A Study of Culture-Specific Items in "Inferno" from English into Persian on the Basis of Vinay and Darbelnet's Classification

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Abstract

There have always been problems translating culture-specific items because of the differences between the source and target language cultures. For example, differences exist between languages regarding religions, rituals, clothes, food, and communication norms, though some cultures may be extremely close. The present study aimed to examine the strategies used to translate the culture-specific items in the novel "Inferno" (Brown, 2013) from English into Persian by the Iranian translator Manizhe Jalali (2013). The data was first extracted from the source text based on Newmark's (1988) and Aixela's (1996) theoretical models. Then, Vinay and Darbelnet's classification (1958) was applied to find the strategies used by the translator to render culture-specific items. To achieve the study's goal, the researcher extracted 1000 culture-specific items from the novel "Inferno." The Persian translations of these items were studied using a corpus-based and descriptive design to recognize the equivalents chosen by the translator. The content analysis results indicated that the translator used 12 different types of strategies: borrowing, literal translation, adaptation, explicitation, generalization, amplification, transposition, calque, particularization, reduction, equivalence, and implicitation. The results also showed that borrowing, literal translation, and amplification were the most prevailing and frequently applied translation procedures, while equivalence, particularization, implicitation, and transposition were the least frequently utilized ones. It was also found that no modulation strategy was used regarding culture-specific items in the translation of the novel "Inferno" from English into Persian. The results of this study are helpful for general readers, translators, and translation teachers to select the more appropriate translation strategies, which results in a better understanding of literary books.

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INTRODUCTION

One of the central areas in translation studies is translation ethics. Many of the older approaches represented different ethical strategies. Some placed importance on the faithful representation of the original text, and some considered communication as the primary value. Overall, the debate over 'word-for-word' (literal) and 'sense-for-sense' (free) translations goes back to Cicero in the first century B.C. and St Jerome in the late fourth A.D. In Roman times 'word-for-word' translation was precisely what it rendered: the replacement of each word of the source text (ST) with its nearest grammatical equivalence in the target text (TT). As Baker (1992) believes, 'sense-for-sense' translation involves creating fluent target texts that convey the original texts' meaning without misrepresenting the target language. Venuti (2000) focused on the influence of cultural and ideological factors on translation and considered translations on the target readers and cultures.

Since creating the first translation, there have always been problems translating culture-specific items because of the differences between the source and target language cultures. Differences exist between languages regarding religions, rituals, clothes, food, and communication norms, though some cultures may be extremely close. The Newmark's definition, among several definitions noted by different scholars, is of utmost importance.

According to Newmark (1988, p. 94), culture is "the way of life and its manifestation that are peculiar to a community that uses a particular language as its means of expression."

What does a 'cultural element' mean? Alvarez and Vidal (1996) argue that everything in a language is a product of a particular culture. They defined cultural elements as every item in ST that raises a problem for translators because of the 'intercultural gap' between source and target languages. Likewise, Newmark (1988) states that most cultural elements are easy to detect and cannot be translated. However, he continues that the problem begins when culture hides in ordinary language.

Regarding cultural elements, Baker (1992) reports that the source language might contain words that are entirely unknown in the target language. She mentions that these words might be abstract or concrete; they might connect to a social custom, a religious belief, or even a kind of food. In other words, cultural elements are closely related to beliefs, customs, and even food. Baker's definition can be expanded, and one can say that names of local heroes, parties, music, famous people in a reign, stories told at bedtime for children, and the like are all cultural elements.

Due to such distinctions, translators have always been attempting to discover practical ways that would enable them to make a rendering as accurate as possible. Thus,

considerable effort is required to convey the precise meaning of a particular word or concept from one language to another. "The more specific a language becomes for natural phenomena (e.g., flora and fauna), the more it becomes embedded in cultural features and therefore creates translation problems" (Newmark, 1988, p. 95).

Translation of culture-specific items has been and still is primarily debatable in translation studies, raising problems for translators. For example, in discussing non-equivalence in translation, Baker (1992) located culture-specific items as the most common problems. Also, Newmark affirms this claim and sees culture as the most significant problem to translation, at least to attain a precise and decent translation (Newmark, 2010). Likewise, Nord puts culture-specific items into the unit of practical translation problems, drawn from the contrast between the two communicative situations (Nord, 1997, as cited in Schäffner & Wieserman 2001). Likewise, Schäffner and Wieserman (2001) consider culture-specific items as a problematic area in the process of translation and assert that culture-specific items, in more conventional approaches, were often regarded as untranslatable. Hence, according to Schäffner and Wieserman (2001), culture presents difficulties for the translator in translating culture-specific items.

Generally, the translation of any type of text involves specific challenges. Aturally, the translation of culture-specific items entails much more severe problems, as the translation of such items might result in a misunderstanding, like a religious text, which generates moral responsibilities. Therefore, comprehensive cultural information of both languages is a necessity for the translators in the field. Mistranslation of these texts results in plenty of mistakes in understanding their primary meanings. Hence, getting acquainted with these misleading words and phrases is critical.

Culture-specific items raise various problems and can be challenging to overcome. However, sometimes there are no equivalents in the TL for a particular cultural item of the source text, which translators should be cautious when translating.

> When a translator faces an element in the source culture which is absent from the target culture, he relies on different procedures that enable him to convey to members of the target culture the content of that particular element. When the target culture lacks an element (object, concept, social institution, pattern of behavior, and the like.), its language will normally lack an expression in the target language that will adequately convey the missing element to the speakers of the language. (Ivir, 1987, p. 37)

Furthermore, translating culture-specific items in literary texts relates to the lexical and cognitive gaps between the source language and the target language. That is why Leppihalme (1997, p. 19) considers the translator as a "cultural mediator" and "decision-maker" who is "competent" and

"responsible." Furthermore, he states that those reading the texts enjoy a "different cognitive environment from ST readers, which means that the translator will also need to consider the implicit part of the massage, the contextual and referential part, and to decide whether it needs to be explicated in the TT" (1997, p. 20). Consequently, to overcome these difficulties that translators face in the course of translations, problems needed first to be pinpointed. Then, ways should be found to convey the meaning of cultural elements in the target language.

The importance of translation is evident in that translation allows different cultures to connect, interact, and enrich one another. As Linton (1945) states: "The comparatively rapid growth of human culture as a whole has been due to the ability of all societies to borrow elements from other cultures and to incorporate them into their own" (p. 324). Thus, to reach this goal, we need to work on language and consider it a toolbox. Every tool in a toolbox has its own function; therefore, the different parts of a language act, like cultural concepts.

This study can reveal that the translation of culture-specific items causes extensive difficulties for translators from English into Persian. It can show the frequency of culture-specific items in the text and how the translator coped with the translation, and the frequency of the strategies utilized by the translator. It can also assist translators who work in this area and show them how to avoid mistakes and minimize or even eliminate misunderstanding of cultural concepts among nations.

A model is necessary to analyze the text in terms of cultural words and concepts. In this study, three theoretical models were employed. Newmark's (1988) and Aixela's (1996) models were used to extract culture-specific items from the source text. Then Vinay and Darbelnet's (1958) classification was applied to find which strategies were used by the translator to render culture-specific items.

LITERATURE REVIEW

Theoretical background

Any translator knows that knowing languages does not guarantee achievement; as Newmark (1995) remarks, any stupid older adult can learn a language; however, it takes an intelligent person to become a translator. Therefore, aside from extensive knowledge of both the source and the target languages, which comprises word formation, structure, spelling, and pronunciation, a good translator should know the customs and culture of the individuals speaking the language to which a passage is translated. In reality, as Newmark believes, the discrepancies between cultures might result in more stark problems for the translator than do discrepancies in linguistic structure. Accordingly, cultural implications for translation are of utmost importance and lexical concerns (Newmark, 1995).

Halloran (2006) theorizes that the central concern in translation is to transfer in the target text the cultural implications pertinent to the language and to the source text being translated. It is improbable that there would be an overlap

between two concepts or demonstrations in two different languages. Moreover, Halloran (2006) notes that translation is not a simple linguistic transferring operation; therefore, it is essential to consider the extra-linguistic cultural issue. There are numerous situations where the source culture and language have different meanings from the target culture and language. In this regard, Newmark (1988) introduces cultural words that the readership is unlikely to understand. The translation strategies for this type of concept rely on the certain text-type, necessities of the readership and client, and the significance of the cultural vocabulary in the text. Similarly, Baker (1992) mentions such cultural words and admits that the source language words might represent an entirely unknown concept in the target culture. She maintains that the concept in question might be abstract or concrete, and it might be related to a social custom, religious belief, or even a kind of food.

According to Baker (1992), as people become disposed to avoid behaviors that are frowned upon and accept behaviors that are seen as suitable within the target community, many translators choose the functionally appropriate translation strategy approved by the clients and the audience within the socio-cultural, and historical setting they are connected to. Accordingly, translators' options in literary passages, among which romance novels are included, are controlled by the restrictions of social origin. Whether original or translated, the literary texts can provide as much information about the relationship between power relations, sociology, and discourse as nonliterary texts.

Moreover, Alvarez and Vidal (1996) assert:

behind every one of the translator's selections, as what to add, what to leave out, which words to choose and how to place them, there is a voluntary act that reveals his history and the socio-political milieu that surrounds him; in other words, his own culture and ideology. (p. 5)

We cannot see translation as an innocent action since the translator is influenced by his own cultural values and norms that make him or her manipulate the text by making some omissions, additions, adaptations, and the like.

According to Geertz (1975), culture can be described as the whole way of life, which is comprised of the customs of a given society; their habits, religion, traditions, values, educational systems, use of advanced technology, political and governmental hierarchies, and family and social structures. And Halliday (1989) embraced a semantic definition when he reports that culture is "a set of semiotic systems, a set of systems of meaning, all of which interrelate" (p. 4). As a result, culture encompasses all shared life features in a community, and these ways may be greatly respected by the people who share them.

Different cultures have a further understanding of what forms moral and immoral behavior. Values are likely to be absolute and unchallengeable; this in itself has a direct effect on culture. As a specific sample,

polygamy is considered immoral in Western culture. It is seen as moral in Islamic culture; therefore, Arab culture might sensibly be assumed to be dissimilar to Anglo-American culture. Undoubtedly, many people observe it as very different. As an intensely religious culture in which God's word is absolute, none of the liberalism values established in Western culture are more relative than considered above (Halliday, 1989).

Thus, as Toury (1978) believes, translation consists of at least two languages and two cultures. Because language is an essential element of culture, the question that might be raised here is that 'Can translation be achieved in isolation of culture?' Pym (2000) argues that the simple principle of translation assumes contact between at least two cultures. He declares that to look at translation is to be involved in issues pertaining to how cultures interconnect immediately.

Literary translation

Literary translation refers to a concept that discusses literature such as novels, poems, and plays. Aixela (1996) names a product of a multifaceted process comprising two languages and two literary traditions, in other words, two sets of norm-systems, that teach us a lot about literature. It reflects how translators, writers, and critics progress when introducing less-familiar items into their system, for they are forced to reconstruct texts and messages based on norms, morals, and rules dominant in their society. Furthermore, Lambert (2006) asserts that a literary translation must be recognized as

a certain kind of literature, from the viewpoint of the target literature, in so far as it conforms to the literary norms and models of that literature.

Consequently, as Aixela reports, values behind the norms of literary translation might be described as comprising two main components:

1) Being a valuable literary work in the target language, in other words, occupying the appropriate slot in the target literary poly-system

2) Being a translation and composed of representation in the TL of another pre-existing text in some other SL relating to another literary poly-system, that of the source and occupying a specific position within it Aixela (1996).

In contrast, literary translation is seen as one of the highest forms of translation and the most demanding one, as it deals with much more than just translating texts. The first phenomenon to be maintained in any literary translation is the subject of 'equivalent effect,' that is a translation should reconstruct in the target reader the same emotional and psychological reaction created in the original reader. Hence, when the SL reader felt horror or interest or enjoyment, so should the TL reader.

As Landers (2001) maintains, from among structures that translation takes such as financial, commercial, and technical – it is only literary translation lets the person constantly share in the creative process; this is since the way one says something can be as significant, or sometimes more important than, what he/she says. In addition, he declares that literary translation deals with an everlasting bundle of

choices. That means the exact phrase might essentially be translated differently each time it takes place.

The role of Culture in Literary Translation

The general assumption is that translators deal with words; however, that is only partially correct. Whatever their branch of translation, they also handle ideas. Furthermore, literary translators deal with cultures to the extent that they can be recognized as 'couriers of culture.' According to Landers (2001, p.173), "Any literary translator frequently encounters reminders of the difference between knowing the language and knowing the culture." In other words, it is cultural knowledge attained from a thorough familiarity with the culture in which a language is spoken rather than mere command in language that qualifies a literary translator to do the job.

Consequently, the translation of a literary text, like romance novels, is a transaction not between two languages or what Catford (1965) calls, "a mechanical sounding of linguistic substitution," but rather a more intricate negotiation between the two cultures. Thus, even though the linguistic component will always be the basis of language transfer, literary translation inevitably considers the cultural features in language and appreciation of what has come to be called the "cultural turn" in translation studies.

Translator as a cultural mediator

In cultural turn theory, translators (often taken as a basis in translation studies) are 'cultural mediators.' They are considered as individuals who are entirely involved in the literary, social, and ideological realities of their time and convey their engagement through the act of translation. He fills the gap between two cultures and languages, and his role is to support the consideration of the different groups involved. Katan (1999a) points out the following skills that a cultural mediator should have (brackets in the original):

- Knowledge about society: history, folklore, traditions, customs, values, prohibitions, the natural environment, its importance, neighboring people, influential people in the society [...]

- Communication skills: written, spoken, nonverbal [...]

- Technical skills: those required by the mediator's status, for example, Computer literacy, appropriate dress [...]

- Social skills: knowledge of rules that govern relations in society and emotional competence, for instance, the appropriate level of self-control (p. 11).

As cultural mediators, translators face an alien culture that needs its message to be transmitted in anything but a strange way. That culture indicates its idiosyncrasies in a culture-bound way: cultural vocabularies, proverbs, and idiomatic expressions, whose basis and use are innately and uniquely bound to the culture concerned. Therefore, mediators want to do a cross-cultural translation whose success relies on understanding the target culture.

Generally, the study of cultural turn creates a path from universal forms and norms to culturally contingent ones, away from prescriptions planned to control all translators to descriptions of how target cultures control particular ones. Thus, it is greatly welcomed since it suggests the best chance of understanding more about the difficulty of textual transfer, about what occurs to texts as they move into new contexts and the fast-changing patterns of cultural interaction in the world we occupy.

Culture-specific items (CSIs)

It is difficult to agree on what should be selected as culture-specific items when working on the cultural facet of translation. Investigators often evade defining them and disagree on the terminology, utilizing ambiguous expressions like 'cultural reference' or 'sociocultural term.' But it is crucial to agree on a definition that might monitor the comparative analysis. For instance, Halloran (2006), believes that culture-specific items refer to a specific culture and pertains to cultural identities that lack direct equivalents in another culture. This category contains references to the history, institutions, toponymy, or art of a given culture.

Nord (1997) employs the term 'cultureme' to refer to these culture-specific items. His definition of cultureme is a cultural phenomenon that exists in culture X, nonetheless does not exist in the same way in culture Y. Or Aixela (1996), who calls them Culture-Specific items, the terminology assumed in this research, since there is always

a possible translation problem in an actual situation between the two languages and two passages. He defines CSIs in this way:

> Those textually actualized items whose function and connotation 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).

From Aixela's perspective, any linguistic item is a culture-specific item depending on its function in the text, the way it is observed in the target culture or if it places ideological or cultural opaqueness for the average reader. By speaking of the nature of culture-specific items, he means the type and the breadth of the intercultural gap before the tangible contextualization of the culture-specific items happens, leading to both intertextual tradition and probable linguistic coincidence, Aixela (1996).

Additionally, Antonini (2004) defines such terms as 'culture-specific references' and states that they suggest different life features. In reality, according to him, culture-specific references indicate different aspects of everyday life like education, politics, history, art, institutions, legal systems, units of measurement, place names, foods and drinks, sports and national pastimes, as experienced in various societies of the world.

Strategies applied in translating CSIs

Employing different translation strategies is one way translators utilize translation problems, which are idioms and culturally-bound terms, mainly when translation happens between two different languages such as English and Persian, which differ both linguistically and culturally. Various opinions about the concept of translation strategy exist among scholars. For example, Krings (1986) defines translation strategy as the translator's potentially conscious plans for overcoming substantial translation obstacles. Therefore, it is the idea of consciousness that differentiates strategies from the processes that are not strategic (Cohen, 1998).

Nevertheless, Venuti (2001) views the translation strategy as a two-stage occurrence when he declares that translation strategies deal with the principal task of selecting a foreign text and devising a method to translate it. Furthermore, Leppihalme (1997) signifies the role of translators with his definition of translation strategy as the tool that a translator, within the constraints of his/her existing knowledge, considers appropriate to achieve the purposes set out by the translation task.

All in all, translation strategies can be separated in two opposite directions. These two directions originated from the two principal purposes of translation that Che Suh (2005) mentions for maintaining the features of the source text as far as possible or for adjusting it to the target audience. These two opposite opinions are what Venuti (2001) names 'foreignization' and *'domestication.'* Venuti (2001) defines domestication as translation projects which adjust to values that currently dominate target-language culture, taking a conventional and openly 'assimilationist' approach to the foreign, appropriating it to back domestic canons publishing trends and political alignments. On the other hand, foreignization concerns selecting a foreign text and developing a translation method along lines that are excluded by common cultural values in the target language.

Later, Karamanian (2002) deals with these two poles as pro-TL vs. pro- SL according to the communicative function of the translation itself. Employing translation strategies that are pro-source language and culture leads to a *foreignized* text. This class includes 'Literal translation' and 'borrowing' that introduce new or unfamiliar concepts into the target culture.

On the contrary, the pro-TL translation does not require the translation of details but instead deals with transmitting the general message, which results in the concept of 'domesticating' translation. Venuti believes that domesticating translation aims to aid the translation in working as a literary text in its own right, emitting its force within native traditions. Therefore, applying translation strategies pro-TL, like 'paraphrasing,' 'deletion' and translation using 'TL equivalents' can lead to the domesticated target text.

Other researchers have designated these two terms by different labels. For example, Newmark (1988) differentiates 'communicative translation' (remains within the source language culture) from 'semantic translation' (transfers foreign elements into the target language culture). However, Aixela (1996) recognizes them as 'conservation'

(approving the difference by way of reproduction of the cultural signs in the source text) and 'substitution' (transformation of the other into a cultural replica), or Hervey and Higgins (1992) have a scale from 'exoticism' to 'cultural transplantation.'

Related studies

Akef and Vakili (2010) launched a study to recognize and compare the strategies used by two native Farsi translators in conveying the culture-specific items of a literary text named "Savushun" in their English translations. In their study, culture-specific items refer to the social customs, materials, traditions, and religious concepts available in one language and culture but absent in the other. Aixela's model was used in this study, and 191 extracted culture-specific items from the original novel were classified. These scholars compared two translated versions, one of them entitled "Savushun" translated by Ghanoonparvar (1990), and the other one translated by Zand (1991), named "Persian Requiem." The analysis indicated that the most frequently employed strategy by Ghanoonparvar was extra-textual gloss, but Zand was keen on applying linguistic translation. Additionally, neither of the translators utilized a single strategy in conveying culture-specific items under a specific subgroup, and both had different patterns towards employing conservative or substitutive strategies.

Furthermore, Gharyan, Jelveh, and Taghipour (2013) organized a study to explore translations of culture-bound food and goods in

two books in the Harry Potter series and the translation strategies adopted. The standard for analysis was a list of strategies to handle the culture-specific terms presented by Davies (2003). Subsequently, the translations were checked for being either acceptability-oriented or adequacy-oriented. The results of their study showed that it was hardly possible to identify the tendency of translations towards being adequacy-oriented or acceptability-oriented since translation strategies of preservation and localization, derived from the presented list, were very close in times of occurrence.

Moreover, Sasaninejad and Delpazir (2015) did a descriptive-analytical corpus-based study. Their purpose was to find the utilized strategies in translation of culture-specific items from English into Persian. They focused on the translator's strategies in translating the culture-specific items; more specifically, which strategy was used the most. The researchers centered on the novel "*Spartacus*" written by Howard Fast, and its Persian translation by Ebrahim Yunesi as the corpus of their study. After studying the original book and its translation and exploring culture-specific items in the first one-third of it, the investigators found 506 culture-specific items from which 110 cases were selected randomly. Among the 110 randomly chosen items, 42 (about 38.18 %) had been translated in a source-oriented manner, and 68 (about 61.81 percent) had been translated in a target-oriented manner based on the investigations and the derived results. After analyzing the corpus based on the model proposed by Pedersen (2005), they concluded that the translator had adopted a target-oriented

approach. Additionally, it was shown that a substitution strategy was used the most by the translator.

In addition, Mohammed (2016) conducted a study entitled "Translating Arabic/English Individual Cultural References: Strategies and Parameters." He attempted to investigate both the strategies and parameters relevant to the translation of individual cultural references. Ivirs and Mailhac's suggestions were employed in this study as a theoretical framework.

Also, Shaheri and Satariyan (2017) carried out a study to show which strategies were more common in translation based on Aixela's (1996) model. They also examined the relevancy of the translation of the cultural terms to Aixela's Model. The corpus was the novel "For One More Day" and its Persian translation titled "Baraye Yek Rooz Bishtar," which was translated by Manizheh Jalali. Firstly, the researchers extracted a part of the original book and determined the cultural terms from it and sought their equivalences in the Persian translation. Afterward, the researchers analyzed those equivalences based on Aixela's model. The conclusion revealed that the novel's translator employed conservation and substitution strategies for translating the cultural items.

Moreover, there are two main groups in Aixela's categorization (i.e., conservation and substitution strategies). Conservation strategies include orthographic adaption, linguistic translation or non-cultural translation, intratextual gloss, extra-textual gloss, and repetition. These items are arranged in the order of frequency in which the translator used them

in her translation of cultural terms in the novel "For One More Day." Substitution strategies include limited universalization, synonymy, naturalization, absolute universalization, deletion, compensation, attenuation, autonomous creation and dislocation. These items were arranged in the order of frequency in which the translator applied them in her translation of cultural terms. In addition, the results indicated that repetition strategies were not found in this corpus.

Moreover, Daghoughi and Hashemian (2016) studied the culture-specific items and the related translation strategies used in the translation of Jalal Al-Ahmad's by the Pen. After adopting CSIs with Newmark's (1988) five suggested areas of CSIs, they tried to find his proposed translation strategies utilized in the English translation of Jalal Al-Ahmad's By the Pen by Ghanoonparvar (1988). They evaluated each strategy's frequency to determine which strategy was the most helpful in translating CSIs. To achieve this goal, at first, they studied both the source language text and the related used translation. Afterwards, the translation strategies employed were detected. After finding the strategies as the sources of the data, they arranged and analyzed them. Finally, they concluded that the most frequently applied strategy was functional equivalent. However, they found that the least frequently utilized strategies were modulation and paraphrase.

Furthermore, Abdi (2019) examined the translation procedures used by M.A. translation students to translate culture-specific items from English into Persian. The M.A. students were wanted to translate 20 statements extracted

from "the Gypsy and the Virgin" (Lawrence, 1992). They found that the senior M.A. translation students applied literal translation, transference, descriptive equivalent, cultural equivalent, functional equivalent, and compensation strategies. Literary translation was observed more frequently, and cultural equivalent was used less than other types of strategies. Nevertheless, they concluded that just five out of seventeen translation strategies were used by the freshmen M.A. translation students, including literal translation, transference, functional equivalent, descriptive equivalent, and cultural equivalent.

Specifically, the main purpose of the present study was to investigate culture-specific items in the translation of "Inferno" from English into Persian. Vinay and Darbelnet's (1958) classification was used to analyze the data and determine the strategies used by the translator in rendering culture-specific items. The study also intended to figure out the most frequently used strategies in translating "Inferno" from English into Persian. To do so, the researcher formulated the following research questions:

RQ₁. What strategies were applied by the translator to render the culture-specific items in "Inferno" based on Vinay and Darbelnet's classification?

RQ₂. What are the most frequently used strategies in the translation of the culture-specific items?

RQ₃. What are the least frequently used strategies in the translation of the culture-specific items?

METHODS

This chapter includes the research methodology of the study. The researcher explained and justified every single procedural step taken throughout the different stages of the present study. In this chapter, the researcher describes the corpus used as part of the research, the adopted methodology, the design and procedures, the data collection, and the analysis.

Design

The present study attempted to identify the strategies used in translating culture-specific items in the novel "Inferno" by Dan Brown from English into Persian. Descriptive research and content analysis were used to specify the most and the least frequently used strategies in translating culture-specific items. This study was corpus-based, and the novel was chosen due to its rich text in culture-specific items.

Instrument

The current study took advantage of parallel corpora, which consists of a source text and its translation. Parallel corpora provide a sound basis for contrastive studies, indicating how an idea in one language is transferred to another language. The present study's corpus was the novel "Inferno" and its translation from English into Persian. Table 1 represents the title, author/translator, publication, and the year of publication of the corpora. The English source text is a novel called "Inferno" by Dan Brown. It is a mystery thriller published on May 14,

2013, by Doubleday Publication and was number one on The New York Times Best Seller for the first eleven weeks of its release. Based on the novel, a movie was released in the United States on October 28, 2016. The numerous culture-specific items in the novel encouraged the researcher to select it. The book is 609 pages.

As evident in Table 1, the target text is the Persian translation of the novel "Inferno" by Brown in 2013. There are a few translations of this novel called "دوزخ" and this translation by Manizhe Jalali was chosen randomly. It was published by Alborz publication in 2013. The translation is 634 pages.

Table 1

Corpus of the Study

Indicators	Original Novel	Translation
Title	Inferno	دوزخ
Author/Translator	Dan Brown	منیژه جلالی
Publication	Doubleday	البرز
Year of Publication	2013	2013

Data collection procedure

The first step in the methodology was to gather data from the novel "Inferno" and compare it to its Persian translation by carefully reading the source text and identifying culture-specific items. Culture-specific items were identified based on two taxonomies, namely Newmark's and Aixela's translation models, and 1000 culture-specific items were extracted. After identifying the cultural elements, the researcher recognized the equivalents from the Persian translation of the novel. The next step was studying these items with much care to identify the translator's strategies dealing with cultural elements using Vinay and Darbelnet's classification. All translation strategies were presented precisely with percentages, and tables and charts were used to display the frequency of each used strategy. Finally, the most frequent strategies and procedures used in the book were identified, shown in tables and figures, and then discussed.

For a better understanding, strategies are characterized by cases in Tables 2-4. Table 2 demonstrates two examples of the *Borrowing strategy*. The first example is translating 'Inferno' into 'اینفرنو' that is categorized into the *Religious* group. The second example is translating 'Espresso' into 'اسپرسو' that is under the *Drink* category.

Table 2

Examples of Borrowing Applied in the Translation

Source Language	Target Language	Category	Strategy
Inferno	اینفرنو	Religious	Borrowing
Espresso	اسپرسو	Drink	Borrowing

As shown in Table 3, two *literal translation* strategies are translating 'Purgatory' into 'برزخ' that is categorized into the *Religious group* and translating 'Private fishing boat' into 'قایق ماهیگیری خصوصی' that is under the *Transport* category.

Table 3

Examples of Literal Translation Applied in the Translation

Source Language	Target Language	Category	Strategy
Purgatory	برزخ	Religious	Literal
Private fishing boat	قایق ماهیگیری خصوصی	Transport	Literal

Table 4 indicates two examples of the *Adaptation strategy*. The first example is translating 'Ten feet' into 'حدود سه متر' that is categorized into the *Measurement group*. The second example is translating 'Four thousand miles' into 'کیلومتر ۶۴۰۰' that is under the *Measurement* category.

Table 4

Examples of Adaptation Applied in the Translation

Source Language	Target Language	Category	Strategy
Ten feet	حدود سه متر	Measurement	Adaptation
Four thousand miles	۶۴۰۰ کیلومتر	Measurement	Adaptation

Data analysis

In this research, content analysis was used to analyze the data and answer the research questions. Content analysis is the study of documents and communication artifacts that can be written, oral, or visual. Social scientists apply content analysis to inspect patterns in communication in a replicable and systematic way. Moreover, one of the crucial benefits of applying content analysis to analyze social phenomena is the non-invasive nature of the

content analysis, in contrast to imitating social experiences or gathering survey responses.

In this study, data analysis was based on comparing the data in source and target texts. Also, the culture-specific items were extracted from the source text based on the theoretical models of Newmark and Aixela. Vinay and Darbelnet's classification was applied to determine which strategies were used more and less frequently by the translator to render culture-specific items.

RESULTS

Analysis of research question 1

The first research question of the present study dealt with the strategies that the translator utilized to render culture-specific items in "Inferno." In order to investigate this research question, the researcher found 1000 culture-specific items and the employed translation strategies in "Inferno" authored by Dan Brown, which was translated into Persian by the Iranian translator Manizhe Jalali. Table 5 represents some of the culture-specific items and used translation strategies. As observable in Table 5, the results of the content analysis of the novel indicated that the translator used 12 different types of strategies, including borrowing, literal translation, adaptation, explicitation, generalization, amplification, transposition, calque, particularization, reduction, implicitation, and equivalence to translate 1000 culture-specific items from English into Persian.

Table 5

Some Culture-Specific Items of "Inferno" and Strategies Used to Render them from English into Persian

Source Language	Target Language	Category	Strategy
Inferno	اینفرنو	Religious	Borrowing
Purgatory	برزخ	Religious	Literal
Riding suit	لباس موتورسواری	Clothes	Explicitation
237-foot	۷۳ متری	Measurement	Adaptation
Hospital johnny	لباس بیمارستان	Clothes	Generalization
Facilitator	مسئول تاسیسات	Work	Amplification
underworld	دوزخ	Religious	Particularization
shaking her fist	مشتش را به سوی آنها تکان داد	Gesture	Explicitation
Last Judgement	آخرین داوری	Proper noun	Calque
fifty-foot-tall	پانزده متر بلندی	Measurement	Transposition
Bertrand Zobrist	برتراند زوبریست	Proper noun	Borrowing
Titan	غول	Fictional character	Generalization
Edifice	عمارت	House	Literal

Analysis of research questions 2 & 3

The purpose of this study's second and third research questions was to find out the most and least frequently used strategies in the translation of culture-specific items, respectively. The frequencies of different translation strategies utilized in the translation of culture-specific items from English into Persian are summarized in Table 6 hierarchically from the most to the least frequent.

Table 6 listed each translation procedure and the frequency and percentage with which it was used in the translation of culture-specific items from English into Persian based on Vinay and Darbelnet's (1958) classification. For instance, at the top row, the *Borrowing* ($f = 420$) was used 420 times in the translation process. This procedure formed 42.0% of the total number of procedures used in the translation of the novel "Inferno."

Table 6

Frequencies and Percentages of Different Translation Strategies in the Translation of **Culture-Specific Items from English into Persian**

No.	Strategy	Frequency	Percentage
1	Borrowing	420	42.0%
2	Literal translation	270	27.0%
3	Amplification	98	9.8%
4	Adaptation	60	6.0%
5	Generalization	49	4.9%
6	Explicitation	37	3.7%
7	Reduction	33	3.3%
8	Calque	20	2.0%
9	Transposition	6	0.6%
10	implicitation	5	0.5%
11	Particularization	1	0.1%
12	Equivalence	1	0.1%
TOTAL		1000	100.0%

By taking a look at all the rows in the table, and as portrayed in Figure 1, it can be seen that the most dominant and frequently used translation strategies in the rendition of the novel "Inferno" were *Borrowing* ($f = 420$, 42.0%), followed by *Literal translation* ($f = 270$, 27.0%), and then *Amplification* ($f = 98$, 9.8%).

In contrast, as demonstrated in Table 6 and Figure 1, the least frequently used translation procedures were *Equivalence* ($f = 1$, 0.1%)*, Particularization* ($f = 1$, 0.1%)*, implicitation ($f = 5$, 0.5%), and then *Transposition* ($f = 6$, 0.6%).
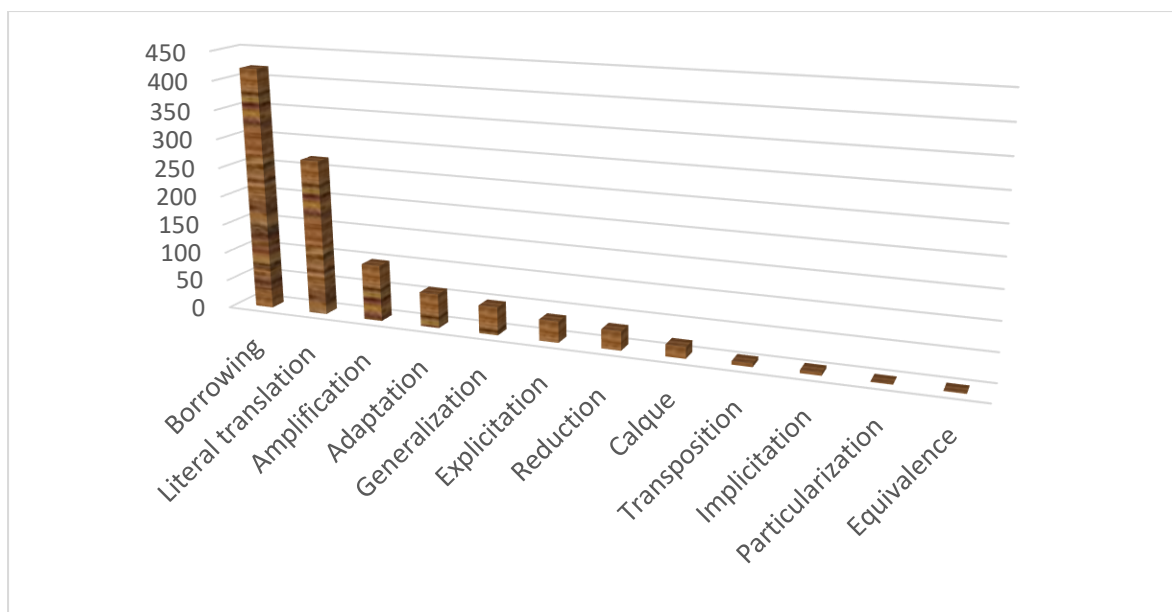
Figure 1. Percentage of Different Translation Strategies in the Translation of Culture-Specific Items from English into Persian.

DISCUSSION

The current study aimed at probing the strategies used to translate the culture-specific items in the novel "Inferno" from English into Persian. In doing so, the researcher posed three research questions that dealt with the types, the most, and the least frequently used translation strategies in conveying the meaning of culture-specific items from English to Persian.

Regarding the first research question, the empirical analysis showed that borrowing, literal translation, amplification, adaptation, generalization, explicitation, reduction, calque, transposition, implicitation, particularization, and equivalence translation strategies were employed to translate the culture-specific items. The second research question found that the most prevailing and frequently applied translation procedures were borrowing, literal translation, and amplification. Regarding the

third research question, the results indicated that equivalence, particularization, implicitation, and transposition were the least frequently utilized translation strategies. In summary, the results were in line with Daghoughi and Hashemian (2016) in which Newmark's proposed classification for translating culture-specific items was the framework to achieve their goal. Their results indicated that functional equivalent was the most frequently applied strategy, and modulation and paraphrase were the least frequently utilized translation strategies.

Additionally, our findings mirror those findings of Abdi (2019). They investigated translation procedures applied by M.A. translation students to translate culture-specific items from English into Persian. They were asked to translate 20 statements collected from "the Gypsy and the Virgin" (Lawrence, 1992). They concluded that from translation procedures presented by Newmark, the senior

M.A. translation students used literal translation, transference, descriptive equivalent, cultural equivalent, functional equivalent, and compensation strategies; among which literal translation was used more often and cultural equivalent was applied less than other strategies. However, the results showed that the freshmen M.A. translation students employed just 5 (out of 17) translation procedures, including literal translation, transference, functional equivalent, descriptive equivalent, and cultural equivalent.

However, the current study outcomes did not parallel those of Shaheri and Satariyan (2017). They aimed to find out which strategies were more commonly used in the translation of the cultural terms in the novel entitled "For One More Day" based on Aixela's model. The researchers analyzed those equivalences based on Aixela's model. The findings of the study showed that the translators used orthographic adaption and linguistic translation (or non-cultural translation) more frequently within the category of conservation strategies. Also, the results revealed that regarding substitution strategies, limited universalization and synonymy were used more frequently. In addition, the results indicated that repetition strategies were not found in this corpus.

CONCLUSION

Translation of culture-specific items has been, and still is, a largely debatable issue in translation studies, which raises problems for translators. Likewise, Newmark views culture as the most significant problem to translation,

at least to attain a precise and decent translation (Newmark, 2010). Schäffner and Wieserman (2001) consider culture-specific items a problematic area in the process of translation and notify that culture-specific items, in more conventional approaches, were often regarded as untranslatable.

The first conclusion of the current study is that the translator of the novel "Inferno" used twelve different types of strategies, including borrowing, literal translation, adaptation, explicitation, generalization, amplification, transposition, calque, particularization, reduction, implicitation, and equivalence among others.

Moreover, having undertaken this study, it was concluded that the translator of the novel "Inferno" preferred to apply borrowing, literal translation, and then amplification as the most essential and efficient translation strategies in the rendition from English into Persian.

Furthermore, the last conclusion is that the translator of the novel "Inferno" tended not to use equivalence, particularization, implicitation, and transposition very often. She did not use the modulation strategy at all.

This research can help English literature and translation students select the more appropriate translation strategies, which leads to a better understanding of books of this type. Furthermore, this research indicated some problems and difficulties literature translators may confront and the strategies they can employ in translation. Moreover, the current study might encourage the translators of these kinds of books to revise their translations. In

addition, the results of the present study can be used as a framework for similar cases.

Furthermore, the findings of this study can be used for translation workshops. Translation workshops in universities could benefit from the outcomes of this study, as they can improve the way they train translators and therefore achieve their desired results. Furthermore, this study can be helpful for any individual interested in translation studies since the available data, at various points, is based on first-hand information from the translation itself. In general, translating culture-specific items from one language into another is a complicated and critical task. A translator must be aware of cultural differences between the source text and the target text in translation. Generally, translators resort to translation strategies that various translation scholars have offered to translate culture-specific items.

CONTRIBUTION TO NEW KNOWLEDGE

The present study explored the translation of culture-specific items in "Inferno" from English into Persian. Additionally, scholars could investigate the translation of culture-specific items in other novels from Persian into English. Also, the present study employed three models proposed by Vinay and Darbelnet (1958), Newmark (1988), and Aixela (1996); other related works can examine and apply other models and strategies of translation. Furthermore, other researchers can analyze the strategies used to translate other elements of language such as idioms, slangs, and proverbs

from English into Persian. And finally, a qualitative study is suggested to be conducted to deeply investigate why and how the Persian translator of this novel and other Persian translators use specific strategies to translate culture-specific items from English into Persian. Interviews can be prepared for some translators to ask them why and how they utilize various strategies to translate culture-specific items from English into Persian.

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