

Strategies Applied by Native and Non-native Translators to Transfer Persian Culture-Specific Items: A case study on an Iranian novel

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Abstract

One of the most challenging tasks for all translators is how to render culture-specific items. Transferring culture-specific terms from one culture to another and understanding them by the target audience in the target culture is dependent on having familiarity with the source cultures and traditions. The present research has been conducted in order to find firstly to what extent the strategies of translating Culture-Specific-Items applied by native and non-native translators differ from each other in terms of frequency and secondly to determine the most frequent translation strategies applied by native translator compared to non-native translator in translating culture-specific items based on Aixela's categorization. The corpus used in this study was Sadeq Hedayat's Persian novel, *The Blind Owl* and its two translations. Considering the definition given by Aixela (1996) for distinguishing CSIs, almost all the CSIs applied in the original book were identified and consequently their equivalents in the two translations (one by native Persian-speaking translator and the other by non-native Persian-speaking translator) were found and categorized. At first those translated incorrectly were distinguished and removed. Then according to the theoretical framework used, Aixela's (1996), CSIs translated were classified under two major groups namely conservation and substitution and then their sub-groups. In each sub-group, some CSIs translated through that strategy were described. At the end the number and percentage of CSIs translated through each strategy were provided.

Key words: Culture-Specific-Items, Literary Translation, Translation problem

I. Introduction

Cultural referents existing in every society determine how individuals go about the process of comprehending and interpreting written/spoken texts. In other words, texts are not written or spoken in a vacuum but are the manifestation of the sociocultural norms of a particular society within which the people of the society interpret their own behaviors and those of others (Kramsch, 1998, p. 21).

The culture specificity of texts means that texts cannot be directly translated from a SL to a TL and in fact poses problem to translators when they encounter cultural items in the text they are to translate. Of particular interest to researchers is the translation of literary texts which are usually replete with cultural items. Therefore, it goes without saying that literary-text translators should be familiar with both the source and the target cultures. Further they should exploit the

most effective strategies at their disposal so that- as Nida believes- the translation of cultural items from the SL into the TL should have the same effect on the TL readers as it does on the SL readers (Cited in Munday, 2001, p. 42).

The present study was an attempt to investigate whether strategies used by native translators of the SL are different from those used by non-native translators. These two translators are familiar with the cultures of the source and target languages to varying degrees and therefore it would be helpful if we could determine what differences in the use of strategies there are between their works as far as the translation of the cultural items is concerned.

II. Translation and Culture

Anyone who has ever attempted to translate a text knows that knowledge of the languages alone does not guarantee success. Peter Newmark (1995, p.79) notes sharply but aptly that: "any old fool can learn a language [...] but it takes an intelligent person to become a translator". Palusziewicz- Misiaczek (2005) reports from Bell (1991):

Apart from an excellent knowledge of both the source and the target language, which comprises vocabulary and word formation, grammar, spelling and pronunciation, the translator also has to possess so-called socio-linguistic competence", which helps him to understand the text within its context, to determine its functions and predict who is going to receive it (Palusziewicz- Misiaczek, 2005, p. 243-244).

In Venuti's view, the viability of a translation is established by its relationship to the cultural and social conditions under which the translation is produced and read. So far what is clearly common in the majority of translation scholar is being not ignored of the cultural consideration in translation process. According to Nida and Taber, cultural translation is "a translation in which the content of the message is changed to conform to the receptor culture in some way, and/or in which information is introduced which is not linguistically implicit in the original" (Nida and Taber, 1982, p. 199).

As it was mentioned above translation and culture move in the same path parallel to each other. House's statement about translation confirms these findings. She remarks:

Translation is not only a linguistic act, it is also a cultural one, an act of communication across cultures. Translation always involves both language and culture simply because the two cannot really be separated. Language is culturally embedded: it both expresses and shapes cultural reality, and the meanings of linguistic items, be they words or larger segments of text, can only be understood when considered together with the cultural context in which these linguistic items are used (2009, p. 11).

She then sums up with this statement "in the process of translation, therefore, not only the two languages but also the two cultures come into contact. In this sense, translating is a form of intercultural communication" (House, 2009, p. 12).

III. Culture-Specific-Items (CSIs)

Tobias (2006, p. 27) notes "CSIs are linguistic items that cause problems for translation due to differences in cultural understanding". He adds that they incorporate "proper nouns, objects, institutions, customs, expressions and concepts embodied in the ST that do not exist in the culture of the TL readership or would be perceived differently".

Aixela (1996) defines culture-specific items as:

Those textually actualized items whose function and connotations in a source text involve a translation problem in their transference to a target text, whenever this problem is a product of the nonexistence of the referred item or of its different intertextual status in the cultural system of the readers of the target text (p. 58).

He continues:

This definition leaves the door open for any linguistic item to be a CSI depending not just on itself, but also on its function in the text, as it is perceived in the receiving culture, i.e. insofar as it poses a problem of ideological or cultural opacity, or acceptability, for the average reader or for any agent with power in the target culture (p. 58).

There is no doubt that facing CSIs may cause different degrees of difficulty for the translator. Tobias (2006, p. 28) believes "translating CSIs is likely to be more difficult the further apart the two languages and cultures are". He denotes that this difficulty also depends on "the points in time when the ST was written and when it was translated". As an example he refers to the Japanese family life before the Second World War which may contain more CSIs than a description of contemporary family life, "due to the Westernization of post-war Japanese society".

Paluszliwicz-Misiaczek (2005, p. 244) has the same view about the translatability of the CSIs. He believes "all of the culture-specific-concepts which occur in the source language but are totally unknown in the target language are the most notorious for the creation of problems with finding equivalents".

Regarding the above statements translator should also be aware of not only the source culture but also the target culture. Armstrong (2005, p. 3) is among those who believed that just a bilingual and bicultural translator is able to carry out a complete translation. Paluszliwicz-Misiaczek (2005) states "the knowledge of the customs and culture of people speaking the language into which a text is translated is indispensable. Life would be much easier for translators if languages were simply a nomenclature for a set of universal concepts" (p. 244).

Armstrong (2005, p. 36) believes "Where socio-cultural features are structurally inherent in linguistic units, translation is difficult. This depends however on the linguistic level on which the unit is situated".

Translation is a kind of cross-cultural communication activity, especially in the case of literary translation. Xue-bing (2006, p. 93) denotes "Playing a role of the bridge in cross-cultural communication, translator should be both linguistically and culturally competent when dealing with problems caused by cultural differences".

IV. Method

i. Materials

The main corpus in this research is Sadeq Hedayat's Persian novel "بوف کور" (Blind owl) and its two English translations performed by Iraj Bashiri (native Persian-speaking translator) and D. P. Castello (non-native Persian-speaking translator).

The researcher selected this book as the corpus of his study because it was one of the most famous novels in Persian and its author was if not the best, one of the best authors of his time. Additionally, since this study examines the translation of CSIs, selecting a novel by this characteristic was another reason for choosing it. Throughout this novel there are many CSIs and CSCs which can fulfill the requirements of this research and provides valuable source of data.

ii. Procedure

The following steps were taken in analyzing the data;

CSIs and CSCs were detected in the original text, then their equivalents in its two translations. In this study it was the context which determined the unit of analysis so the unit of analysis could be a word, a phrase or a sentence. In this analysis the researcher had to consider the context in which CSIs and CSCs had been used.

Having found CSIs in the original text and their equivalents in the two translations, the researcher gathered them in a table. Then based on Aixela's classification of strategies applied on translating CSIs, these items were divided under two groups and then their possible sub-groups. Aixela classifies strategies applied in translating CSIs into two groups which are *Conservation* and *Substitutions*. Under the first group those strategies are classified which preserve the nature of CSIs as much as possible and this group is divided into four subgroups which are *Repetition*, *Orthographic adaptation*, *Intertextual gloss* and *Extratextual gloss*. Under the second group those strategies are classified which do not conserve the nature of the original CSIs. Applying this strategy, translators replace CSIs with words or phrases which do not preserve the source culture nature. This group is divided into nine subgroups which are as follows: *Synonymy*, *Limited Universalization*, *Absolute Universalization*, *Naturalization*, *Deletion*, *Autonomous Creation*, *Compensation*, *Dislocation* and *Attenuation*. Considering these subgroups, the researcher examined the strategies applied in translating each CSI and then arranged them under each strategy. Finally, the number and percentage of CSIs translated through each strategy were presented.

V. Data Collection and Analysis

As it was mentioned before, Aixela (1996, p. 61) classifies all possible strategies applied in translating CSIs under two major groups: conservation and substitution. As he states this classification is ruled by an attempt to order these strategies based on the degree of intercultural manipulation. To be concise, some samples of one of these two translators have been presented here and samples of the other translator have been presented as appendix at the end of the article.

In the group conservation, as it implies, strategies arranged maintain the nature of CSIs in one of the following ways which are presented respectively.

1. Repetition

In this strategy, as Aixela (1996) describes, the translators keep as much as they can of the original reference. Frequently this strategy is used in treatment of most toponyms. An example (translating from English to Spanish) given by the author for this sample is [Seattle, Seattle]. Applying this strategy in many cases leads to "an increase in the exotic or archaic character of the CSI, which is felt to be more alien by the target language reader because of its linguistic form and cultural distance" (Aixela, 1996, p. 60). Since the Persian alphabetic system is different from English one, no sample of this strategy could be found in this corpus.

2. Orthographic adaptation

This strategy includes procedures like transcription and transliteration, which are mainly used when the original reference is expressed in a different alphabet from the one, target readers use. As an example, Aixela refers to the translation of *The Maltese Falcon* by Casas Gancedo (1933), where a Russian called in English Kemidov becomes Kenidof.

Table.1 Orthographic adaptation used by Castello

Castello's translation	Persian idioms
Balkh	<i>Balkh</i>
Nishapur	<i>Neishabour</i>
Two <i>krans</i> and one <i>abbasi</i>	Do <i>geranvayekabbasi</i>
Korsi	<i>Korsi</i>
Setar	<i>Setar</i>
Nouruz	<i>Noruz</i>

It is worth explaining some examples in this sub-group. Among these samples some are toponyms like "*Balkh*" and "*Neishabour*", cities of ancient Iran, which have been translated as "*Balkh*" and "*Nishapur*" respectively. Some are currencies like "*geran*" and "*abbasi*" which were the Persian currencies at the Qajarieh and Shah Abbas the Great eras respectively (Mo'in, 1385, AH). Another example of this group is the CSI "*korsi*" which has not been translated and just

transliterated. It is because of a cultural gap between Persian and English. "*korsi*" is a stool under which a lighted brazier is placed and over which a big quilt is spread. People recline with the lower part of their bodies under the quilt to be heated (Mo'in, 1385). "*setar*" is a musical instrument which is smaller than Tar and played by the index nail (Mo'in, 1385). This CSI has been transliterated too. Also "*Noruz*", the ancient festival of the Persian at the beginning of the New Year, as a CSC has been translated "*Nouruz*". Of course most of these CSIs have been explained by the two translators through footnotes or notes. Meanwhile, many of the borrowed Arabic words and phrases are included in this sub-group. All the translated CSIs put in this sub-group have the same feature.

3. *Linguistic (non-cultural) translation*

In applying this strategy, Aixela (1996) states:

With the support of pre-established translations within the intertextual corpus of the target language, or making use of the linguistic transparency of the CSI, the translator chooses in many cases a denotatively very close reference to the original, but increases its comprehensibility by offering a target language version which can still be recognized as belonging to the cultural system of the source text (p. 62).

Table.3 linguistic translation used by Castello

Castello's translation	Persian idioms
Like two halves of the one apple	<i>Meslesibikeazvasatnesfkardehbashand</i>
Thick-necked	<i>Garden koloft</i>
...had not given me pause	<i>Age sabrnayamadehboud</i>
You won't find a better place than this for what you want. There's never a bird flies by here.	<i>Jayibehtaraz in baratpeydanemishe. Parande par nemizane.</i>

As some CSIs and cultural expressions translated through this strategy we can refer to the Persian expression "*Meslesibikeazvasatnesfkardehbashand*" This expression is used in Farsi for describing two persons completely similar. The translator has used linguistic translation strategy i.e., he has used a denotatively very close reference to the original. The next Persian CSI is "*garden koloft*" which is attributed to someone who is bullhead. Here again the translator has translated it "Thick-necked" which is denotatively very close to the original. Another example is the Persian expression "*sabramadan*" which is a Persian superstition requires that, if anyone present should sneeze, any action which one may have been about to undertake be postponed. While in translation the translator translates it denotatively in a way that does not contain the same connotation as the original one but as a footnote explains its cultural connotations. The Persian idiom "*parandeh par nemizaneh*" is used for describing a place where there is no one

there. The translator has preserved its cultural nature employing this kind of strategy. Of course some of them have been explained as notes at the end of the translated text.

4. *Extratextual gloss*

This strategy can be labeled as a complementary strategy. Aixela (1996, p, 62) states that the translator using one of the above-mentioned procedures, considers it necessary to offer some explanation of the meaning or implications of the CSI. Using this strategy the translator inserts those explanations as footnote, endnote, glossary, commentary/translation in brackets, in italics, etc. because it does not seem legitimate or convenient to mix this explanation with the text.

Table. 4 Extratextual gloss used by Castello

Castello's translation	Persian idioms
Thirteenth day of Nouruz (note: the national festival of Iran. It begins on 21 march and last for thirteen days. It is the custom to spend the last day of Nouruz picnicking in the country.	<i>SizdahNoruz</i>
Shah Abdo'lAzim (note: a mosque and cemetery situated among the ruins of Rey, a few miles south of Teheran. Rey (the Rhages of the Greeks) was an important center from at least the eighth century B.C. and continued to be one of the great cities of Iran down to its destruction by Jengiz Khan in the thirteenth century A. D.	<i>Shah abdulazim</i>
Two <i>krans</i> and one <i>abbasi</i> (coins worth respectively 5d. and 1d.	<i>Do geranvayekabbasi</i>

Most of the items translated through this strategy are those which were borrowed from the source text. Having borrowed these cultural expressions and CSIs, the translator feels that for making the reader familiar with these concepts it is necessary to explain them more as footnotes. The next translator (Bashiri) has done this strategy by a little difference. He has used notes at the end of his book.

5. *Intratextual gloss*

This is the same as the *Extratextual gloss* strategy with this difference that "the translators feel they can or should include their gloss as an indistinct part of the text, usually so

as not to disturb the reader's attention". Aixela clarifies more by giving this example: [five feet eight, *cincopiesconochopulgadas*, five feet with eight inches; St. Mark, Hotel St. Mark] (p. 62). Aixela believes that this procedure could be described as the strategy of explicitness, which consists of making explicit something that is only partly revealed in the original text. No CSI translated through this strategy was found.

Strategies arranged under the group 2, namely **substitution** are as follows:

1. Synonymy

In this strategy, in order to avoid repeating the CSI, the translator resorts to some kind of synonym or parallel reference. This strategy is used when CSI is repeated through the text and the translator, in order to avoid repeating it resorts to some kind of synonym. For example if a proper noun has been used in the original text for more than one time consecutively in a paragraph the translator for the first time uses it in the target text but for the second time uses a pronoun instead and for the next time may omit it. No sample of CSI translated through this strategy was found in these two translations.

2. Limited Universalization

This kind of strategy is used when, as Aixela (p. 63) states, the translator feels that the CSI is too obscure for his/her readers or that there is another possibility and decides to replace it. The translator for the sake of credibility seeks another reference which belongs to the source language culture but closer to the readers another CSI which is less specific.

Table.5 Limited universalization used by Castello

Castello's translation	Persian idioms
<i>Mulla</i>	<i>Akhoond</i>
Water of Karbala	<i>Abe torbat</i>
Thirteenth day of Nouruz	<i>Sizdahbedar</i>

CSIs translated through this strategy are rare. One of the samples is the Persian CSI "*akhound*" who is a religious preacher. The translator feels that it is too obscure for the readers and replaces it with another reference which belongs to Persian language culture namely "*Mulla*". S/He does this because it seems more understandable to the readers. Another example of this group is the Persian CSI "*abetorbat*" which has been substituted by another more comprehensible CSI that is "Water of Karbala". The last example going to be explained here is "*sizdahbedar*" which is the last day of Nouruz and as a custom people leave the towns and go to

the countryside spending this day picnicking. Here again it has been replaced by its almost identical CSI "Thirteen day of Nouruz" which is more familiar for the target language readers.

3. *Absolute Universalization*

This strategy is somehow like the previous one. But here the translators do not find a better CSI to replace. They prefer to delete any foreign connotation and choose a neutral reference for their readers.

Table.6 Absolute universalization used by Castello

Castello's translation	Persian idioms
Repose was utterly denied me.	<i>Aramesh be man haram shodehboud</i>
The police	<i>Daroughe</i>
A band of policemen	<i>Yekdastegazmeh</i>
Long cloak	<i>Aba</i>
Cloak	<i>arkhalagh</i>

The majority of CSIs have been translated through this strategy. In this strategy, as it was mentioned before, the translator does not maintain the foreign connotation(s) which a CSI conveys. S/He chooses a neutral reference for the readers. As some examples -to be discussed, we can refer to the CSI "*haram shodan*" in the sentence "*Aramesh be man haram shodehboud*". This item has some other connotation in addition to "to be denied". It carries a religious connotation which its translation lacks. Other examples in this group are "*daroughe*" and "*gazmeh*" which have been replaced by a neutral terms namely "the police" and "policeman" which do not contain other connotations the original ones possess. For example "*daroughe*" in addition to the connotation of "the police", has the connotation of being "a watchman" and also "the head of a group or guild" within itself. Also "*gazmeh*" does have the connotation of "night watchman" which the item "the police" does not have. As some other examples we can refer to "*aba*" and "*arkhalagh*" which are two kinds of cloth with their own particular features and shape but they have been translated as "long clock" and "clock" which do not have the original reference connotations. All the items arranged under this group have the same feature in comparison with their translations. They have neutral connotations and do not contain the foreign and cultural connotations their original have which are just understandable to the native speakers of that language.

4. *Naturalization*

In this strategy translators try to substitute CSIs by those of the target language. Through this strategy the local color of the source language is not transferred and instead another CSI which belongs to the target language is replaced. As a frequently-used CSIs translated through

this strategy, currency of a country can be referred; For example when the Iranian currency, namely "rial" or "toman", is replaced by American one i.e., "Dollar".

Table.7 Naturalization used by Castello

Castello's translation	Persian idioms
Playing hide and seek	<i>Sormamakbazi</i>
Cistern	<i>Abanbar</i>
Caftan	<i>Ghaba</i>

Here some CSIs translated via this strategy are explained. "sormamakbazi" is a kind of Persian game which has no similar in English game. Then the translator for the sake of keeping naturalness replaces it with another game. This is obviously one sample of CSI translated through this strategy. Another example is the Persian CSI "abanbar" which is a covered underground place that water is kept fresh. It has been substituted by "Cistern" which is a reservoir, tank, or container for storing or holding water or other liquid. In fact although it does not have all the connotations contained in "abanbar", it is a good natural substitution for it. Another example is the CSI "ghabe" which is kind of garment open in front fasten by some bottom after worn (Mo'in, 1385). Here again the translator by resorting to the strategy of naturalization replace it by an English CSI which is specific to English culture and has its own local color.

5. Deletion

Aixela (1996, p. 64) describes situations where translators resort to apply deletion as follows: The translators consider the CSIs unacceptable on ideological or stylistic grounds, or they think that it is not relevant enough for the effort of comprehension required of their readers, or that it is too obscure and they are not allowed or do not want to use procedures such as the gloss, etc. they therefor decide to omit it in the target text. Here are some samples of applying deletion strategy in translation the text.

Table.8 Deletion used by Castello

Castello's translation	Persian idioms
-----	<i>Mat vamangistadam</i>
-----	<i>Jam zan</i>
-----	<i>Sarketabbazmikonad</i>
-----	<i>Namzashraamadposhte dare otaghe man be kamarashzad</i>
-----	<i>Charvadar</i>
-----	<i>Nazri</i>

6. Autonomoucreation

This is a very little-used strategy in which the translator decides to put in some nonexistent cultural reference in the source text in order to make it more interesting to the readers. Here the translator adds something to the target text which does not exist in the source text. No item translated through this strategy was found.

7. *Compensation*

This strategy is one of the little-used strategies which is a combination of deletion and autonomous creation at another point of the text with a similar effect.

8. *Dislocation*

No sample of CSI translated through this strategy was found in the corpus. This strategy is a displacement in the text of the same reference.

9. *Attenuation*

In the words of Aixela (1996, p, 64), attenuation is "replacement, on ideological grounds, of something 'too strong' or in any way unacceptable, by something 'softer', more adequate to target pole written tradition or to what could, in theory, be expected by readers".

Table.9 Attenuation used by Castello

Castello's translation	Persian idioms
Long ago	<i>Ahdedaghyanus</i>
It is all the same to me whether anyone reads the scraps of paper I leave behind or whether they remain unread for ever and a day .	<i>Mikhahadkasikaghazparehayemarabekhanad, mikhahadhaftad sale siahham nakhanad.</i>
An interpreter of the law	<i>Faghih</i>
Preacher	<i>Akhound</i>
The shuttered butcher's shop	<i>Dare dokanghasabiketakhteshodehboud</i>

All the examples brought under this subgroup have almost the same features. Of course selecting them more depends upon intuition rather than a crystal clear systematic process. In this subgroup, as some examples to be discussed, we can refer to the CSI "*ahdedaghyanus*" which has been translated as "long ago". Although this substitution conveys the connotation of "so many times before", it lacks some connotations which trigger for the Persian readers or in other words it has been reduced in conveying its connotations. Another example here is the Persian CSI "*haftad sale siah*" which has been translated as "forever and a day" which is somehow attenuated and in fact something softer has been substituted. Another example is the CSI "*faghih*" which has been translated "An interpreter of the law". The Persian one has an

Islamic connotation while its English correspondence lacks. In other words, it had become more adequate to target pole. The other example is the Persian CSI "*Akhound*" which has been translated "Preacher". This word does not convey the Islamic connotations of the original word and in fact it has been attenuated too. Other CSI worth discussing is the Persian cultural expression "takhtekardan" in the sentence "*Daredokanghasabiketakhteshodehboud*". It has been translated as "The shuttered butcher's shop" which lacks that strong connotation that the Persian one has and in fact it has been attenuated too.

Findings

Figure1. Percentages of CSIs translated through strategies applied by Castello

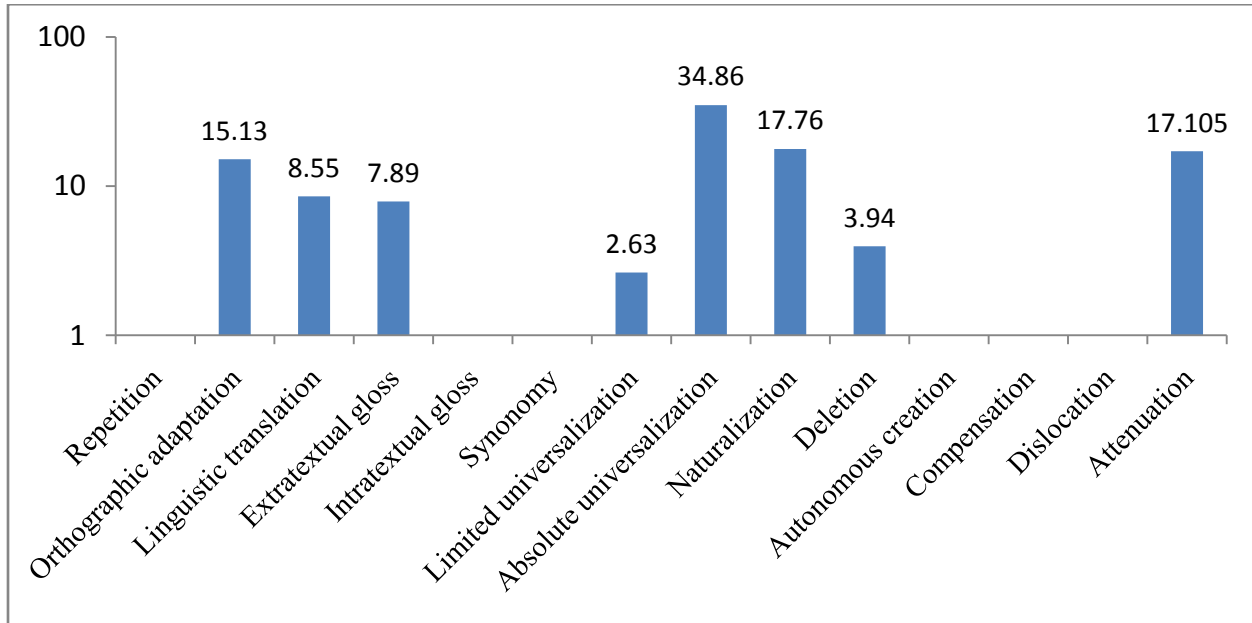
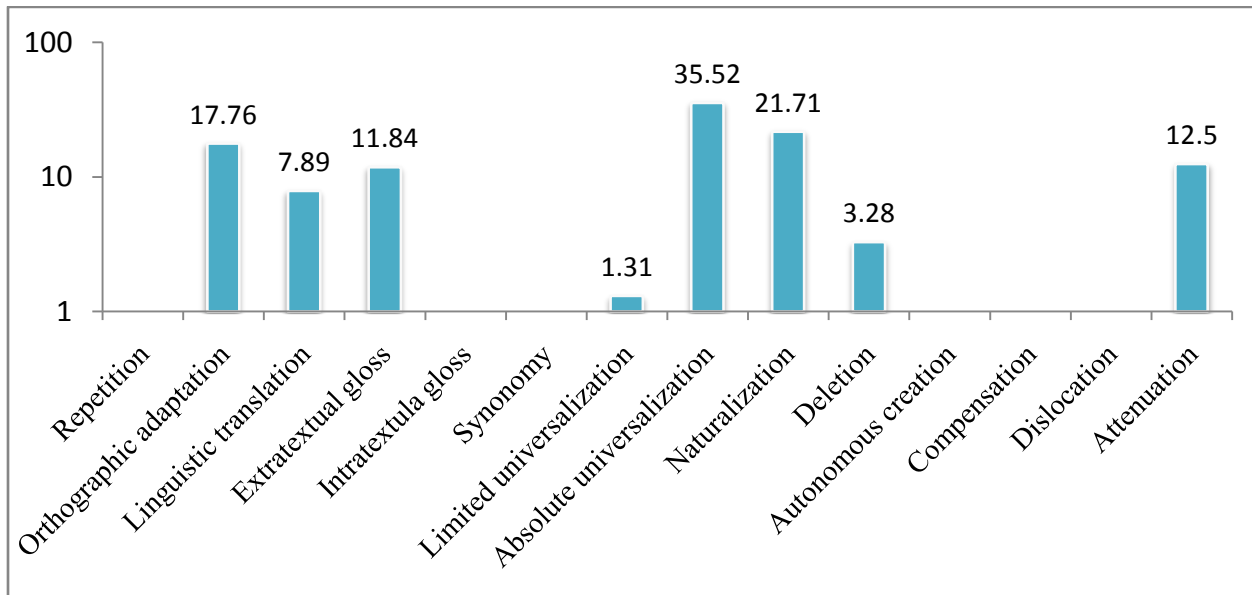


Figure2. Percentages of CSIs translated through strategies applied by Bashiri



VI. Conclusion

The above report is the answer to the first research question. As an answer to the second question we can conclude that both Bashiri, the native Persian-speaking translator, and Castello, the non-native Persian-speaking translator, have applied absolute universalization as their frequently used strategy facing with CSIs. It seems that applying this strategy is somehow logical. Since each CSI has its own particular connotations and conveyance of these connotations are difficult to some extent then the translators, applying this strategy, have preferred to delete any foreign connotations and choose a neutral reference for their readers.

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Appendix

Strategies used	Iraj Bashiri's translation	Persian idioms
Orthographic adaptation	Shalma	<i>Shalmeh</i>
Orthographic adaptation	Turkman eyes	<i>Cheshmhayetorkamani</i>
Orthographic adaptation	Shah-Abdol-Azim	<i>Shah abdolazim</i>
Orthographic adaptation	Two <i>qerans</i> and two <i>abbasis</i>	<i>do geranvayekabbasi</i>
linguistic translation	The hell with me.	<i>Man bedarak.</i>
linguistic translation	Exactly the size of the suitcase, not a hair off.	<i>Doros be andazeyechamedoune moo nemizane.</i>
linguistic translation	There will be no better place for you than here. Not even a bird can be found here.	<i>Jayeibehtaraz in baratpeydanemish, parande par nemizaneh.</i>
linguistic translation	Like an apple cut in half	<i>Meslesibikenesfkardehbashand</i>
Extratextual gloss	13 th of farvardin (note: the only mass-outing in Iran during each calendar year is on the thirteenth of Farvardin—thirteen days after the Persian New Year. During this day almost all families leave the towns and go to the countryside to dispel the ominousness of the thirteenth day of the year.	<i>SizdaheNoruz</i>
Extratextual gloss	Turkman eyes (Note: turkman is a term used to designate the million and a half descendants of the Oguz Turks who invaded Iran in the 10 th century. They inhabit the portion of the Central Asia steppe along the Irano-Soviet border, Afghano-Soviet border and the Amu Darya (Oxus) river.	<i>Cheshmhayetorkamani</i>
Extratextual gloss	Shah-Abdol-Azim (note: - is a religious complex including the grave of Reza-Shah which is situated among the ruins of Ray	<i>Shah abdolazim</i>
Limited	Farvardin	<i>Noruz</i>

universalization		
Limited universalization	The 13 th of Farvardin	<i>Sizdah be dar</i>
Absolute universalization	I searched every where to find something that an old man would like to have.	<i>Hargousheravaresikardam ta chizibabdandanashpeydakonam</i>
Absolute universalization	I never thought of that	<i>Hichvaght be in serafatnayoftadehboudam.</i>
Absolute universalization	I could not rest.	<i>Aramesh be man haram shodehboud.</i>
Absolute universalization	Turban	<i>Amameh</i>
Absolute universalization	Long garment which is open in the front	<i>Ghaba</i>
Naturalization	He had a dry and repulsive laughter which made one's hair stand up on end.	<i>Anvaghtpiremardzadzirekhandeh, khandeyekhoshkvazanandeikehmoo ra be taneadamsikhmikard.</i>
Naturalization	That's all right. Pay me later.	<i>Ghabelinadare, baadmigiram.</i>
Naturalization	Piggy bank	<i>Gholak</i>
Naturalization	A tallow-burner	<i>Piesouz</i>
Deletion	-----	<i>Khandeyekhoshkvazanandehimara be khodavard</i>
Deletion	-----	<i>Abe torbat</i>
Deletion	-----	<i>Namazashraamadposhte dare otaghe man be kamarashzad.</i>
Deletion	-----	<i>Nadidebadideh</i>
Deletion	-----	<i>Agar sabrnayamadehboud</i>
Attenuation	Forgotten times	<i>Ahdedaghyanous</i>
Attenuation	When the fire was ready...	<i>Atashkegolandakht.</i>
Attenuation	I wanted to put my complaints on the paper.	<i>Mikhastamdelporikhodamrarouyekaghazbeyavaram.</i>
Attenuation	It was around sunset and I was busy painting ...	<i>Nazdikghoroubgarmenaghashiboudam.</i>
Attenuation	I do not give a damn if anyone reads my tattered notes.	<i>Mikhahadkasikaghazparehayemarabekhanad, mikhahadhaftad sale siaham nakhanad.</i>