Baker's Strategies Applied in Translation of Idioms in Persian Dubbing of Selected Movies in Comedy Genre

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Abstract

Audiovisual translation is the term that has been utilized to mention mainly the transfer from one language to another language of the verbal elements that existed in audiovisual products. Among various modes of AVT, dubbing is the most common. Generally, in AVT there are problems in the field of idioms translation because idioms are considered one of the most problematical and complicated aspects of language. Moreover, since the meaning of idioms is not recognized by their words, translating them is a hard task for translators. For solving this problematic issue, translators use different strategies. Therefore, the purpose of this research is to investigate and analyze the translation of idioms in dubbing. This research investigated the translation of English idioms in Persian dubbing of two comedy films named, *"The Grand Budapest Hotel"* and *"21 Jump Street"* according to Baker's (1992) strategies. To analyze the data, the frequency and percentage distribution were calculated for each Baker's strategy, which had been applied in the translation of English idioms into Persian dubbing of mentioned movies. Results showed that translation by paraphrase was the most frequent applied strategy, and using an idiom of similar meaning and form was the least frequent applied strategy in Persian dubbing of two mentioned comedy movies. The results of this study could be helpful for translators to recognize the frequent strategies of idiom translation used in dubbing and university teachers can train them for their students.

Keywords: Audiovisual Translation; Comedy Genre; Dubbing; Idioms; Translation Strategies

1. Introduction

Audiovisual translation (AVT) is the term that has been utilized to mention mainly the transfer from one language to another language of the verbal elements that existed in audiovisual

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products. Amodovar (2000, as cited in Dewi, 2016) describes audiovisual translation (AVT) as a translation product containing the verbal parts, which is supported by media structures. One of the main kinds of AVT is dubbing which has idioms in it. Dubbing involves producing "a translation product by matching the actors' and actresses' mouths and movements in the dialogue of film in one language into another language to make it familiar to the target audience" (Dewi, 2016, p. 58). Comedy movies, by nature, are replete with idioms. Accordingly, translation of idioms is an inevitable part of AVT of comedies and is a very challenging task. The complexities of idioms make the translation of idioms from the source language into a target language so complicated and problematic at the same time (Shanti Manipuspika & Winzami, 2021). As believed by Shojaei (2012), the process of translating idioms is a challenging work, which forces a translator to have outstanding information about both languages and cultures, being shared or conveyed as well as being able to identify and cope with the related problems during discovering an adequate equivalent for the inter-lingual idiomatic pairs. In fact, with regard to the complexity of translation of idioms in AVT especially dubbing, it should be mentioned that one of the features of AVT is that it should keep its naturalness and authenticity. To be more specific, AVT must be matched with the movements of the lip of the speaker on the screen as much as possible (Supardi & Putri, 2018). As stated by Supardi and Putri (2018), in Audio Visual Translation (AVT), more than one translator is demanded, one is involved in a raw translation and the other one is involved in rewriting the raw translation. In that case, it is matched with the lip movements of the actor on the screen. This combination of various communication systems including images, sound, verbal oral, written elements, etc. is what makes AVT a complicated issue with certain limitations. Considering different constraints of dubbing and difficulties of idioms translation, the translators are needed to apply strategies for translation of idioms in mentioned form of AVT. The translators use different strategies for translation of idioms to solve the difficulties of translation of idioms, especially in dubbing. Therefore, it is essential to know what strategies the translators used in dubbing movies. In this study, these strategies were investigated to recognize the kind of strategies and the most frequent ones employed by translators in selected dubbed movies. The purpose of this research was to explore the English to Persian translation of idioms in the dubbing of two popular comedy movies namely, *"The Grand Budapest Hotel"* and *"21 Jump Street"* based on Baker's strategies (1992). Considering that idioms were problematic items for translation, this research was based on one certain question:

RQ1. What strategies have been used in the translation of English idioms in Persian dubbing of selected comedy movies based on Baker's (1992) model?

2. Review of Literature

New media environments are well defined and developing quickly (Ghaemi & Bayati, 2021). Based on some statistics, audiovisual content on the internet makes up a covering 80% of all the internet traffic in the world (Lister, 2019). Translation Studies (TS) moved away from the attention on literary translation and linguistic attitudes to different forms of translation titled audiovisual translation (Hajebi & Samir, 2022). The term audiovisual translation (AVT) has made the multi-semiotic dimension of all broadcast programs dominant in the last 20 years (Baños & Díaz-Cintas, 2017). AVT represents various translation activities, including

subtitling and dubbing. AVT modes were selected and adopted in different countries depending on complicated cultural, political, and economical reasons (O'Sullivan & Cornu, 2018). Subtitling and dubbing have their pros and cons and their selection depends on the situation and circumstances of a country (Sadeghpour, 2013). The Spanish-speaking countries in Latin America are nowadays considered as one single region for the distribution of programs in the TV market and foreign programs are dubbed into a Neutral Spanish in this area of the world (Valdeón & Vidal, 2019). Iran is among the countries where a noticeable number of foreign films are dubbed, and the market of Iran prefers dubbing and voice-over whereas subtitling is generally conducted as an amateur action on the net by fansubbers (Khoshsaligheh & Ameri, 2014).

Dubbing, which is a specific form of audiovisual translation, allows the audience to enjoy the storyboard of an audio-visual display without any need to look at the underneath text (Bogucki, Redekopp & Barth, 2005). However, a feature of dubbing is that the real voice of the actors and actresses is not known to the audience (Bogucki & Díaz-Cintas, 2020). It is worth mentioning that the dubbing technique is associated with high costs since a separate cost should be paid for dubbing the voice of each character in the movie. Another property of this technique is that its machining time is time-consuming (Bogucki & Díaz-Cintas, 2020). In countries, including Iran, where the subtitling has not still found its way, dubbing is the preferred AVT option, as a mixed film-making process wherein the original soundtrack is substituted with a target language recording (Jalali, 2015). In dubbing, the target language recording is adapted to be synchronous with the actors' lip movements. Given that synchronization (in terms of time and phonetics) is of high importance in dubbing, it is also known as post-synchronization (Jalali, 2015). In this mode of AVT, some constraints have to be taken into consideration like limited time and synchronization with the image, etc. In dubbing mode, synchronization restricts the choices a translator can utilize while creating a dub. This may affect the possible translation strategies as the synchronization of the voice and the movement of the character's lips needs to be considered.

What makes the issues difficult in AVT is that dialogues are regularly full of idioms (Dewi, 2016). The meaning of most of the idioms is not predictable from the meanings of the individual words constituting them (Larson, 1984). Often, this problem is more serious in comedies where the use of idioms and idiomatic expressions is very common (Dewi, 2016). The major problem related to the translation of idioms is that "an idiom is a string of words whose meaning and emotive connotations are different from the meaning conveyed by the individual words" (Larson (1984, p. 20). This unpredictability of the meaning of the idiom from the meaning of individual words is both a merit and a demerit. It is merit in the sense that it "enriches the languages and produces a strong impression on people" and it is a demerit in the sense that "translating idioms and expressions seem to be one of the complicated issues for translators" (Khedri & Falahati Qadimi Fumani, 2016, p. 136). Baker (1992) asserts that the main problem posed by idiomatic expressions for translators has two principal areas. The first one is the ability to recognize and interpret them, and the second problem is conveying the exact meaning.

2.1. Difficulties in Translation of Idioms

According to Ahdillah et al. (2020, p. 481) "Idiom is a group of words, established by usage, as having a meaning not understandable from those of the individual words". In other words, idiom refers to any expression composed of two or more words the meaning of which cannot be understood from the meaning of individual words (Baker, 1992). Understanding the meaning of an idiom is not an easy task because it is not grammatically well-formed and does not have a clear literal meaning. Another thing, which makes understanding the meaning of an idiom a difficult thing for non-native speakers and learners is that idioms, cannot be translated word for word; but they should be expressed in target equivalent concepts so that the same meaning is conveyed and the same effect is produced on the readers (Dewi, 2016).

Translation of idioms is one of the most difficult tasks for translators. It is not a question of replacing lexical and grammatical elements from one language with another; this may involve the rejection of the basic linguistic elements of the source language text. The complexities of idioms make the translation of idioms from the source language into a target language so complicated and problematic at the same time (Shanti Manipuspika & Winzami, 2021). Awwad (1990) recognized two main difficulties in translating idioms. The first is a misinterpretation of the purpose of the author or speaker and the second is the identification of cultural differences between languages concerning traditional idioms and innovative idioms. Baker (1992, p. 71) summarized the main difficulties a translator encounters when translating idiomatic expressions as follows:

(a) An idiom or a fixed expression may have no equivalent in the target language. The way in which a language chooses to express, or not, various meanings cannot be predicted and only corresponds to an occasional way in which another language chooses to express the same meanings.

(b) An idiom or a fixed expression might have a similar equivalent in the target language, but its context of usage may be different; both two expressions might have different connotations. For instance, *to go to the dogs* (i.e., lose his qualities) has a similar counterpart in German, but if the English language can be used in relation to a person or a place, his German counterpart can only be used in relationship with a person and often means dying or perishing. Although their meaning is similar, the contexts in which the two idioms can be used are different.

(c) An idiom can be used in the source text both literally and idiomatically. Unless the idiom of the target language matches the language of the source language, both in form and in meaning, the idiom game cannot be reproduced successfully in the target text.

(d) The same convention of using idioms in written discourse, the contexts in which they are used can be used, and their frequency of use may be different in the source and target languages. From a practical point of view, Baker (1992, p. 65) stated that "the main problems with idiomatic and fixed idioms in translation relate to two main areas: the ability to recognize and correctly interpret the idiom and the difficulties inherent in the translation of the various aspects of translation. Meaning that an idiom or an expression affixed vehicle in the target language. "It is not always clear that the translator identifies an idiom.

Yowelly and Lataiwish (2000) suggest that the greater the gap between the source and target cultures, the more serious the problem will be. The translation between English and

Persian belonging to two different cultures, Western and Middle Eastern cultures, and having different antecedents is a better example. Thus, idioms are considered part of the culture in which they require a cultural background similar to that of native speakers. Davies (2004) mentioned several problems that students may encounter in translating idioms such as recognition, no equivalent in the target language, a similar equivalent in the target language with a different context of use, an idiom used in the source text both literally and idiomatically at the same time, the difference between the convention, context, and frequency of use in the source-target languages. in addition, as stated by Straksiene (2009), one of the problems that translators deal with in the translation of idioms, is the lack of equivalence on the idiom level. All languages have idioms. However, it is not simple to find an equivalent in the target language that corresponds to the idiom in the source language in both meaning and form.

According to Larson (1984), idioms translation should be done with great consideration. Larson (1984) points out that the crucial first step in translating idiomatic expressions is to understand and be certain of the meaning of an idiom in the source language and then naturally present that meaning. Therefore, the most important problem in the translation of idioms is the ability to distinguish the difference between the literal meaning and the real meaning of the expression. That is why recognizing and using idioms appropriately requires excellent mastery of the source language. Larson (1984) discovers that the literal translation of an idiom was a real risk since it would be absurd to translate the translated idiom.

As mentioned in the previous section, translation of idioms is difficult to do for a translator especially if the translator does not know about the cultural differences between the source and target languages (Putri, 2018). As declared by Fromkin et al. (2018) idiom is often difficult to translate since the meaning of an idiom cannot be realized from the meaning of individual words. Thus, translating idioms forces the translator to use some techniques to give an appropriate translation for idioms (Fitri et al., 2019).

2.2. Strategies in Translation of Idioms

According to Baker's (1992, as cited in Bujić, 2014) classification, these strategies can be used when translating idioms:

(a) Using an idiom of similar meaning and form: Using this strategy means using a target idiom, which expresses a similar meaning to that of the source-text idiom, using similar lexical components.

(b) Using an idiom of similar meaning but dissimilar form: By this strategy, the source-text idiom is translated into a target-test idiom, which conveys approximately the same meaning, but with different lexical components. Those seeking this strategy should have an excellent command of the target language and a good bilingual dictionary of idioms.

(c) Translation by paraphrase: This is suitable for situations in which there is no equivalent target idiom. Those translators seeking to use this strategy save their time by checking the meaning of an idiom in a monolingual dictionary and using the explanation as to the idiom translation.

(d) Translation by omission: Baker (1992, as cited in Bujić, 2014) suggested that this strategy is useful when there is no close match in the target text, if it is difficult to paraphrase or if there are certain stylistic reasons for omitting the idiom altogether. In the context of audio-

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visual translation, this strategy is often employed due to time and space constraints, especially if the omission does not greatly affect the meaning of an utterance.

3. Method

The purpose of the study was to discover the type of strategies applied as well as to find the most utilized strategy in translating idioms in dubbed movies from English into Persian based on the strategies proposed by Baker (1992). The present study was product-oriented. Moreover, the current study was descriptive-comparative research, wherein the idioms were identified in the source text and then compared with their translations in the target text (Williams & Chesterman, 2002). It was descriptive since it described the application of different strategies in Persian dubbing of English idioms in the two comedy films including *"The Grand Budapest Hotel"* and *"21 Jump Street"*.

3.1. Corpus of the Study

The corpus of this study consisted of the transcriptions of two popular comedy movies *"The Grand Budapest Hotel"* and *"21 Jump Street"* along with their Persian dubbing. These movies were selected because they are full of idioms and they have won awards at many different film festivals. "*The Grand Budapest Hotel*" won four Oscars in 2015. The other selected comedy movie in this research was "*21 Jump Street*" which was the winner of the golden schmoes awards for the best comedy of the year in 2012.

The first movie was "*The Grand Budapest Hotel*". It is a 2014 comedy-drama film written and directed by Wes Anderson, from a story by Anderson and Hugo Guinness, inspired by the writings of Stefan Zweig, to whom Anderson wrote the film as a tribute. The production companies of this movie were Fox Searchlight Pictures, Indian Paintbrush, Studio Babelsberg, and American Empirical Pictures. About the story of the mentioned film, it could be expressed that in the 1930s, "*The Grand Budapest Hotel*" was a popular European ski Centre, controlled by concierge Gustave H. (Ralph Fiennes). Zero, a junior lobby boy, became Gustave's colleague. Gustave prided himself on providing first-class service to the hotel's people, including satisfying the sexual needs of the many elderly ladies who stay there. When one of Gustave's lovers died strangely, Gustave found himself the recipient of a priceless painting and the chief suspect of her murder.

The second movie was "*21 Jump Street*" which is a 2012 comedy film, directed by Phil Lord and Christopher Miller and written by Jonah Hill along with Michael Bacall. The production companies of this mentioned movie were Columbia Pictures, Metro-Goldwyn-Mayer as Metro-Goldwyn-Mayer Pictures, Relativity Media, Original Film, and Stephen J. Cannell Productions. About the story of the mentioned film, it could be stated that when cops Schmidt (Jonah Hill) and Jenko (Channing Tatum) link the secret Jump Street unit, they apply their childish appearances to go undercover as high-school students. They deal their guns and badges for backpacks and are ready to shut down an unsafe drug ring. But, as time goes on, they realize that high school is nothing like it was just a few years earlier -- and they should again face the teenage terror and tension they assumed they had left behind.

It is worth mentioning that the dubbing of the movie named "*The Grand Budapest Hotel*" was downloaded from the https://film2serial.ir website. Moreover, the dubbing of

another comedy movie named "*21 Jump Street*" was downloaded from the https://my-filmm.pro website. Furthermore, the dubbing of these two mentioned comedy movies had been done by the website of *Tinymovies*.

3.2. Procedures

To collect the required data, first, the scripts of the two selected English movies were scrutinized to detect idioms. In this step, the idioms were recognized based on three dictionaries named *Cambridge International Dictionary of Idioms* (2001), the *American Heritage Dictionary of Idioms* (1997), and the *Dictionary of American Idioms* (2005**)**. After that, the Persian equivalents of the English idioms in two dubbed movies were recognized and transcribed. Next, the English idioms were compared with their equivalents in Persian dubbing to see which strategies have been used in translating them into Persian dubbings based on Baker's (1992) model. Finally, all the collected data along with the strategies used in Persian dubbing of English idioms in two comedy movies were put on the tables. To analyze the collected data, the frequency and percentage distribution were calculated for each strategy, which had been applied in the translation of English idioms into Persian dubbing of *"The Grand Budapest Hotel"* and *"21 Jump Street"* movies.

4. Results and Discussion

To answer the research question 'What strategies have been used in the translation of English idioms in Persian dubbings of selected comedy movies based on Baker's model (1992)?', data analysis involved parallel comparison of the English idioms with their Persian translations in terms of the use of different types of translation strategies in their dubbing based on Baker's (1992) model.

Through the data analysis of the movie named *"The Grand Budapest Hotel"*, 80 English idioms with their Persian equivalents in Persian dubbings were identified and the strategies used in the translation of English idioms in Persian dubbing of this movie were determined based on Baker's (1992) model. In Table 1, some examples of the English idioms in *"The Grand Budapest Hotel"* along with the strategies utilized in the Persian dubbing are presented.

Table 1.

Some examples of English idioms and Baker's strategies in the Persian dubbing of "The Grand Budapest Hotel".

Column	English idiom	Persian dubbing	Strategy
1	In the blink of an eye	به یه چشم به هم زدن	Using an idiom of similar meaning and form
2	What in the hell is this?	…………………	Translation by omission
3	Hit the nail on the head	زدی تو خال	Using an idiom of similar meaning but dissimilar form
4	Chop chop	زود باشین	Translation by paraphrase

Table 2. showed the frequency and percentage of the translation strategies based on the baker's model (1992) in the Persian dubbing of English idioms in *"The Grand Budapest Hotel"*.
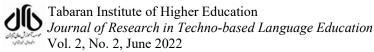
Table 2.
Frequency and percentages of Baker's strategies in the Persian dubbing of "The Grand Budapest Hotel".

Strategy	Frequency	Percentage
Using an idiom of similar meaning and form	1	1.25
Using an idiom of similar meaning but dissimilar form	25	31.25
Translation by paraphrase	52	65
Translation by omission	2	2.5
Total	80	100

Table 2. Showed that a total of 80 idioms were found in the comedy movie named *"The Grand Budapest Hotel".* It was also indicated that all the four strategies proposed by Baker (1992) have been used in the Persian dubbing of the idioms. However, "*translation by paraphrase*" and *"using an idiom of similar meaning and form*" were the most and the least frequent strategies in the Persian dubbing of "*The Grand Budapest Hotel*", respectively.

In addition, to answer the research question in the movie named *"21 Jump Street"*, 70 English idioms with their Persian equivalents in Persian dubbing were identified and the strategies used in the translation of English idioms in Persian dubbing of this film were determined based on Baker's (1992) model. In the following table, some examples of Baker's strategies utilized in Persian dubbing of English idioms in *"21 Jump Street"* are provided.

Table 3.
Some examples of English idioms and Baker's strategies in the Persian dubbing of "21 Jump Street"

Column	English idiom	Persian dubbing	Strategy
1	You are on fire	کارتون عالیه	Translation by paraphrase
2	Who cares?	....	Translation by omission
3	To mess with you	سر به سرت بزارم	Using an idiom of similar meaning but dissimilar form
4	We're <u>stuck in traffic</u>	تو ترافیک گیر افتادیم	Using an idiom of similar meaning and form

Table 4. revealed the frequency and percentage of the translation strategies based on baker's model (1992) in the Persian dubbing of English idioms in *"21 Jump Street"*. Table 4. revealed that the total number of idioms in the American comedy film named "*21 Jump Street*" was 70. It was also indicated that all the four strategies proposed by Baker (1992) have been used in the Persian dubbing of the idioms. However, *"translation by paraphrase"* was the most frequent strategy in the Persian dubbing of "*21 Jump Street*". Moreover, "*using an idiom of similar meaning and form"* was the least frequent strategy in the Persian dubbing of the mentioned movie.

Table 4.

Frequency and percentages of Baker's *strategies in the Persian dubbing of "21 Jump Street".*

Strategy	Frequency	Percentage
Using an idiom of similar meaning and form	3	4.29
Using an idiom of similar meaning but dissimilar form	10	14.29
Translation by paraphrase	53	75.71
Translation by omission	4	5.71
Total	70	100

As Table 5 showed that all the four strategies proposed by Baker have been applied in the Persian dubbing of the idioms in *"The Grand Budapest Hotel"* and *"21 Jump Street"*. However, *"translation by paraphrase"* with a percentage of 70 and "*using an idiom of similar meaning and form"* with a percentage of 2.7 were the most and the least frequent strategies in the Persian dubbing of these movies, respectively.

Table 5.

Frequency and percentages of Baker's *strategies in the Persian dubbing of "The Grand Budapest Hotel* "and "*21 Jump Street*".

Strategy	Frequency	Percentage
Using an idiom of similar meaning and form	4	2.7
Using an idiom of similar meaning but dissimilar form	35	23.3
Translation by paraphrase	105	70
Translation by omission	6	4
Total	150	100

The outcomes are correspondent with Nosrati's (2010) study investigated the most frequent strategy used by subtitlers within the translation of Persian idioms into English in ten subtitled Iranian movies using Baker's model (1992). The results of her study showed that the most used strategy for translating idioms in subtitling was paraphrasing and the least commonly applied strategy was "*using an idiom with the same meaning and form*". The results of the current research are also in conformity with Mohseni and Rezaee Mozafar's (2011) research, which explored the strategies applied in the translation of idioms in English subtitles of two Persian movies named "*Madar-e Sefr Daraje"* and *"Shab-e-Dahom"* according to Baker's (1992) techniques. Their outcomes revealed that "*translation by paraphrase"* was the most frequently utilized strategy and "*using an idiom of similar meaning and form*" was the least utilized strategy in the translating of idioms. Shahzadeh Hamzeh (2012) did similar research to the current study. She tried to consider the strategies utilized in translating idioms in dubbed and subtitled movies. She first selected eight American drama films and then compared English idioms along with their Persian equivalents in dubbed and subtitled versions of the movies to identify the frequency of the strategies utilized for translating idioms. The discoveries demonstrated that there was no significant difference between the strategies applied in the translation of idioms in dubbed and subtitled movies. Furthermore, translation by paraphrase was the most frequent strategy in both dubbed and subtitled versions of the films. The results of the current research also support Eslami's (2013) research, which explored the strategies

utilized by translators to investigate Baker's strategies in the translation of idioms from English into Persian in dubbed versions of seven American films. Eslami observed that "*translation by paraphrase*" was the most frequent strategy. Moreover, the results of the present study support Koupaie Abiazani's (2017) research, which showed that the most frequent strategy used for translating idioms in English subtitles of five Iranian movies was "*translation by paraphrase"*, and the least frequently applied strategy was "*using an idiom with the same meaning and form*". Another researcher whose outcomes were similar to those of the current study is the one done by Ahmadi Manesh (2019). Ahmadi Manesh (2019) conducted research to investigate Baker's strategies (1992) utilized in the translation of English idioms in Persian subtitles of animations. His outcomes presented that, translation by "*translation by paraphrase"* was the most common technique. Furthermore, *"using an idiom of similar meaning and form"* was the least common strategy.

5. Conclusion

This research attempted to find the strategies used in the Persian dubbing of English idioms based on Baker's techniques (1992) in two comedy movies called *"The Grand Budapest Hotel"* and *"21 Jump Street"*. The corpus of this study consisted of the transcriptions of the two comedy movies *"The Grand Budapest Hotel"* and *"21 Jump Street"*, along with their Persian dubbing. To collect the required data, first, the scripts of the two selected English movies were scrutinized to detect idioms. In this stage, the idioms were identified based on the Cambridge International Dictionary of Idioms (2001), the American Heritage Dictionary of Idioms (1997), and the Dictionary of American Idioms (2005). Then, the Persian equivalents of the idioms in the dubbing were found and transcribed. Next, the English idioms were compared with their equivalents in Persian dubbings to see which strategies have been used in translating them in Persian dubbing based on Baker's (1992) model. Then, the strategies used in dubbings were categorized based on Baker's (1992) model. To analyze the collected data, the frequency and percentage distribution were calculated for each strategy, which had been applied in the translation of English idioms into Persian in the dubbing of the movies. The results showed that all the four strategies proposed by Baker (1992) have been used in Persian dubbing English idioms in comedy movies. Furthermore, translation by "*paraphrasing"* and "*using an idiom of similar meaning and form*" were the most and the least frequent strategies in the Persian dubbing of mentioned movies, respectively.

It is worth mentioning that, the limitation of this study was that there were not many versions of available dubbings of the comedy movies *"The Grand Budapest Hotel"* and *"21 Jump Street"* in the market. The first delimitation of the research was the comedy genre of selected films since this genre was replete with idioms. The second delimitation of this study was that the researcher could not analyze more than two comedy movies due to time constraints. As the third delimitation, among the existing classifications of translation strategies, this research was delimited to Baker's (1992) model. It should be mentioned that the research implication of the outcomes of the present study was that translators and translation students recognize the techniques used in English to Persian translations of idioms. Additionally, university teachers in the field of translation could have a perception of the frequent techniques applied in the translations of idioms and train them in their classes.

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Declaration of Conflicting Interests

Hereby, I, Simin Seifi, declare that this paper is a presentation of my original research work. Wherever contributions of others are involved, every effort is made to indicate this clearly, with due reference to the literature, and acknowledgment of collaborative research and discussions. The work was done under the supervision of Dr. Hamid Reza Kargozari at Tabaran Institute of Higher Education, Mashhad, Iran.

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