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Cultural Presuppositions in Translation from Persian into English: A Case Study of Two Persian Novels: *The Blind Owl* and *The School Principal*

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Abstract

Translating cultural presuppositions of culture specific items (CSIs) has always been of paramount importance and difficult. For this reason the authors decided to study cultural presuppositions in translations of *The School Principal* and *The Blind Owl* from Persian into English, with the aim of describing the strategies and identifying the best of them to create a similar impact on the target text (TT) readers. The results showed that most cultural presuppositions were translated *literally* but this strategy does not help transfer the presupposition and is just useful for a reader familiar with the source culture. Next, substitution was known to be the best of strategies, especially where the two languages share similar CSIs; then *addition* and *definition* just helped the reader understand the meaning through extra explanations and definitions. Finally *omission* and *borrowing* and *lexical creation* were used which are the subsidiary strategies used where the two cultures had nothing in common and consequently the presuppositions were lost.

Keywords: cultural presupposition, CSIs, literal translation

Introduction

If credit is given to religious story of The Tower of Babel, language, in a general sense, has been so far used to bridge the gaps between people from around the world with different cultures to get to know one another. Therefore, based on Richard Kearney "what all languages share in common is a capacity to mediate between a human speaker and a world of meanings (actual and possible) spoken about" (cited in Paul Ricoeur, 13).

In order for a language to be understood, its counterpart, culture, should also be studied since language is not seen as "an isolated phenomenon suspended in a vacuum but as an integral part of culture" (Snell-Hornby, 39). Jurí Lotman supports this idea in another way: "No language can exist unless it is steeped in the context of culture; and no culture can exist which does not have at its center, the structure of natural language" (cited in Bassnett, 23) which implies that language is heavily culture-bound.

On the other hand, anthropologists' attempts and research have admitted the fact that a change of culture is directly related to a change of lifestyle and the way different peoples see and perceive the world. The differences between peoples are displayed in their languages. This is supported through Sapir-Whorf hypothesis which states that;

. . . Human beings speaking different languages do not live in the same 'real' world with different labels attached: they live in different worlds – language itself acts as a filter on reality, moulding our perceptions of the universe around us. (Werner and Campbell, 398)

This causes a lot of items in any language which are deeply rooted in a community's culture and values translating which is a difficult task.

Translating these items is by far more difficult than linguistic matters. In fact, "differences between cultures may cause more severe complications for the translator than do differences in language structure" (Nida, 130). However the problem aggravates since each item bears a kind of cultural background knowledge. And because the TT reader lacks this knowledge, simple literal translation would cause misunderstandings.

Meanwhile, it is said that translators should be bicultural and choose the best way to transfer the very cultural item in the ST in a way that on the one hand keeps the original cultural background knowledge, and on the other, lets their readers know about it so that they can be affected by the content of the text as the original readers were. The overall purpose of this qualitative study is to analyze the transference of cultural presuppositions of the CSIs, related to the material items, collected from two Persian novels, *The Blind Owl* by Sadeq Hedayat and *The School Principal* by Jalal Al-e-Ahmad.

A lot of research has been carried out around the difficulties of translating and/or different strategies adopted by translators for translating cultural items. Most of the researchers have followed typical models presented by a few translatoologists and linguists to overcome this challenge. But what seem to be overlooked are the cultural presuppositions each of these cultural items carries and the way they are transferred and more importantly whether or not the translator has provided the TT reader with the, at minimum, similar effect.

Theoretical Framework

Various translation specialists and linguists have proposed models and groups of strategies to follow when translating CSIs of which we can name Newmark (1988); Hervey, Higgins and Haywood (1995); Vinay and Darbelnet (1995); Molina and Hurtado Albir (2002) (Volga Yilmaz-Gümüs, 120). In this paper, the researchers have taken advantage of the strategies provided by Ivir's seven-number model (1987) which will be briefly described below.

1. **Borrowing:** "transferring directly an SL expression into the TL" (Munday, 56). "It also introduces a foreign element into the TL and reproduces the original term." (Alqurashi, 18)
2. **Definition:** "Translators use definition in order to transfer cultural terms from the SL into the TL, and to explain terms that do not exist in the TL." (Alqurashi, 20)
3. **Literal translation:** "word-for-word translation, which Vinay and Darbelnet describe as being most common between languages of the same family and culture. (Munday, 57)
4. **Substitution:** "This strategy involves replacing a culture-specific item or expression with a target-language item which does not have the same propositional meaning but is likely to have a similar impact on the target reader" (Baker, 31).
5. **Lexical creation:** means that the translator produces a new vocabulary. "Lexical creation is attempted by the translator when the communicative situation rules out a definition or literal translation, when borrowing is sociolinguistically discouraged, and substitution is not available for communicative reasons" (Ivir, 45).
6. **Addition:** Dickins defines addition as "something added to the TT which is not present in the ST, and it is a common strategy in Arabic / English translation" (Dickins, 243).
7. **Omission:** Omission is when something occurs in the ST which is simply omitted from the TT. It reflects the different ways in which Arabic and English link text together (Dickins, 234).

On the other hand, some models have been proposed by several translatoologists to identify CSIs such as Newmark (1988), Tomalin and Stempleski's (1993) and also Espindola and Vasconcellos'es (2006), out of which the researchers in this study, have chosen a particular

category namely 'material cultural items' in addition to idioms with an inclination to Newmark's classifications.

In this study the researchers have chosen two novels namely *The School Principal* by Jalal Al-Ahmad and *The Blind Owl* by Sadeq Hedayat. And among the whole types of cultural categories, only material cultural items which refer to real objects either physically or idiomatically and also idioms have been employed. Additionally the researchers have divided each book into five parts and studied ten pages out of each part which counts fifty pages of each story to find cultural items.

Review of the related literature

What, today, we call translation has passed several areas and eras. The first look at the phenomenon of translation goes back to the time Newmark (cited in Munday, 46) calls the "prelinguistics era of translation studies." Translation used to be applied as a secondary tool and never be studied as a separate discipline. In fact, translation before the second half of the twentieth century had a marginalized role:

...translation had normally been merely an element of language learning in modern language courses. In fact, from the late eighteenth century to the 1960s, language learning in secondary schools in many countries had come to be dominated by what was known as the grammar-translation method. (Munday, 7)

Thenceforth a lack of theory of translation was felt to keep it in a scientific and academic field. Furthermore translation is no longer considered within the framework of a text solely. "Instead, translation is seen as a general activity of communication between cultural groups" (Pym, 143). Susan Bassnett clarifies it when she mentions a statement of Lefevere's in her book *Constructing Cultures: Essays on Literary Translation Topics in Translation* as follows:

It is not inconceivable that a theory elaborated in this way might be of help in the formulation of literary and linguistic theory; just as it is not inconceivable that translations made according to the guidelines tentatively laid down in the theory might influence the development of the receiving culture. (as cited in Bassnett & Lefever, 124).

Generally speaking, we have been observing a shift in translation scholars' point of view during the past decades as Hongmei Sun (160) puts it: "Scholars' understanding of translation in traditional sense has shifted along with the popularity and prosperous development of cultural studies. Translation is no longer regarded as merely a cross-linguistic activity but essentially cross-cultural communication." So this change was covered and described under an umbrella term as what Mary Snell-Hornby addresses:

If it was the pragmatic turn of the 1970s that made the made the emergence of Translation Studies as an independent discipline possible, it was what later became known as the "cultural turn" of the 1980s that largely established its basic profile. (Snell-Hornby, 147)

Based on what has so far been explained many scholars believe in a change of the translation paradigm generally. As Juliane House admits it in her article *Universality Versus Culture Specificity in Translation* (2002) that "in recent years there has been a shift in translation studies from linguistically oriented approaches to culturally oriented ones" (cited in Riccardi, 92). What sparkles here is the concept of 'culture' which has become the point of scholars' attention. So far translation has been regarded as an 'interlinguistic/intertextual' activity irrespective of 'extralinguistic/intercultural' elements.

Basically when two nations, i.e. languages, contact each other the two cultures get close to one another. One may not be able to separate language from culture since these two provide one whole thing and interrelate mutually.

Accordingly, translating and transferring a language through translation require a translator to interplay between the ST and the TT cultural items. And this supports House's claim that "Cultural knowledge, including of various subcultures, has long been recognized as indispensable for translation" (cited in Riccardi, 96).

Sharififar summarizes the above-mentioned points this way: "since language is an integral part of culture, and the concept of culture is a totality of knowledge, proficiency and perception, then the translator needs to be not only bilingual but also bicultural" (5).

Again translation is defined and considered as a kind of communication, but this time, between two cultures. Although Bennett (3) "explains that the fundamental premise of 'the intercultural communication approach' is that 'cultures are different in their languages, behavior patterns, and values'" (cited in Munday, 74)

The first problematic area, in Katan's point of view, refers to the concept of culture itself since "culture is an extremely complex concept and an enormous subject; it embraces almost everything in the world, whether material or spiritual" (Hongwei, 121).

After a, historical, description of cultural paradigm of translation and a translator's difficulties translating a text, defining and introducing matters of problem seem necessary. In order to deal with cultural problems, first of all, we should know what many scholars believe as cultural Specific Items (CSIs). Bellow Alvarez provides us with a good definition of them.

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. (Alvarez & Vidal, 58)

What is evident is that these items are of difficulties for translators and they should adopt some strategies in order to solve them since several theoreticians and scholars, have so far, designed and determined strategies for dealing with and overcoming CSIs "(see for example Newmark 1988; Hervey, Higgins and Haywood 1995; Vinay and Darbelnet 1995; Molina and Hurtado Albir 2002)" (Volga Yilmaz-Gümüs, 120).

Ivir (38) also has introduced his strategies in seven categories as follows: 'borrowing', 'definition', 'literal translation', 'substitution', 'lexical creation', 'addition', and 'omission'. Which were described in the introductory chapter.

Peter Newmark in his remarkable and memorable book *A Textbook of Translation* has allocated a chapter to translation and culture through which has categorized cultural items in five groups which will be presented below:

1. Ecology, 2. Material culture, 3. Social culture, 4. Organizations, customs, activities, procedures, concepts, 5. Gestures and habits (Newmark, 1988)

Language and culture, as alluded to before, are intrinsically interrelated. And since translation deals with language, translators are surrounded, unintentionally, by areas which consist of or related to culture. One of these areas is pragmatics. There have been a lot of definitions for pragmatics but we decided to choose what Neubert has offered. "Pragmatic meaning can be seen as the relation between linguistic forms and the participants in the communicative act." (as cited in Fawcett, 123)

Fawcett in his book *Translation and Language* (2003) has focused on presupposition as a subelement of pragmatics and has defined two types of presuppositions.

Linguistic presuppositions: those which are perceivable by the language used.

Non-linguistic presuppositions: those which are perceivable by context, knowledge and culture. Shuming Chen (2008) in his paper *Cultural Presupposition and Decision-Making in the Functional Approach to Translation*, studies the concept of cultural presupposition based on functional translation theories and then puts emphasis on the translator's awareness of his reader's background knowledge in regard to cultural concepts and the decisions he makes. He defines 'cultural presupposition' as follows: "in translation, cultural presupposition is the cultural knowledge of source text that a target reader is assumed to have by translators" (Chen, 84) and then he refers to the importance of the cultural presupposition in the following sentence. "Cultural presupposition is considered to play a large role in the impression that a translator makes on the TT readers" (ibid: 83).

Ke Ping (1999) in his paper *Cultural Presuppositions and Misreadings* believes that one of the reasons causing misunderstanding of a ST is cultural presuppositions. He pays attention to the relation between a text (cultural) presuppositions and understanding that text because he believes that, since translation consists, at its most basic level, of "understanding and making others understand," a misreading by the translator will distort the source message and result in some form or another of communication breakdown between the source writer and the target reader (Ping, 133).

Then he defines a philosophical definition of presupposition as follows:

Philosophically, a presupposition refers to a logically necessary condition which must be satisfied for a particular state of affairs to be possible, e.g. the uniformity of nature is a presupposition of the rationality of inductive reasoning; memory is a presupposition of our having a concept of the past. (Ping, 133)

James F. Ehrman (1993) in his paper *Pragmatics and Translation: The Problem of Presupposition* sees the topic from another view. He provides a definition of pragmatics by Levinson as: "the relationship between language structure and extra-linguistic context" (cited in Ehrman, 149)

Levinson then identifies presuppositions: "presuppositions refer to those pragmatic inferences or assumptions which seem to be built into linguistic expressions and can be isolated by linguistic texts" (cited in Ehrman, 149) and then he clarifies that the problem of presupposition is essential in both production and reception of a translation.

Methodology

Data collection

For this study, the researchers chose *The School Principal* by Jalal Al-e-Ahmad and *The Blind Owl* by Sadeq Hedayat which both were translated by two non-native translators. *The School Principal* was written in 1958 (1337) and John K. Newton translated it and Bibliotheca Islamica published it in 1974. The other book, *The Blind Owl*, was translated by D. P. Costello and was published in 1957. The authors chose the very two books because of the following reasons: These two books are of the most well-known Persian pioneering literary works. And both have been translated into different languages specifically *The Blind Owl* which has been translated into more than forty languages. And also the two books are deeply culture-bound.

Procedure

The researchers decided to follow Peter Newmark's culture categories for identifying cultural items. Based on his model there are five general categories a culture can be divided into and, among the categories, the researchers focused on the *material culture* items which consist of (a) Food, (b) Clothes, (d) Transport and (c) Houses and towns, and in order to find such items they divided the two novels into five twenty-five-page parts and studied the first ten pages of each part which totally equals fifty pages of each novel. The considered unit of translation in this study was in a range from single words to phrases and, idioms. Idioms were categorized into two groups, though. One which has a material cultural item in it, and the other one contains idioms without material cultural items.

Regarding material cultural words, the researchers chose those material words which had or could have a different meaning from that of their real one in that very context or had something to do with cultural background to be understood, so not all material words were analyzed. Words with a high frequency of repetition all were considered at the first level and then those with the same usage, meaning and contexts were eliminated from the data.

After defining the items they were analyzed for the undertaken strategies. And then they were divided into seven major groups proposed by Ivir each describing one strategy for translating cultural. Generally 814 items were chosen out of the two books. Then the total percentages of the seven strategies used were shown on a diagram.

For analyzing the items several online dictionaries such as Merriam-Webster, Cambridge, Urban, Dehkhoda, Moeen, Amid and Abadis were used.

Results and Discussion

1. Literal translation

Aixelá defines it in (Alvarez & Vidal, 61-62) as:

"Linguistic (non-cultural) translation: 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."

Literal translation of words

Climbing to the top of the Mo'ayyer Mosque minaret	<i>Az goldastehye masjed Moayyer baalaa rafteh boodam</i>
--	---

Goldasteh in Persian means:

-A tall minaret which is made in mosques to call people for prayers (translation authors').

This word is interbound with Iranian religion and has everything in it related to mosques, saying prayers, the voice of muezzin, etc.

For this word the translator, John K. Newton has picked up the equivalent *minaret* which is defined as follows:

-A tall, thin tower on or near a mosque (a Muslim holy building) from which Muslims are called to pray.

The translator's word-choice seems satisfying since *minaret* has been borrowed from Arab culture after Islam reached Spain. It seems that this equivalent has managed to transfer the given cultural presupposition to an enough extent.

They had given me the bastinado	<i>Falakam kardand</i>
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Falak (in Persian) and *bastinado* (in English) both refer to a tounding device. This device is made of wood with a strap fastened on a person's feet whiplen. Based on history both cultures used to have such a punishment. This helps both readers share a similar cultural presupposition.

Station	<i>Paasgaah</i>
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Paasgaah in Iran is referred to a place which is in charge of controlling traffic and also dealing with people's legal problems. This place is under the police supervision. But the translator's choice, *station*, does not contain *paasgaah's* connotations. So understanding might probably fail unless it is followed by a modifying word like (police) station.

A set of clothes	<i>Pirhaneh ghiamat</i>
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A Persian speaker would rapidly think of *shroud*, in Persian *Kafan*, when they hear *pirhaneh ghiamat*. As it is clear *a set of clothes* has really deculturalized the Persian word which does not let the English reader make an acquaintance with the very presupposition in the word.

My papers were absolutely impeccable	<i>Moo laaye darzash nemi raft</i>
--	------------------------------------

Moo laaye darzash nemi raft is a Persian idiom which is defined as follow

-Full linkage between two things. Being precise, accurate, straight, logical and perfect (translation authors').

The translator has preferred to choose a literal translation to an existing idiom in English (*hard and fast*) through which he could stay close to the form of the source text and also give the same impression to his readers. Cultural presupposition has been damaged, though.

Substitution

“This strategy involves replacing a culture-specific item or expression with a target-language item which does not have the same propositional meaning but is likely to have a similar impact on the target reader” (Baker, 31).

She's been to normal school	<i>Daaneshsaraa dideh bood</i>
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Daaneshsaraa in Persian means:

-A school which trains school teachers including two levels, basic and advanced (translation authors')

Merriam-Webster online dictionary has provided a good equivalent for the very Persian word.

- A usually 2-year school for training chiefly elementary teachers. Which used to be called as *teachers collage* (a college for the training of teachers usually offering a full 4-year course and granting a bachelor's degree).

If the translator had chosen another equivalent, say, training collage (a college that prepares people for a particular job; especially: a college for the training of teachers) or simply school some cultural presuppositions would have vanished since the very two words have got, somewhat, the same background.

Elementary school	<i>Maktab</i>
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Maktab (Elementary school) is defined as follows:

- A teaching place, primary school, *Maktabkhaaneh* which means:

- A school in the past, in which reading, writing, Koran and basic teachings of religion were taught (translation authors').

Although one of the literal meanings of the word *Maktab* is elementary school, it doesn't convey the cultural presupposition hidden in the Persian word which is comprehensible for Iranian readers. *Maktabkhaaneh* is a word which used to be referred to a teaching place for children whose teacher had studied religious teachings. This teacher was called *Maktabdaar* or *Akhoond* or *Amirzaa* if he were a man. And *Khaanombaaji* or *Mullaabaaji* if a woman. The translator could have provided his readers with a glossary about this word.

Resurrection	<i>Barzakh</i>
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Barzakh (the world between this life and the hereafter) in Persian means:

-The world between the present world and the hereafter; from death to resurrection (translation authors').

The word the translator has chosen refers to the time, based on religious teachings, the world ends an all people, dead and alive, arise for God's justice court. However, Roman Catholic teaching names a state similar to *barzakh* as *purgatory*. The word resurrection has changed the authors'' meaning and also the presupposition.

Fountains	<i>Saghaakhaaneh</i>
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Saghaakhaaneh in Persian means:

- A small in-built, full-of-water hollow within a wall facing to passages for the thirsty and possesses a kind of religious dignity (translation authors'). Additionally this place bears a kind of holy value in Iranian culture.

However *fountain* in English has different meanings.

- A device or structure that sends a stream of water into the air in a garden, park, etc. and Cambridge online dictionary (<http://dictionary.cambridge.org>)

- A stream of water that is forced up into the air through a small hole, especially for decorative effect, or the structure in a lake or pool from which this flows.

As it is clear the word fountain can never be a good and precise equivalent for the word

Saghaakhaaneh. Since the word fountain has a decorative role and lacks religious aspects, it cannot transfer the cultural presupposition in the very Persian word.

Addition

Dickins defines addition as “something added to the TT which is not present in the ST, and it is a common strategy in Arabic / English translation” (Dickins, 243). It turns out that the addition of cultural information might be a necessary procedure in the translation of implicit elements of a culture. (Ivir, 47)

The Khorasani and the Indian styles of poetry	<i>Khoraasaani va Hendi</i>
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Khoraasaani and *Indian* are two styles of poetry which are defined as follows:

- In literature, a style which has such characteristics as simplicity, fluency of phrases, topics devoid of unrealistic imaginations like the poems of Roodaki, Onsori, Farrokhi and Manoochehri (translation authors').

- This is observed in Iranian poets from the second half of the tenth century to the late twelfth century of whose characteristics are clear imagination, complicated, delicate meanings, excessive metaphors and irony (translation authors').

Translator has decided to add the extra and necessary-to-know pieces of information to the translation of *The School Principal* beside the very Persian words. That is why Ivir believes this strategy occurs hand-in-hand with borrowing, lexical translation and substitution.

Nezami's the four Discourses	<i>Chaahaar maghaaleh</i>
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Chaahaar maghaaleh, known as *Majma'al anvaar*, is the name of a book by Nezaami Aroozi Samarghandi. This book consists of four discourses teaching, poetry, medicine and astronomy successively. The translator has provided his reader with additional information absent in the ST.

And a meager teacher's wage	<i>Baa naane Aghaa moallemi</i>
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Naane Aghaa moallemi in Persian is used to mean a job whose salary is not good. *Naan* here means, idiomatically, money or salary which was substituted by the translator for *wage*. By *Aghaa moallemi* Iraninas mean a simple job, since it is believed that the government does not pay attention to their state of living. But in the translation the translator has added the word *meager* to explain the non-satisfying state of the teachers'.

And the words of Prophet urging us to study	<i>Az mahd elaa lahad</i>
--	---------------------------

from cradle to grave	
-----------------------------	--

Utlubū al ‘ilma min al-mahdi ila al-laHdi is a popular hadith by Prophet Muhammad which means *Seek knowledge from the cradle to the grave*. Because of the interrelations between Iranian and Arabic cultures Iranian people use this hadith in their speech. The translator has added the origin of this hadith to clarify the meaning.

Omission

Omission is when something occurs in the ST which is simply omitted from the TT. It reflects the different ways in which Arabic and English link texts together (Dickins, 234).

With the national symbol of the lion	<i>Baa shir-o-khorshidash</i>
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Shir-o-khorshid (lion and the sun) refers to a picture of a lion and a sun above its head which used to be on the flag of Iran. But the translator has only translated the word *shir* (lion) and not the word *khoshid* (the sun).

...	<i>Zanbil</i>
...	<i>Del khosh konak</i>
...	<i>Jaaye shokrash baaghieh</i>

Borrowing

Aixelá gives it another name and a different definition.

Repetition: “The translators keep as much as they can of the original reference. The obvious example here is the treatment of most toponyms [Seattle -> Seattle]” (as cited in Alvarez & Vidal, 61)

Almost all were wearing giveh	<i>Paaye bishtareshaan giveh bood</i>
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Giveh (traditional Iranian shoes) in Persian means:

- A kind of shoes whose top is of thread or silk and the bottom of leather or cloth (translation authors')

Since the English culture has never had such a kind of shoes and the translator was not aware of any similar kind either, he has decided to borrow the Persian word.

Jubbah	<i>Jobbeh</i>
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This word *jobbah* (cloak) in Persian means:

- A loose-fitting clothing item which is worn on other clothes (translation authors').

Due to the lack of such a word in English the translator has borrowed the word.

Korsi	<i>Korsi</i>
In old Iran, before gas became the fuel of cities, people had used a small and four-angel stool to put a large bowl of charcoal to heat themselves in winter. This charcoal heater was called <i>korsi</i> .	

Turkaman eyes	<i>Chashmhaaye Turkamani</i>
<i>Chashmhaaye Turkamani</i> cannot beauty and specialty among eyes. The translator had to recourse to borrowing in order to cut the losses.	

Lexical creation

Lexical creation, which is a less frequently used procedure, can be defined as a new term that is produced in the target language. This newly created lexical item is culturally, “empty” and ready to receive and convey the intended content of the source culture element (Ivir as cited by Alquraishi, 24)

Grades in deportment	<i>Nomreh enzebaat</i>
<i>Nomreh enzebaat</i> is a mark given to Iranian school students clarifying good or bad they behaved during school time for which the translator has created a new word.	

Definition

Alquraishi (20) describes it as follows:

“Translators use definition in order to transfer cultural terms from the SL into the TL, and to explain terms that do not exist in the TL.”

They had been fed rabid dog poison	<i>Taatooreh khordeh baashand</i>
In this translation the translator has defined the word <i>taatooreh</i> which is a deadly plant. People usually rob this plants poison on mean and give that to dogs to kill them. That’s why the translator has defined this word in his translation.	

Long-bladed knife	<i>Gazlik</i>
<i>Gazlak</i> (a kind of knife) in Persian means:	

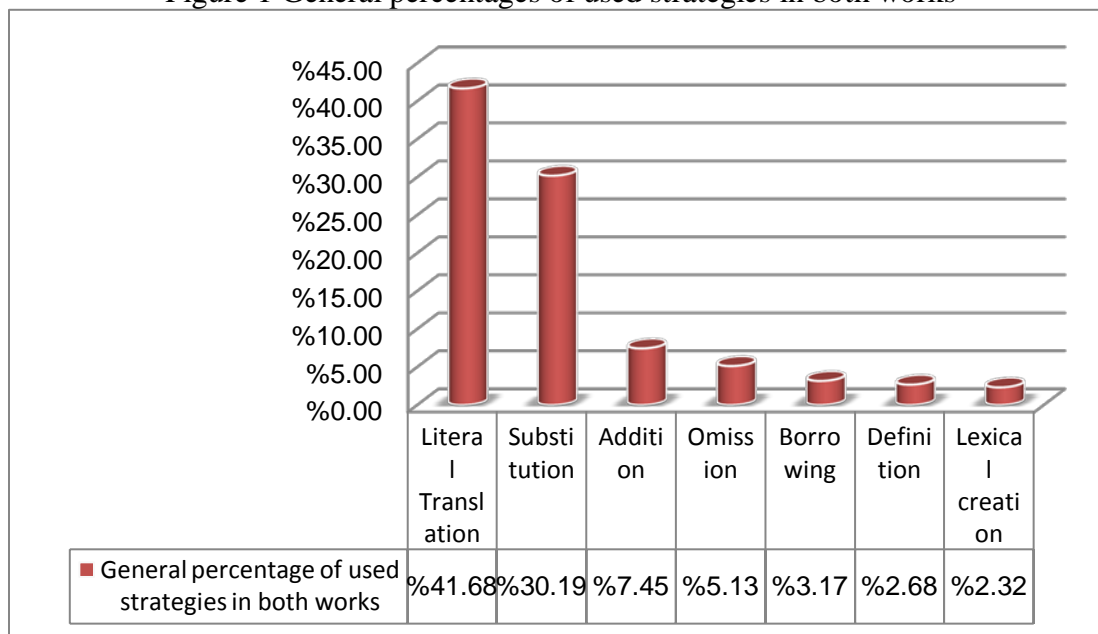
-A small knife with a long handle (translation authors')

As it is seen the translator has tried to define the kind of knife instead of, simply, using 'knife' as an equivalent for the Persian word.

A pocket handkerchief	<i>Poosht</i>
The translator has defined the word <i>Poosht</i> which is referred to a small fine handkerchief put on in the left upper pocket of a suit by men (translation authors')	

The robes mullahs wear	<i>Bishtar be Ghabaa mimaand</i>
In this sentence the translator not only has substituted the word <i>robe</i> for <i>ghabaa</i> but also defined in to make the meaning clearer.	

Figure 1 General percentages of used strategies in both works



Conclusion

After having conducted this study, it was revealed that, among the suggested strategies for translating CSIs, mostly literal translation has been used by the translators. It might have been caused by some reasons. First there were a lot of single cultural words for which there were a one-to-one equivalent in both languages although their cultural presuppositions were not the same, the translators preferred to use them rather than change them or use another strategy. Based on this study most of those CSIs referred to universal items. But for those which were rooted in the culture of the source language, other strategies, mostly substitution, were used. Peter Newmark supports this claim in this way: "Note also that the figurative element in language militates against literal translation when it is a cultural or a stock metaphor, but favours literal translation when it is universal and/or original" (1988: 76). Another reason sticks to this fact that idioms constituted a large part of the CSIs. A lot of idioms were translated literally because of either the lack of their equivalences in the target language or the translators' unawareness. Furthermore, literal translation may be the last solution but not the wrest.

In both works, substitution is the second strategy which approves of the following results. In fact cultural similarities pave the stage for translators to make the closest connection between the two cultures. The two translators have warmly welcomed each opportunity for maintaining the two cultures close to each other through possible substitution. It is believed that the best way to transfer a cultural presupposition is substitution. Since only this way seems to furnish the reader with a natural cultural representation. In effect substitution works best for those situations where the two given cultures have a lot of similarities. This way a translator can help his reader get familiar with a similar existing cultural concept, not completely the same, though, and transfer the very cultural presupposition into the other language. The two translators draw on substitution specifically for translating idioms available in both languages. This happened because the two cultures had similar experiences about similar concepts but different ways to express them. On the other hand, cultural presupposition has totally been ignored when the literal translation has been taken into account. This proves that the translators have preferred to stick to the ST

structure and words to the possible extent and compensate the lack of cultural presupposition for the readers than ignore this possibility. "Cultural presupposition is considered to play a large role in the impression that a translator makes on the TT readers" (Chen, 83). This means when a translator considers his readers aware of the ST culture, he would avoid adopting non-literal methods to translate. In other words, if we see our readers unaware of the original culture, free translation seems to be more probable which leads us to ignore the triggers of presuppositions and results in addition or definition. Addition came to the translators rescue as the third mostly used strategy which just leaves some hints for the reader to understand the sentence but grasping the presupposition is never supported this way. The other four strategies will really have nothing to do with transferring cultural presupposition.

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