014).

Style is also a topic in linguistics-oriented translation studies. Nida and Taber (1969: 12) mention style in their definition of translation: "Translation consists in reproducing in the receptor language the closest natural equivalent of the source language message, first in terms of meaning and secondly in terms of style." According to the above definition, style in translation "reproduces" the ST style. However, in their further exposition, we can find that their "style" is a combination of (1) genre, such as poetry, prose, etc.; (2) text type, such as "narrative", "expository", "argumentative"; (3) author's style – for instance, "the fast-moving, brisk style of Mark", "the much more polished and structured style of Luke", etc.; and (4) rhetorical devices, such as plays on words, acrostic poems, rhythmic units. Nidaindicates that the style is still the ST style or the author's style (pp. 13-14).

Within the field of translation studies of the style of the translator have received scant and sporadic attention. Translation has long been viewed as a derivative rather than a creative activity, i.e. the translator should faithfully maintain the original style of the source text rather than have their own style (Baker, 2000). However, it is acknowledged that in any translation there are inevitably traces of the translator. Translators have been discussed in regard to the visibility of the translator or the translator's voice in the target text by Venuti (1995) and Hermans (1996). However, Venuti's (1995) call for greater visibility for the translator is driven by cultural or ideological concerns; he does not really focus on style in relation to how such visibility manifests itself in the translation. Venuti's concern stays on the level of the translator's strategy of a foreignizing or domesticating approach. Hermans (1996) accounts for the translator's presence in the text on occasions of open interventions. He states that a translator may be present in a text to a greater or lesser extent, depending on the translator's strategy. Parks (1998) also looks at style in translation, but he actually describes the style of the author and in which way and to what extent the author's style is captured by the translator, and the problems the translator faces when translating (the author's style). Folkart (1991: 393- 398) argues that the translator's trace will always be present in the target text, a view also shared by Hermans (1996: 27-30).

The assumption that the translator cannot and should not have a style of their own is questioned by Baker who contends that "We may well want to question the feasibility of these assumptions, given that it is as impossible to produce a stretch of language in a totally impersonal way as it is to handle an object without leaving one's fingerprints on it" (Baker, 2000: 244). Mona Baker (2000) attempted to study "a literary translator's style" systematically using corpus tools, partly derived from Leech and Short's descriptions of style in English fictional prose. According to Winters (2005) Baker's definition of style reaches beyond Herman's open interventions. As well as use of metalanguage such as foot-/endnotes and prefaces/afterwords, it also includes non-linguistic features, such as the selection of material to translate (Winters, 2005). It is concerned with the translator's actual use of language as a kind of "thumbprint" which is always present, no matter what translation strategy is applied (Baker, 2000). Baker is concerned with what Leech and Short (1981: 14) call "forensic stylistics", i.e. linguistic habits that are beyond the conscious control of translators (Winters, 2005). Overall, she is interested in one translator's characteristic use of language, as compared to another translator's profile of linguistic habits (Baker, 2000).

Bassnett (1996: p. 22) stressed the need for reassessing the role of the translator by analyzing his/her intervention in the process of the linguistic transfer, when she argues "once considered a subservient, transparent filter through which a text could and should pass without alteration, the translation can now be seen as a process in which intervention is crucial". The myth of translation as a secondary activity with all the associations of lower status implied in that assessment can be dispelled once the extent of the pragmatic element of translation is accepted, and

once the relationship between author/translator/reader is outlined (Bassnett, 2002). A diagram of the communicative relationship in the process of translation, presented by Bassnett (2002), shows that the translator is receiver and emitter at the same time, the end and the beginning of two separate but linked chains of communication.

According to Boase-Beier (2006), "because the recreative process in the target text will also be influenced by the sorts of choices the translator makes, and style is the outcome of choice (as opposed to those aspects of language which are not open to option), the translator's own style will become part of the target text." (p. 1)

The most recent method of studying translator style has been the use of corpora using technological advances. The first published study that uses corpus methodology to compare the style of two translators is Baker (2000). She applied linguistic software WordSmith Tools for the quantitative research and analyzed key features such as type/token ratio, average sentence length and reporting structures in detail (Huang, 2011).

Style markers:-
In Leech and Short's Style in Fiction, a practical checklist of stylistic features is offered, "showing how the apparatus of linguistic description can be used in analyzing the style of a prose text" (Leech and Short, 1981: 74). While not exhaustive in itself, the list serves a heuristic purpose: it enables us to collect data on a fairly systematic basis. The list (Leech and Short, 1981: 75-82) is split into four categories and subdivisions as in Table 2.2:

Lexical Categories	Grammatical Categories	Figures of Speech	Context and Cohesion
General	Sentence type	Grammatical and lexical schemes	Cohesion
Nouns	Sentence complexity	Phonological schemes	Context
Adjectives	Clause types	Tropes	
Verbs	Clause structure		
Adverbs	Noun phrases		
	Verb phrases		
	Other phrase types		
	Word classes		
	General		

The investigations of the researchers showed that only a few researches have been done in Iran on translator style using corpus tools. Mehdi Kafil (2012) investigated translator's style in rendering literary texts by analyzing Daryabandari's translations in the light of the universals of translation, i.e. explicitation, simplification and normalization. He selected three well-known American novels and their Farsi translations, then randomly selected 40 sentences from each novel and their Farsi translations and examined them based on universals of translation. His findings showed that that the translator's thumbprint was evident in the translations through the application of the universals of translation and that he had his own unique style. His other finding was that Daryabandari had applied normalization as the most frequent stylistic feature in his translations.

Zahra Moshfegh (2013) addressed the issue of visibility or invisibility of the translators in three translations of Virginia Woolf's Mrs. Dalloway (1925), the focus of this study was limited to Woolf's style, i.e. free indirect discourse. She, also, used Baker's (1996) translation universals, namely, explicitation, simplification and normalization, to investigate the extent to which the translators of this novel were visible in their translations, and to determine how they manifested themselves on their translations of free indirect discourses. She found that the three translators almost always took different strategies in translating free indirect discourses.

During the past decade many studies have been carried out to investigate translator style throughout the world. Charlotte Bosseaux (2004) compared Virginia Woolf's The Waves (1931) and two French translations published in 1937 and 1993. Bosseaux explored the translators' use of deixis, modality and transitivity in relation to their effect on narratological structures. Gabriela Saldanha (2004) set out to examine standardization patterns in translations, and ultimately investigated the use of split infinitives as a feature indicative of a translator's style. Mikhail Mikhailov and MiiaVillikka (2001) compared Finnish translations of Russian fiction. They applied authorship attribution methods and looked at vocabulary richness, frequent words, etc., their analysis of some lexical items and

their Finnish equivalents revealed some patterns of preferred use by the individual translators. Marion Winters (2004 and 2004a), working with a parallel corpus composed of the German translations of F. Scott Fitzgerald's The Beautiful and the Damned (1922), sought to identify the translators' style or "thumb-print" (Baker 2000:245) by looking at loan words, code switches and modal particles using WordSmith Tools and Multiconcord.

The researchers chose *The Catcher in the Rye* by J. D. Salinger to conduct this study. Jerome David Salinger is an American author born in New York in 1919. His most important work, *The Catcher in the Rye* (1951), established him as a leading author. According to James E. Miller "No writer since the 1920's – the era of Fitzgerald and Hemingway – has aroused so much public and critical interest" (as cited in Ohmann&Ohmann, 1976, p. 15). The hero of the book, Holden Caulfield, became a prototype of the rebellious and confused adolescent searching for truth and innocence outside the "phony" adult world, and the book itself came to be seen as "a kind of 'Bible' for a generation that wanted to revolt and didn't quite know how" (Brashers 1964: 212). Other works by Salinger are the short story collection Nine Stories (1953) and the novels Franny and Zooey (1961), Raise High the Roof Beam, Carpenters and Seymour: An Introduction (both 1963).

The Catcher in the Rye was first published in America on July 16, 1951. The first reviews of Catcher were far from unanimous, and although the novel was praised by many as a literary piece of work, the language in Catcher shocked many. "[Critics] have often remarked – uneasily – the 'daring,' 'obscene,' 'blasphemous' features of Holden's language" (Costello, 1959: 173). However daring, obscene or blasphemous it might have been regarded as, the language in Catcher was a true and authentic rendering of New York teenage colloquial speech (Costello, 1959: 172). The New York Times, on July 16, 1951, rolled out the red carpet: "Holden's story is told in Holden's own strange, wonderful language by J. D. Salinger in an unusually brilliant first novel…" (in Burger). The Christian Science Monitor on July 19, 1951, was less enthusiastic: "Holden's dead-pan narrative is quickmoving, absurd, and wholly repellent in its mingled vulgarity, naïveté, and sly perversion" (in Longstreth). But however much the reviewers disagreed over the merits of the novel; it was chosen as the midsummer selection of the Book-of-the Month Club and made the best-seller list in the New York Times. Suddenly, Catcher had become "the most popular book of the 50's" (Brashers 1964: 212).

George R. Creeger in a review on *The Catcher in the Rye* states telling a story involves style; in The Catcher Holden is both the witness of and participant in the book's action; he is also its narrator, thus the style of the book is his style – the way in which he talks (as cited in Belcher and Lee, 2013). Salinger ran the risk in limiting himself to the vernacular of a prep school adolescent, of simple monotony. His style has genuine counterbalancing virtues such as spontaneity, freshness, immediacy, and vitality.Salinger's style in *The Catcher in the Rye* is colloquial and slangy, sounding a lot more like a real seventeen-year-old talking straight to you than an accomplished adult author (Costello, 1959).

Methodology:-
To study the style of translators, the researchers chose two translation of *The Catcher in the Rye* by J. D. Salinger as their source material, the first translation rendered by Ahmad Karimi (1966/2014) and a well-known translation by Mohammad Najafi (1998/2014 2nd ed.). The corpus of this study was comprised of 124 examples (consisting of 139 sentences) of stylistic features indicating the style of Salinger based on the views of Donald P. Costello (1959), Heiserman and Miller (1956), S. N. Behrman (1951), and Donald Barr (1957), and their translations by the two Iranian translators. The corpus is presented in the appendix (Appendices 1-3).

The present research is a corpus-based descriptive comparative study which applied both the qualitative and quantitative research methods. Therefore, the researchers embarked on outlining the stylistic features of the ST and the treatment of the translators with those features. The present study is not a classical one-to-one bilingual comparative study, but a two-to-one study that compares the two target texts with each other, and with their shared source text.

Theoretical Framework:-
Theoretical framework of this study has two parts: the first one clarifies the literary style which would be traced based on the theories of Leech and Short (1981) presented in table (1). The following table lists their checklist of style markers; the second one is an innovative empirical based on the views of Donald P. Costello (1959), Heiserman and Miller (1956), S. N. Behrman (1951), and Donald Barr (1957) tabulated in table (2).

Table 1:- Leech and Short's checklist of style markers.

Main Categories	Subdivisions
Lexical categories	General, nouns, adjectives, verbs, and adverbs
Grammatical categories	Sentence type, sentence complexity, clause types, clause structure, noun phrases, verb phrases, other phrase types, word classes, and general
Figures of speech	Grammatical and lexical schemes, phonological schemes, and tropes
Context and cohesion	Context and cohesion

Table 2:- Salinger's stylistic features in *The Catcher in the Rye.*

Stylistic Features of The Catcher in the Rye	Remarks
Two major speech habits of Holden	1- 'and all', 'or something,'/'or anything': to end thoughts; to generalize
	2- "I really did," "It really was": to reinforce his sincerity and truthfulness; reveal his age
Other speech habit	'if you want to know the truth.': after personal affirmations
Vulgarity, obscenity, and divine name	For God's sake, God
	for Chrissake; Jesus; Jesus Christ: only when he feels the need for a strong expression; emotional situations
	Goddam: Holden's favorite adjective (an emotional feeling toward the object: favorable; or unfavorable; or indifferent)
	Damn: used interchangeably with goddam; no differentiation in its meaning is detectable
Other crude words	Ass: part of the body; a trite expression; an expletive
	Hell: Adjective; as the second part of a simile: 'hot as hell', 'cold as hell', 'sad as hell', 'playful as hell', 'old as hell', 'pretty as hell'
Other crude words	Bastard: a strong word reserved for things and people Holden particularly dislikes
	Sonuvabitch: he uses it only in the deepest anger
Slang	Crap: Foolishness; messy matter; miscellaneous matter; animal excreta; adjective: anything generally unfavorable; to be untrue; to chat
	Crazy: both trite and imprecise
	to be 'killed': emotionally affected either favorably or unfavorably; high degree of emotion
	Old: uses it only after he has previously mentioned the character
	Boy
Adjectives and adverbs	constant repetition of a few favorite words: lousy, pretty, crumby, terrific, quite, old, stupid
Trite figures of speech	Holden's most common simile: 'as hell': unrelated to a literal meaning & unimaginative; e.g. 'like a madman', 'like a bastard'
Repetitious and trite, but effective vocabulary	Piling up trite adjective upon another; e.g. 'he was a goddam stupid moron.'
Good comic effect	Funny constant repetition of identical expressions
Original figures of speech	Inspired, dramatically effective, and funny; e.g.: 'He started handling my exam paper like it was a turd or something'
Adaptability of language	turn nouns into adjectives, with addition of a –y: 'perverty,' 'Christmasy,' 'vomity- looking,'
	a versatile combining ability; e.g.: ' She sings it very Dixieland and whorehouse, and it doesn't sound at all mushy'
	use nouns as adverbs; e.g.: 'She sings it very Dixieland and whorehouse, and it doesn't sound at all mushy'
Using many words which are above	'Ostracized,' 'exhibitionist,' 'unscrupulous,' 'conversationalist,' 'psychic,' 'bourgeois.'

basicEnglish	
Conscious choice of words	to communicate to his adult reader
Humor	Writing on more than one level:' They give guys the ax quite frequently at Pency'
Habit of direct repetition	'She likes me a lot. I mean she's quite fond of me'
Interpreting slang terms	'She killed Allie, too. I mean he liked her, too'
Conscious of his speech	Many of his comments to the reader are concerned with language
Grammar	Most common rule violations: misuse of lie and lay
	careless about relative pronouns, the double negative, the perfect tenses, extra words, pronoun number, pronoun position
	relative 'correctness: always intelligible, 'correct' in many usually difficult constructions
	uses many 'hyper' forms
Sentences	Spoken language; Faulty structure; Many fragments; Repetitions
Speech	Vocal; italicized (to imitate the rhythms of speech)
Conclusion	Informal, colloquial, teenage American spoken language

To achieve the purposes of the study, the researchers followed a step by step procedure as follows:
1. Read the original texts and the translations
2. Found the literary critical comments on the style of The Catcher in the authentic sources
3. Listed the stylistic features highlighted by critics and tabulated them
4. Traced and Identified the Persian equivalents
5. Adopted Leech and Short's checklist to categorize features
6. Tabulated the ST and TTs according to the checklist
7. Used online contents to check vocabulary and slang
8. Checked whether the style features were preserved or not
9. used online corpus tools to investigate the selected parts, calculated type/token ratio,
10. used Spss.21 software to calculate frequency, percentage and apply binominal test and Chi-square test to test different aspects of the null hypothesis

Qualitative Data Analysis:-
Lexical categories:-
Based on the checklist of Leech and Short lexical categories consist of the following subdivisions: general, nouns, adjectives, verbs, and adverbs. The examples matching the above category are outlined below:

Teenage colloquial spoken language:-
According to Costello (1959) the language of The Catcher in the Rye is an authentic artistic rendering of a type of informal, colloquial, teenage American spoken language; it is strongly typical and trite, yet often somewhat individual; it is crude and slangy and imprecise, imitative yet occasionally imaginative, and affected toward standardization by the strong efforts of schools.

Example: 'she didn't give you a lot of horse manure about what a great guy her father was.'
T1(Karimi): هیچ وقت درباره این که پدرش چه آدم بزرگی است فیس و افاده نمی فروخت
T2(Najafi): راجع به مهم بودن باباش شر و ور نمیبافت
Karimi's translation is more formal and his rendition is closer to written language than spoken. While Najafi's translation is more informal, trite and closer to the spoken language.

Trite repetitive vocabulary:-
Repetitious and trite as Holden's vocabulary may be, it can, nevertheless, become highly effective. For example, when Holden piles one trite adjective upon another, a strong power of invective is often the result:
Example 1: 'because he was a goddam stupid moron'
T1: که پسر بیشعور و کله پوکی است

T2: واسه این ... یه <u>احمق کودنه</u>

Najafi has been succeeded in piling upon adjectives "احمق کودن", without splitting them. In the second example, both translators have chosen only one word for the three adjectives, only Najafi has displaced one of the adjectives at the end of the sentence.

Using the more vulgar terms:-
Her mother was married again to some booze hound,
T1: مادرش دوباره زن یه عرق خور دائم‌الخمر شده بود.
T2: مادرش با این مرتیکه سگ مست ازدواج کرد
Translation of Najafi is vulgar, while Karimi's is more decent.

Using many words which are above basic English:-
An intelligent, well-read ('I'm quite illiterate, but I read a lot'), and educated boy, Holden possesses, and can use when he wants to, many words which are many a cut above Basic English.
Example: The whole team ostracized me the whole way back on the train.
T1: موقع برگشتن توی قطار همه اعضای تیم مرا بایکوت کردند.
T2: تو راه برگشت هیچ کدوم بچه ها تحویلم نگرفتن.
Karimi's translation is closer to ST.

Rich and colorful slang:-
Holden's speech is also typical in his use of slang. Holden uses over a hundred slang terms, and every one of these is in widespread use.
Example: It was on the crappy side, though.
T1: گو اینکه باز هم نزدیک به افتضاح بود.
T2: ولی بازم مزخرف بود.
Both translators have maintained the connotation intended by the writer.

Turning nouns into adjectives, with the simple addition of a –y:-
It is very easy for Holden to turn nouns into adjectives, with the simple addition of a -y: 'perverty,' 'Christmasy,' 'vomity- looking,' 'whory-looking,' 'hoodlumy-looking,' 'show-offy,' 'flitty-looking,' 'dumpy-looking,' 'pimpy,' 'snobby,' 'fisty.'
Example: a few whory-looking blondes.
T1: چند زن موطلایی که می‌خورد خیابانی باشند.
T2: چن تا دختر موبور که شبیه خانومای خراب بودن
In both examples the translators have maintained the ST connotation.

Divine name:-
The Divine name is used habitually by Holden only in the comparatively weak for God's sake, God, and goddam. The stronger and usually more offense for Chrissake or Jesus or Jesus Christ are used habitually by Ackley and Stradlater.
Example: He wanted you to think he'd come in by mistake, for God's sake.
T1: می‌خواست فکر بکنم که اشتباها به اتاق من آمده است.
T2: می‌خواست فکر کنی اشتباهی اومده تو؛ آقا رو تو رو خدا!
Karimi has opted to omit divine names altogether, but Najafi has translated them.

Grammatical categories:-
Based on the checklist of Leech and Short grammatical categories consist of the following subdivisions: sentence type, sentence complexity, clause types, clause structure, noun phrases, verb phrases, other phrase types, word classes, and general. The examples matching the above category are outlined below:

Using 'if you want to know the truth' after affirmations:-
Holden uses 'if you want to know the truth.' after affirmations, just as he uses 'It really does,' but usually after the personal ones, where he is consciously being frank:
Example: I have no wind, if you want to know the truth.
T1: اگر حقیقتش را بخواهید من چندان نفسی ندارم.

راستشو بخوای خیلی نفس ندارم. :T2

In the above example both translators have translated if you want to know the truth, but both of them have placed it at the beginning of the sentence.

Using "I really did"/"It really was" at the end of statements:-
Salinger gave Holden an extremely trite and typical teenage speech, overlaid with strong personal idiosyncrasies. There are two major speech habits which are Holden's own, which are endlessly repeated throughout the book. It is certainly common for teenagers to end thoughts with a loosely dangling "and all," just as it is common for them to add an insistent "I really did," "It really was." But Holden uses these phrases to such an overpowering degree that they become a clear part of the flavor of the book.
Example 1: I ignored him. I really did.
محلش نگذاشتم. :T1
تحویلش نگرفتم. جدی میگم. :T2

Example 2: It was nice of him to go to all that trouble. It really was.
آقای آنتولینی جدا بزرگواری کرد که این همه خودش را به ناراحتی انداخت. واقعا بزرگواری کرد. :T1
نهایت لطفش بود که این همه خودشو به زحمت میانداخت. جدی میگم. :T2
In the first example, Karimi has decided to omit I really did. But Najafi has thought of it using " جدی میگم". For the second example, Karimi has repeated the verb and Najafi has used the same "جدی میگم".

Using 'and all', 'or something/or anything' to end statements:-
Holden's 'and all' and its twins, 'or something,' 'or anything,' serve no real, consistent linguistic function. They simply give a sense of looseness of expression and looseness of thought. Donald Barr, writing in the Commonweal, finds this tendency to generalize, to find the all in the one.
Example: he's my brother and all.
دی بی برادرم است. :T1
که برادرمه و از این حرفا. :T2
Karimi has omitted and all but Najafi has translated it as "و از این حرفا".

Careless about relative pronouns, the double negative, extra words, pronoun number, and pronoun position:-
He is careless about relative pronouns ('about a traffic cop that falls in love'), the double negative ('I hardly didn't even know I was doing it'), the perfect tenses ('I'd woke him up'), extra words ('like as if all you ever did at Pency was play polo all the time'), pronoun number ('it's pretty disgusting to watch somebody picking their nose'), and pronoun position ('I and this friend of mine, Mal Brossard').
Example: I hardly didn't even know I was doing it.
اصلاً نمیفهمیدم که چه کار دارم میکنم. :T1
وقتی شیشه ها رو میشکوندم خودمم چیزی حالیم نبود. :T2
Both translators have translated the above instances in correct Persian structure. Only, Najafi's translation is closer to spoken language.

Use of many 'hyper' forms:-
More remarkable, however, than the instances of grammar rule violations is Holden's relative 'correctness.' Holden is always intelligible, and is even 'correct' in many usually difficult constructions. But then Holden is educated. He has, in fact, been over-taught, so that he uses many 'hyper' forms.
Example: She'd give Allie or I a push.
به من یا الي سقلمهاي ميزد :T1
گاهی با دست میزد بهمون :T2
Hyper form denotes to referring to persons together, for example, Mr. Smith and I. In English usually they bring I after a name or a pronoun. But Persian is flexible and can displace words easily. Najafi has omitted the structure.

Spoken language:-
The book is more in terms of spoken language than written language. Holden's faulty structure is quite common and typical in vocal expression; a student who is 'good in English' would never create such sentence structure in writing. A student who showed the self-consciousness of Holden would not write so many fragments, such afterthoughts, or such repetitions.
Example: 'It has a very good academic rating, Pency'

T1: در آنجا سطح معلومات شاگردها خیلی بالاست.
T2: پنسی میون همه مدرسه‌ها مقام تحصیلی خیلی خوبی داره.
Karimi has omitted the afterthought. And Najafi has brought it at the beginning of the sentence.

Figures of speech:-
Based on the checklist of Leech and Short lexical categories consist of the following subdivisions: grammatical and lexical schemes, phonological schemes, and tropes. The examples matching the above category are outlined below:

Using italics to make the words read with the same emphasis as spoken:-
When he wants to emphasize, Salinger has tried to imitate the rhythms of speech using italics.
Example: I practically sat down on her lap, as a matter of fact.
T1: بلند شدم رفتم پیشش و روی مبل پهلویش نشستم
T2: راستش اصلا نشستم تو بغلش.
Karimi not only has thought of nothing for the italics, he also has decided to replace it with another word. In the case of Najafi, as we don't use italics in Farsi, he has used "راستش اصلا" to reproduce the emphasis.

Most common simile: 'as hell':-
Holden's most common simile is the worn and meaningless 'as hell'. A thing can be either 'hot as hell' or, strangely, 'cold as hell'; or 'sad as hell' or 'playful as hell'; 'old as hell' or 'pretty as hell.' Like all of these words, hell has no close relationship to its original meaning.
Example 1: but they're also touchy as hell.
T1: اما در عین حال بیاندازه زودرنج و عصبانی مزاجند.
T2: ولی عین چی حساسن.

Example 2: You take somebody old as hell.
T1: شما بعضی از این اشخاص خیلی پیر را در نظر بگیرید.
T2: آدم به این پیری...
In the first example, Karimi has translated the simile as adjective and as adverb in the second example, but Najafi has reproduced the simile in both translations.

Trite figures of speech:-
Even Holden's nonhabitual figures of speech are usually trite: 'sharp as a tack'; 'hot as a firecracker'; 'laughed like a hyena'; 'I know old Jane like a book'; 'drove off like a bat out of hell'; 'I began to feel like a horse's ass'; 'blind as a bat'; 'I know Central Park like the back of my hand.'
Example 1: sharp as a tack.
T1: یک حرف واقعا حسابی
T2: یه چیز تیز عین پونس
Karimi has translated the simile as adverb "واقعا", while Najafi has translated it as a simile.

Original figures of speech, which are inspired, dramatically effective and funny:-
Some of his figures of speech are entirely original; and these are inspired, dramatically effective, and terribly funny. As always, Salinger's Holden is basically typical, with a strong over-lay of the individual.
Example: That guy Morrow was about as sensitive <u>as a goddam toilet seat</u>.
T1: این پسره ارنست مارو همان اندازه حساس بود که <u>یک تیاله یهن</u>.
T2: این پسره مورو همون قدر حساس بود که <u>کاسه توالت</u>.
Both translators have reproduced the figures of speech, Karimi has opted to replace the image.

Context and cohesion:-
Based on the checklist of Leech and Short context and cohesion categories consist of the following subdivisions: context and cohesion. The examples matching the above category are outlined below:

Constant repetition of a few favorite words and identical expressions:-
Repetition or avoidance of repetition is one of stylistic features related to the cohesion of the text. Holden's choice of adjectives and adverbs is indeed narrow, with a constant repetition of a few favorite words: lousy, pretty, crumby, terrific, quite, old, stupid--all used, as is the habit of teenage vernacular, with little regard to specific meaning.
Example: He wrote this <u>terrific</u> book of short stories, The Secret Goldfish.

T1: او همان کسی است که مجموعه داستانی به اسم "ماهی قرمز پنهان" نوشته

T2: همون باباییه که این مجموعه محشر داستان کوتاهو نوشته: ماهی طلایی اسرارآمیز

In the above example, Karimi has opted to omit the adjectives, but Najafi has translated them.

Repetition of the word "and":-
The sentence structure of the writing is quite simple and it is not written in the style of an adult. He talks like a child and uses 'and' repeatedly to connect his sentences.
Example: <u>And</u> I got pretty run-down <u>and</u> had to come out here <u>and</u> take it easy.

T1: و مجبور بشوم بیایم اینجا و خودم را بزنم به سیم آخر.

T2: و مجبور شدم بیام این جا بیخیالی طی کنم.

Karimi has translated two 'and's out of the three, while Najafi has translated only one.

Habit of direct repetition:-
Another major habit of Holden is direct repetition. Sometimes Holden stops specifically to interpret slang terms, as when he wants to communicate the fact that Allie liked Phoebe: 'She killed Allie, too. I mean he liked her, too'.
Example: <u>She can be very snotty</u> sometimes. <u>She can be quite snotty</u>.

T1: فیبی بعضی وقتها <u>بچه خیلی مزخرفی میشود</u>. <u>واقعا مزخرف</u>.

T2: <u>گاهی حسابی بدعنق میشه</u>. حسابی نحس.

Both translators have tried to reproduce the repetition, but with some small changes

Protagonist addresses the reader directly using 'you':-
According to checklist of Leech and Short one of the stylistic features, which reveals the context, is how the narrator addresses the reader and what pronouns are used. Holden addresses his adult reader directly using 'you': Often Holden seems to choose his words consciously, in an effort to communicate to his adult reader clearly and properly.
Example: If <u>you</u> really want to hear about it.

T1: اگر واقعا میخواهید در این مورد چیزی بشنوید

T2: اگه واقعا میخوای قضیه رو بشنوی،

In addressing the reader, Karimi's translation is formal, while Najafi's translation is informal.

Using old after he has previously mentioned the character:-
Using descriptive phrases like "old lawyer" to substitute for the repetition of an earlier "Mr. Jones" is a stylistic feature related to cohesion. Holden appends this word *old* to almost every character, real or fictional, mentioned in the novel, from the hated 'old Maurice' to 'old Peter Lorre,' to 'old Phoebe,' and even 'old Jesus.' The only pattern that can be discovered in Holden's use of this term is that he usually uses it only after he has previously mentioned the character; he then feels free to append the familiar old.
Example: I said <u>old Jesus</u> probably would've puked if

T1: من به او گفتم اگر <u>حضرت مسیح</u> ... هیچ بعید نبود که عقش بگیرد.

T2: گفتم اگه <u>مسیح</u> ... حتما بالا میآورد؛

In the first example, Karimi has opted to use the word "حضرت" for old, but Najafi has no solution for it and has omitted it.

Quantitative Data Analysis:-
Descriptive statistics:-
The frequency of the stylistic features:-
The researchers presented the frequency and the percentage of the stylistic features of the ST used by each translator in tables (4-1)and along with the related graphic presentation of the obtained data in figure(4-1).

Table 4.1:- Frequency of the stylistic features of the ST in TTs

Style	Total	T1 Frequency		T2 Frequency	
		Preserved	Not preserved	Preserved	Not preserved
Lexical Categories	49	17	32	39	10
Grammatical Categories	30	14	16	20	10
Figures of Speech	23	8	15	18	5
Context and Cohesion	21	14	7	16	5
	123	53	70	93	30
	Percent	43.09	56.91	75.61	24.39

The above table shows the frequency of preservation of the stylistic features of the ST in TTs. As it can be seen of 49 lexical categories in the ST, Karimi (T1) has preserved 17 and Najafi 39. For grammatical categories also of total 30, Karimi has preserved 14 and Najafi 20. For figures of speech, Karimi has preserved 8 out of 23 while Najafi has preserved 18. About context & cohesion, Karimi has preserved 14 and Najafi has preserved 16 from the total of 21. On the whole, Karimi has preserved 43.09% and had his own style in 56.91%. While Najafi has preserved 75.61% and departure from ST writer's style in 24.39%.

Inferential statistics:Testing null hypothesis:-
H0: "There is no significant difference between the styles of the Iranian translators of Salinger's The Catcher in the Rye."

Lexical categories
The number of examples in this category is 49. From 49 examples, T1 preserved 17 and T2 preserved 39. Using binomial (49, 0.5), we get 0.01 for T1 and 0.99 for T2. This results show that we can NOT reject the null hypothesis for T1. Thus, we can state that T1 has failed to preserve the lexical features of the style of the author. However, we can reject the null hypothesis for T2. Thus, with 95% certainty we can state that T2 preserved the Lexical style of the author.

Table 4.2:- Binomial Test of the preserved and not preserved lexical categories in T1 and T2

		Category	N	Observed Prop.	Test Prop.	Exact Sig. (2-tailed)
Lexical T1	Group 1	0	32	.65	.50	.044
	Group 2	1	17	.35		
	Total		49	1.00		
Lexical T2	Group 1	1	39	.80	.50	.000
	Group 2	0	10	.20		
	Total		49	1.00		

Grammatical Categories:-
The number of examples in this category is 30. From 30 examples, T1 preserved 14 and T2 preserved 20. Using binomial (30, 0.5), we get 0.42 for T1 and 0.97 for T2. This results show that we can NOT reject the null hypothesis for T1. Thus, we can state that T1 has failed to preserve the grammatical style of the author. However, we can reject the null hypothesis for T2. Thus, with 95% certainty we can state that T2 preserved grammatical style of the author.

Table 4.3:- Binomial Test of the preserved and not preserved grammatical categories in T1 and T2

		Category	N	Observed Prop.	Test Prop.	Exact Sig. (2-tailed)
GrammaticalT1	Group 1	1	14	.47	.50	.856
	Group 2	0	16	.53		
	Total		30	1.00		
GrammaticalT2	Group 1	1	20	.67	.50	.099
	Group 2	0	10	.33		
	Total		30	1.00		

Figures of Speech
The number of examples in this category is 23. From 23 examples, T1 preserved 8 and T2 preserved 18. Using binomial (23, 0.5), we get 0.05 for T1 and 0.99 for T2. This results show that we can NOT reject the null hypothesis for T1. Thus, we can state that T1 has failed to preserve the Figure of Speech style of the author. However, we can reject the null hypothesis for T2. Thus, with 95% certainty we can state that T2 preserved the Figure of Speech style of the author.

Table 4.4:- Binomial Test of the preserved and not preserved figures of speech categories in T1 and T2

		Category	N	Observed Prop.	Test Prop.	Exact Sig. (2-tailed)
fig.speechT1	Group 1	0	15	.65	.50	.210
	Group 2	1	8	.35		
	Total		23	1.00		
fig. speech T2	Group 1	1	18	.78	.50	.011
	Group 2	0	5	.22		
	Total		23	1.00		

Context and cohesion:-

The number of examples in this category is 21. From 21 examples, T1 preserved 14 and T2 preserved 16. Using binomial (21, 0.5), we get 0.97 for T1 and 0.99 for T2. This results show that we can reject the null hypothesis for both T1 and T2. Thus, with 95% certainty we can state that both T1 and T2 preserved Context and Cohesion, as stylistic features of ST.

Table 4.5:- Binomial Test of the preserved and not preserved context and cohesion categories in T1 and T2

		Category	N	Observed Prop.	Test Prop.	Exact Sig. (2-tailed)
Context&CohesionT1	Group 1	1	14	.67	.50	.189
	Group 2	0	7	.33		
	Total		21	1.00		
Context&CohesionT2	Group 1	1	16	.76	.50	.027
	Group 2	0	5	.24		
	Total		21	1.00		

Type/token Ratio:-

As it was mentioned earlier in this research, the type/token ratio is "a measure of the range and diversity of vocabulary used by a writer or in a given corpus". It is the ratio of different words to the overall number of words in a text or collection of texts (Baker 2000: 250). A high type/token ratio means that the writer uses a wide range of vocabulary and a low one means that she or he draws on a more restricted set of vocabulary items.

Table 4.6:- The frequency of applied types and tokens in different stylistic categories of the source text and T1 and T2

Type and token analysis	Lexical Categories			Grammatical Categories			Figures of Speech			Context and Cohesion		
	ST	T1	T2	ST	T1	T2	ST	T1	T2	ST	T1	T2
Sentence count	58	52	56	34	34	34	24	23	24	23	26	26
Token count (excluding numbers)	462	439	332	298	255	218	226	192	194	214	196	177
Type count (unique tokens, excluding numbers)	224	298	235	140	178	154	124	140	146	121	140	133
Average sentence length	7.97 words	8.44 words	5.93 words	8.76 words	7.50 words	6.41 words	9.42 words	8.35 words	8.08 words	9.30 words	7.54 words	6.81 words
Type/token ratio	0.48	0.68	0.70	0.47	0.69	0.71	0.55	0.73	0.75	0.57	0.71	0.75

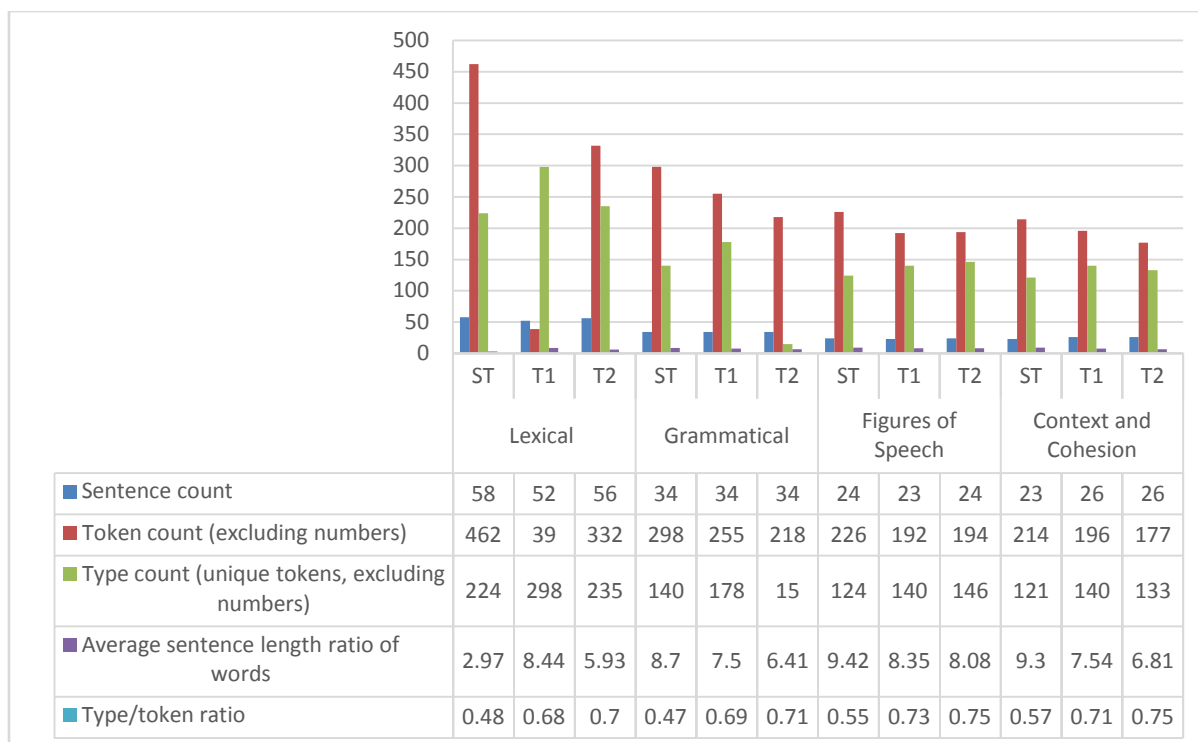|	Lexical			Grammatical			Figures of Speech			Context and Cohesion		
	ST	T1	T2	ST	T1	T2	ST	T1	T2	ST	T1	T2
▇ Sentence count	58	52	56	34	34	34	24	23	24	23	26	26
▇ Token count (excluding numbers)	462	39	332	298	255	218	226	192	194	214	196	177
▇ Type count (unique tokens, excluding numbers)	224	298	235	140	178	15	124	140	146	121	140	133
▇ Average sentence length ratio of words	2.97	8.44	5.93	8.7	7.5	6.41	9.42	8.35	8.08	9.3	7.54	6.81
▇ Type/token ratio	0.48	0.68	0.7	0.47	0.69	0.71	0.55	0.73	0.75	0.57	0.71	0.75

Figure 4.2:- the frequency of applied types and tokens in different stylistic categories of the source text and T1 and T2

Table 4.8:-The comparative study of applied type/token ratio

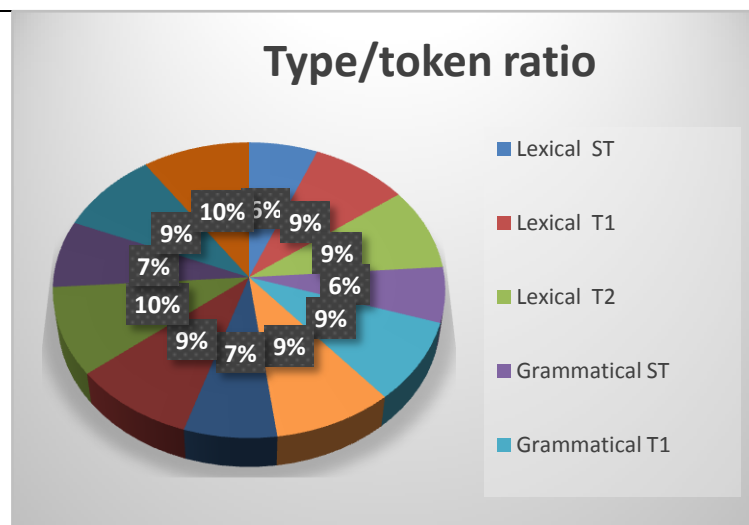| Categories	Style analysis	Type/token ratio
Lexical	ST	0.48
	T1	0.68
	T2	0.7
Grammatical	ST	0.47
	T1	0.69
	T2	0.71
Figures of Speech	ST	0.55
	T1	0.73
	T2	0.75
Context & Cohesion	ST	0.57
	T1	0.71
	T2	0.75

Figure 4.3:- The comparative study of the applied type/token ratio

A high type/token ratio means that the writer uses a wide range of vocabulary and a low one means that she or he draws on a more restricted set of vocabulary items.The type/token ratio of the ST is lower than the TTs in all four categories.And as mentioned before, Salinger's style in The Catcher is a simple, repetitious one. Therefore, as the type/token ratio of Najafi's translation is lower than Karimi's translation in all four categories, again we can argue that Najafi has preserved the style of the author more than Karimi and Karimi has opted for a style more far from the ST.

Table4 9:- Chi-Square test statistics of type/token ratio

	Type/token ratio	Token count	Type count
Chi-Square	1.333[a]	.000[b]	3.000[a]
df	9	11	9
Asymp. Sig.	.998	1.000	.964
a. 10 cells (100.0%) have expected frequencies less than 5. The minimum expected cell frequency is 1.2.			
b. 12 cells (100.0%) have expected frequencies less than 5. The minimum expected cell frequency is 1.0.			

Considering type and token we can observe that there is a significant difference between the style of the translators, the obtained chi-square for the ratio of type and token and the number of tokens is significantly greater than the critical value at the confidence levels of $\alpha= 0.05$ and $\alpha= 0.01$ for the related degree of freedom so using the inferential statistics considering type/token ratio, the researchers can reject the null hypothesis .

Conclusion:-

The purpose of this study was to find out to what extent the Iranian translators of J. D. Salinger's 'The Catcher in the Rye' have preserved the style of the author and if there was any significant difference between their styles in translating the book. based on the views of Donald P. Costello (1959), Heiserman and Miller (1956), S. N. Behrman (1951), and Donald Barr (1957) and using the theoretical framework of this study considering Leech and Short's checklist of style markers, four categories of lexical categories, grammatical categories, figures of speech and context & cohesion were selected to analyze the style of the writer in the source book and the translators in the translated versions.

Qualitative analysis of the translations of Karimi and Najafi showed that, in lexical categories, of 49 examples Karimi had preserved 17 stylistic features of the ST while Najafi had preserved 39 features. Karimi's translation is more formal and written speech than spoken. While Najafi's translation is more informal, trite and closer to spoken speech. Najafi has been more successful to reproduce the ST structure, for example when piling adjectives upon each other. When translating vulgar terms, which are one of the main stylistic characteristics of Salinger in The Catcher, Najafi has tried to maintain the vulgarity, while Karimi has used more decent wording. Sometimes even Karimi has opted to change the author's connotation. Also, Najafi has tried to make up for constructs not usual in Persian by choosing more colloquial Persian structures. Overall, Karimi has opted to omit more than Najafi. For grammatical mistakes in the ST, both translators had no solution.

Analysis of grammatical categories showed that Karimi had preserved 14 stylistic features of the ST out of 30 and Najafi had preserved 20 features. Here again Karimi's main strategy was to omit, but Najafi has thought of equivalents.

For the figures of speech categories Karimi had preserved 8 stylistic features of the ST out of 23 and Najafi had preserved 18 features. Phonologically speaking, Najafi's translation of phonological shemes is closer to the ST, he has used spoken speech to reproduce the phonological schemes of the ST. When translating similes, in some cases, Karimi has changed the structure to adjective or adverb, while Najafi has tried to reproduce the simile.

For the context and cohesion categories Karimi had preserved 14 stylistic features of the ST out of 21 and Najafi had preserved 16 features. Again Karimi has opted to omit repetitions more while Najafi has translated them. They have maintained other context and cohesion features of the ST.

Regarding the second question of the study, the statistical analysis of the data revealed that there was no significant difference between the translators when translating the context and cohesion features of the ST. Meanwhile there was a significant difference between them when translating the lexical categories, grammatical categories and figures of speech.

The current study is also in line with the finding of Baker (2000) who believes one obvious difference between two translators concerns the overall type/token ratio. In simple terms, type/token ratio is a measure of the range and diversity of vocabulary used by a writer, or in a given corpus. According to the results illustrated in table 4.10, the type/token ratio of the ST is lower than the TTs in all four categories. And as mentioned before, Salinger's style in The Catcher is a simple, repetitious one. Therefore, as the type/token ratio of Najafi's translation is lower than

Karimi's translation in all four categories, again we can argue that Najafi has preserved the style of the author more than Karimi and Karimi has opted for a style more far from the ST.

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