Transculturation in Subtitling: A Critical Analysis of English Subtitle of Asghar Farhadi's *The Salesman*

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ABSTRACT

Nowadays, media plays an important role in the age of globalization. Watching movies especially those produced in foreign countries can broaden the audiences' horizons because they can learn about other countries' ways of life and culture. That is why audiovisual translators have an important role to play in and should strive to preserve the source culture of the movie to some extent while translating and making cultural words more understandable for target audiences. Another equally important aim of the subtitlers have always been to produce the same effect as the source text. This study tried to find the most frequent strategy adopted by the subtitler of the movie *The Salesman* produced by Asghar Farhadi in 2016 from Persian into English as well as investigating whether English subtitle of the movie has produced the same effect as Persian version of the movie. The categorization of culture-specific items presented by Pavlovic and Poslek (2003) was used in order to extract culture-specific words from the Persian dialogues of the movie. Then, they were compared with their English equivalents in its subtitle to find the strategy employed based on the Aixela's model (1996).

1. Introduction

Culture is the way of life of people in a community that might be alien to other communities with other languages (Newmark, 1988). Investigations showed that some concepts exist in some cultures; however, the manner of representing and utilizing them is different, such as geographical concepts, folklore, funeral ceremonies, games, food, music, religious concepts, and sexual limitations (Pavlovic & Poslek, 2003). Translation of culture-specific items can cause some problems for translators (Taheri, 2017). Concerning the translation of cultural items, Newmark (1988) believed there is no problem for the translation of global words but problems arise while the translator encounters culture-oriented terms. Pavlovic and Poslek (2003) acknowledged what Newmark (1988) said and stated cultural gaps between the source language and target language bring about translational problems. The translation of culture-bound elements could be a very important task since such elements have specific meanings in the culture and language in which they arise but not necessarily in others (Schaffner, 1995). Gottlieb (2002) believed that due to lack of time and space in subtitling, the translation of culture-specific items is also a big problem. In the translation of books or texts, translators are able to write a lot of words in order to explicate cultural elements, but in subtitling they have the restriction of time and space in the translation of culture-specific items (Gottlieb, 2002).

The media plays an important role in the age of globalization. Watching movies especially those produced in foreign countries can broaden the audience's horizons because audiences can learn about

other countries' ways of life and culture. That is why audiovisual translators have an important role to play in and should strive to preserve the source culture of the movie to some extent while translating and making culture-specific items more understandable for target audiences. They also should produce the same effect as the source text to entertain audiences as much as possible. When translators face a culture-specific element, they tend to have problems that which equivalent would be the best to be placed in translation. The situation can be deteriorated when subtitle is the case. According to Gottlieb (2002) due to lake of space and shortage of time culture-specific items cannot be explicated by words. In this case, translators are required to overcome bigger problems. Therefore, the researcher decided to investigate the English subtitle of Persian culture-specific items in Asghar Farhadi's *The Salesman* in order to give translators a clearer image of representing Persian cultural words into another language. This movie was directed and produced in 2016 by Asghar Farhadi in Iran. It was released in 21 May 2016 for the first time in Cannes. The movie premiered in competition in the 2016 Cannes Film Festival, where it won two awards- Best Screenplay and Best Actor-. This movie was subtitled and dubbed to several languages namely French and English

The researchers hope that the result of this study can give a comprehensive point of view to subtitlers especially when it comes to translating culture-specific items in a language because this study can express which strategies are mostly used by a professional subtitler. The significance of the present study is to investigate whether English culture-specific items can leave the same effect on audiences of the movies as Persian ones. The following questions are going to be investigated in this paper.
1. Which strategy has the most frequency in English subtitle of Persian culture-specific items in Farhadi's "The Salesman" based on Aixela's model?
2. Does the translator tend to produce a source culture oriented or target culture oriented text based on Aixela's model?

2. Review of the Related Literature

Although the translation of culture-specific items has always been the center of attention in various research, there is little research in it from Persian to English in subtitling process. According to Maksvytyte (2012, as cited in Horbacauskiene, Kasperariciene, & Petroniene, 2016),

culture-specific items carry cultural, historical and ethnographic backgrounds; therefore, linguistic competence and awareness of specific culture are needed in order to propose an appropriate translation of culture-specific items. Petrulione (2012) argues that the most difficult part of translation is to find the right equivalents for words with cultural implications. That is why, translators tend to make non-motivated decisions in rendering culture-specific items, which do not allow readers to get appropriately acquainted with different cultures (Petrulione, 2012). He claims explicitation should be done in order to transfer the complete meaning of the culture-specific words (Petrulione, 2012). However, the limitations of genre sometimes do not let translators explicate cultural elements. Furthermore, Mollanazar (2003) believes that the norms, patterns and conditions of target society affect the decisions and lexical choices of translators. Bell (1991, p. 15) also wrote "The translator has been defined as a bilingual mediating agent between monolingual communication participants in two different language communities. It means the translator decodes messages transmitted in one language and re-encodes them in another". He believed a professional translator ought to master five kinds of knowledge: TL, text-type, SL, subject area and contrastive knowledge. Some scholars such as Aixela (1996) has rendered a number of strategies in order to pave the way for translators in this regard. Aixela (1996) divided translation strategies into two groups: conservation and substitution. The strategies which are the subgroups of conservation are source culture-oriented and keep the color of source culture (Aixela, 1996). In contrast, strategies that have been put under the substitution group are target culture-oriented and have been changed according to target culture patterns (Aixela, 1996). He continued that translator's decision about which strategy to choose depends on what he feels about target readers, whether they do like more about source culture or prefer to read a naturalized text (Aixela, 1996). Some researchers such as Taheri (2017) employed Aixela's model to investigate whether novels are translated source culture-oriented or target culture-oriented from Persian to English. She found out that translators mostly tend to domesticize the text in order for target readers to easily understand the text. Aixela (1996) classified the strategies as below. The degree of
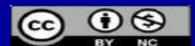
intercultural manipulation plays an important role in the way Aixela (1996) put the strategies in order. It includes two major groups that each one has several subgroups: conservation and substitution (Aixela, 1996).

2.1 Conservation

1. Repetition, this strategy happens when a culture-specific word is transferred into the target language with the alphabet of the source language. It can be employed between two languages with the same alphabets such as English and French or Arabic and Persian. However, it cannot be used in the translation from Persian to English or vice versa.

2. Orthographic adaptation, this strategy is used when two languages have different alphabets. In this strategy, the same source language word is transferred to target one with the alphabets of the target language. For example, 'باگت' /baaget/ in Persian is written 'Baguette' in English. Also, "علی" /ali/ in Persian is written 'Ali' in English.

3. Linguistic (non-cultural) translation, Aixela declares that when the translator selects a denotatively very close reference to the original. Aixela makes it clear by adding that the translator increases its comprehensibility by offering a TL version, but still it is counted as the source culture (Aixela, 1996, p. 62). Golaab-Paash is translated as 'sprinklers of rosewater.' Sprinkler itself is a device that sprays water. Therefore, the source cultural item appears in target language. (Shokri & Ketabi, 2015)

4. Extratextual gloss, in this strategy, the translator gives an extra explanation or information for the meaning of culture-specific item in order to explicate and clarify its meaning. For example, the translator uses footnote, endnote, glossary, commentary, translation in brackets, in italics, etc. for using this strategy. Needless to say, this type of giving information and explanation can result in the absorption of the reader's attention. In subtitling, this strategy cannot be utilized due to a lack of space.

5. Intratextual gloss, this strategy is the same as extratextual gloss. The only disparity between them is the place of the given explanation which is within the text so that the reader's attention would not be drawn from the text.

2.2 Substitution

1. Synonymy, this strategy is employed in order to avoid repeating. In this strategy, a cultural word is substituted by its synonym. For example, instead of translating "Cheetah", the translator uses its synonym or parallel reference such as "Animal".

2. Limited universalization, when a translator distinguishes that a culture-specific term is ambiguous and cannot transfer the exact meaning, they can use an element which is commoner, more natural and more usual in the source culture, however, this option is known for target readers. For example, Christmas can be translated to " جشن سال نو مسیحی" (Christian New Year Celebration) into Persian.

3. Absolute universalization, this strategy is the same as the previous strategy. The only difference is that source culture-oriented term is substituted by a universal term meaning that it is known for other cultures. For example, Christmas is translated to "جشن سال نو" (New Year Celebration) in Persian.

4. Naturalization, this strategy happens when a translator translates a source culture-oriented term into a term that is completely natural in the target language. For example, based on this strategy, Christmas is substituted by "نوروز" (Nowruz) which is common and natural in Persian but not in English or other cultures. Naturalization mostly is employed in the versions translated for children.

5. Deletion, this strategy used when a translator cannot find an appropriate equivalent for a culture-specific element or when its translation is unacceptable in the target culture. In this strategy, the cultural term is omitted.

6. Autonomous creation, Aixela (1996) believes that it happens when the translator uses their creativity in order to create a new word not existing in the target language. For example, the word "دموقراضه" /demoghoraze/ is translated to "Democrazy".

The time and space constraints imposed in subtitling bring along an inevitable loss in the volume of information, transmitted through the verbal part of the movie. Such a loss is determined by the transition from speaking into writing, as the average reading speed is lower than the speaking speed. The situation deteriorates when a culture-specific item should be

translated using a descriptive strategy because some words should be provided in order to explain an item. Interlingual subtitling is a type of language transfer in which the translation, that is the subtitles, does not replace the original text, but rather, both are present in synchrony in the subtitled version. Subtitles are said to be the most successful form of AVT when not noticed by the viewer (Georgakopoulou, 2009). For this to be achieved, they need to comply with certain levels of readability and be as concise as necessary in order not to distract the viewer's attention from the program. According to Georgakopoulou (2009), there are two different types of constraints in subtitling: Technical constraints and Textual constraints. Technical constraints include space, time and presentation (Georgakopoulou, 2009). In the limited space allowed for a subtitle, there is no room for long explanations. Two lines of text are usually the norm, and the number of characters per line depends on a number of factors, including the subtitling workstation used (Georgakopoulou, 2009). Since the readability of the text is of paramount importance, it has been suggested that an ideal subtitle is a sentence long, with the clauses of which it consists placed on separate lines (Diaz-Cintas and Remael, 2007). Moreover, Georgakopoulou (2009) continues that the length of a subtitle is directly related to its on-air time. Accurate timing is very important and the text in the subtitles should always be in balance with the appropriate reading time setting (Georgakopoulou, 2009). No matter how perfect a subtitle is in terms of format and content, it will always fail to be successful if viewers do not have enough time to read it. A lower word per minute (WPM) or character per minute (CPM) setting is applied, for example, when subtitling children's programs, as children cannot reach adult reading speeds (Georgakopoulou, 2009). Another equally important problem proposed by Georgakopoulou (2009) is presentation. Subtitles can take up to 20% of screen space. Important factors for their legibility are the size of the characters, their position on the screen, as well as the technology used for the projection of subtitles in the cinema (DTS or Dolby), TV broadcast, DVD emulation, etc. (Georgakopoulou, 2009). These technical constraints determine subtitler's work practice and their linguistic choices. The second group of problems is textual constraints. Georgakopoulou (2009)

believe that in subtitling, language transfer operates across two modes, from speech to writing, from the soundtrack to the written subtitles. This shift of mode creates a number of processing and cohesion issues that make it difficult to maintain the filmic illusion in the target product (Georgakopoulou, 2009).

Subtitles have two main roles to play including reproducing the speaker's dialogue and incorporating paralinguistic information that deaf people cannot access from the soundtrack, such as the revving of an engine, steps on a staircase, indications concerning music, laughter, or whispering (Gambier, 2003). Interlingual subtitling is a type of language transfer in which the translation, that is the subtitles, does not replace the original text, but rather, both are present in synchrony in the subtitled version. Subtitles are said to be the most successful form of audiovisual translation when not noticed by the viewer (Georgakopoulou, 2009). For this to be achieved, they need to comply with certain levels of readability and be as concise as necessary in order not to distract the viewer's attention from the program. According to Georgakopoulou (2009), there are two different types of constraints in subtitling: Technical constraints and Textual constraints. Technical constraints include space, time and presentation (Georgakopoulou, 2009). In the limited space allowed for a subtitle, there is no room for long explanations. Two lines of text are usually the norm, and the number of characters per line depends on a number of factors, including the subtitling workstation used (Georgakopoulou, 2009). Since the readability of the text is of paramount importance, it has been suggested that an ideal subtitle is a sentence long, with the clauses of which it consists placed on separate lines (Diaz-Cintas and Remael, 2007).

According to Sanchez (2004), the subtitling process has three phases: Pre-translation, Adaptation, Spotting. First, a pre-translated script is adjusted or adapted into subtitle units before being spotted (Sanchez, 2004). This strategy is adopted for a variety of reasons including firstly, the client may provide the translated script to be used for subtitling, secondly, time constraints mean the dialogue list must be translated before spotting is carried out (Sanchez, 2004). Sanchez (2004) continues that the second step in the verification stage is the simulation. Here the movie or program is screened with the completed subtitles to
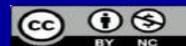
check for any errors overlooked during the previous stage. The subtitling program we use allows the subtitles to be projected on the screen, simulating how the completed subtitles will look. Thus, any final adjustments can be made. As our workload is increasingly for clients requiring only a subtitle file, or often in the case of DVD, a file in text format, the simulation stage avoids the need to record a copy with subtitles.

An examination was done in this regard by Teimuri in 2018 named The Analysis of Culture-Specific Items in French Subtitle of *The Salesman* by Asghar Farhadi. The research studied the translation of the cultural elements in the subtitling of the Persian- French movie The Salesman directed by Asghar Farhadi according to theories of Vinay and Darbelnet. Firstly, cultural words were derived from Persian transcription of the film and then compared with the French subtitle. The results showed that deletion was the most frequent strategy for the translation of cultural terms from Persian to French.

Furthermore, another research done in this field named An Investigation into the Differences in the Culture Specific Items (CSIs) in the Subtitling and Dubbing of the Movie "Fast and Furious Section 6" Based on Newmark's (1998) model in 2019 by Ghanbari Mazidi. The paper employs the taxonomy designed by Newmark (1998) for culture specific item translation from English in to Persian analyzed in the subtitles and dubbing of the American movie (Fast and Furious section6). The results indicate that not all culture specific items are appropriately rendered into the target language, and the dubbing and subtitles have a different translation, depends on a lot of factors, especially culture items.

3. Methodology

This study recruited a qualitative methodology to obtain information concerning the translation of culture-specific items. The corpus of the study includes the Persian transcription of an award-winning movie "The Salesman" directed and produced in 2016 by Asghar Farhadi in Iran. It was released in 21 May 2016 for the first time in Cannes. The movie premiered in competition in the 2016 Cannes Film Festival, where it won two awards- Best Screenplay and Best Actor-. This movie was subtitled and dubbed to several languages namely French and English. Its English

subtitle was put on a reputable website (www.IMVBOX.com). This website offers subtitling activity in many languages for feature films, fiction, series, TV movies, documentaries and animation. The main reason why this movie was selected is its culture-specific story which is about sexual harassment to a married woman. Although Rana (Taraneh Alidusti) had been raped, she and her husband Emad (Shahab Hoseini) decided not to talk with anyone about it and not to lodge a complaint to authorities.

The procedures taken in this study are as follows: firstly, the Persian transcription of the movie was carefully scrutinised in order to derive culture-specific items based on Pavlovic and Poslek's taxonomy (2003) including ecology, material culture, everyday life, history items, religion, economy, political and administrative functions and institutions, the armed forces, forms of address, gestures and habits, work and leisure and entertainment. Then the English subtitle of the movie was downloaded from the above-mentioned website. After that the extracted items from Persian transcription of the movie were compared with their equivalents in the English subtitle in order to find the strategies adopted by subtitlers based on Aixela's model (1996). According to above-mentioned details of this model, Aixela (1996) has divided the strategies into two parts, in which some strategies have been categorized under source culture-oriented and some have been put under target culture-oriented. This was the main reason why the researchers decided to employ this model for the study since they would be able to find out whether the movie subtitler has foreignized or domesticized the text. All the collected data were tabulated in order to find the strategy with the highest frequency. After that, the number of strategies under Conservation category (source culture-oriented) was compared with the strategies under Substitution category (target culture-oriented) in order to see whether the English subtitle of the movie is source culture-oriented or target culture-oriented.

4. Data Analysis & Findings

The present study attempted to find frequent strategies adopted in the translation of culture-specific items in English subtitle of a Persian movie based on the Aixela's model (1996). Furthermore, this study investigated that Iranian culture is represented source culture-oriented or target culture-oriented.

4.1 Results of the Frequency of Strategies

The Table 1 shows the frequency of each strategy used in the English subtitle of the movie.

Table 1: The Frequency of each Strategy

Sr. N	Strategy	Number	Percentage (%)	Category
1	Repetition	0	0	Conservation
2	Orthographic Adaptation	2	3	Conservation
3	Linguistic (non-cultural)	17	26	Conservation
4	Extratextual Gloss	0	0	Conservation
5	Intratextual Gloss	3	4.5	Conservation
6	Synonymy	6	9	Substitution
7	Limited Universalization	0	0	Substitution
8	Absolute Universalization	15	23	Substitution
9	Naturalization	4	6	Substitution
10	Deletion	18	27	Substitution
11	Autonomous Creation	0	0	Substitution
12	Translation Error	1	1.5	_
13	Whole Items	66	100	_

In the Table: 1 numbers and percentages of each strategy are represented. According to the Table: 1, Deletion with the frequency of 27% has the most frequency and after that Absolute Universalization with the frequency of 23% and Linguistic with the frequency of 26% are the most frequent ones among others. Furthermore, Repetition and Autonomous creation have the least frequency with the frequency of 0%.

Table 2: Numbers of each category (Conservation/ Substitution)

Category	Number	Percentage (%)
Conservation (Source culture-oriented)	22	33
Substitution (Target culture-oriented)	43	65
Translation Error	1	1.5
Whole	66	100

In the Table: 2, the number of each category including Conservation and Substitution is represented in order to see whether the translated text is source culture-oriented or target culture-oriented. According to the table: 2, the English subtitle of the movie is mostly target culture-oriented because the number of the Substitution's subgroups outnumber the Conservation's subgroups. It was earlier explained that a translation error which is neither under Substitution nor Conservation was found in the study. 65% of strategies were under Substitution category, meaning that the translators strived to make the culture-specific items understandable for

target viewers and 33% of strategies were under Conservation category, showing that the translator made an effort to preserve the source culture.

4.1.1 Conservation

This category constitutes of five strategies.

4.1.1.1. Repetition: In this study, no example was found for this strategy.

4.1.1.2. Orthographic adaptation: 2 CSIs were found using this strategy.

In the table: 3, all the cases found for this strategy are listed.

Table 3: CSIs Translated Using Orthographic Adaptation Strategy

Sr. N.	Persian Item	English Subtitle	Original Sentence	Translated Sentence
1	تومان	Toman	چهار هزار تومان	4000 Toman
2	سعدی	Saedi	در نوشته های سعدی شخصیت ها واقعی هستند.	In Saedi's writing the characteristics are realistic

The first item is "تومان". According to Moein (1972) Encyclopedia it is equal to ten Rial and is one of the established currencies in Iran and is classified under economy category. Next item is "سعدی". Since it is the name of a famous poet and history category includes the names of famous characters who have important works in the source culture, it is classified under the history category. Needless to say, all Persian names are transmitted to English using orthographic adaptation.

4.1.1.3. Linguistic (non-cultural) translation. 17 examples were found using this strategy. In the table: 4, all the cases found for this strategy is listed.

Table 4: CSIs Translated Using Linguistic (non-cultural) Strategy

Sr. N	Persian Items	English Subtitle	Original Sentence	Translated Sentence
1	نقره ای	Silver	درسته نقره ای. (مشخصات اتومبیل)	That's right, Silver.
2	سیب زمینی سرخ کرده	Fries	سیب زمینی سرخ کرده هم میخوای؟	Do you want fries too?
3	وانت	Pickup	وانتو کجا پارک کردی؟	Where did you park the pickup?
4	بدون آسانسور	Walkup	طبقه سوم بدون آسانسور (مشخصات آپارتمان)	Third floor, walkup.
5	بارونی	Raincoat	بارونی تنشه	She comes in, in her raincoat
6	آقای...	Mr. …	آقای علی مرادی	Mr. Ali Moradi
7	سرایدار	Janitor	اینجا سرایدار نداره؟	There is no janitor?
8	مسئول کتابخونه	Librarian	زنگ بزنید به مسئول کتابخونه	Call the librarian
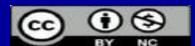
9	برقکار	Electrician	فردا به یک برقکار زنگ میزنم	I'll call an electrician tomorrow
10	فروشنده	Salesman	من یک فروشنده ساده ام	I'm just a simple salesman
11	دفتر	Office	بذارش تو دفتر	Leave it at the office
12	مامور	Detective	ممکنه ازتون بخوام که شهادت بدین اگه مامور اومد.	I may ask you to testify if a detective comes.
13	یارو	Guy	اون یارو رو فرستاد سراغ ما	She sent that guy to us.
14	شهادت دادن	Testify	ممکنه ازتون بخوام که شهادت بدین اگه مامور اومد.	I may ask you to testify if a detective comes.
15	قولنامه	Lease	قرار بود دیروز قولنامه کنه	She was meant to sign a lease yesterday.
16	روسری	Scarf	بذار روسریتو دربیارم	Wait, I will take your scarf.
17	مایع دستشویی	Liquid Soap	میشه مایع دستشویی بخری؟	Will you get us liquid soap?

The first item is "نقره ای" which was classified under ecology category because colors are categorized in this group. According to Amid (2011), it means with the color of Silver. Silver is a valuable shiny, light grey metal that is used to make jewelry, knives, coins, according to Longman Dictionary (2005). The translator used a denotatively close reference to its source culture item so its strategy would be linguistic. Next one is "سیب زمینی سرخ کرده" which is a type of meal so it was categorized under everyday life category. It means the long slices of potato which have been fried in hot oil. It was translated to "fries" which has the same denotative with source CSI, according to Longman Dictionary (2005). However, the spice or sauce which is added to this meal or their recipe might be different in different cultures. For example, in American fries, the oil should be grapeseed or canola. Next item is "وانت" which is a means of transport therefore, it is categorized under everyday life. According to Amid Dictionary (2011), it is a kind of truck with the small size for carrying out goods with the weight at most 4ton. In Iran it has two types "پیکان وانت" and "وانت نیسان". According to Cambridge Dictionary, pickup is a small truck with an open part at the back in which goods can be carried. Next one is "بدون آسانسور" which refers to a type of building that does not have elevator. It is categorized under everyday life because it is a type of dwelling. This term is translated to "walk up" which is an informal adjective for tall buildings with apartment in it that does not have an elevator, according to Longman

Dictionary (2005). Next one is "بارونی" that was categorized under everyday life because it is a piece of clothes. According to Amid (2011), it means a type of clothing that is water resistance and is worn in rainy or snowy weather. According to Longman Dictionary (2005), raincoat is a coat that you wear to protect yourself from rain. Next item is "آقای..." that is categorized under forms of address. It is used to formally call a man adding his last name after it. "Mr." is also used before a man's family name to be polite when you are speaking to him, writing to him, or talking about him, according to Longman Dictionary (2005). As these items have the same denotative, the strategy would be linguistic (non-cultural). Next item is "سرایدار" which is a job so it is put in work category. According to Amid (2011), it means caretaker, conservator and doorkeeper. According to Longman Dictionary (2005), "Janitor" is someone whose job is to look after a school or other large building. Next item is "مسئول کتابخونه" that is a job therefore, it is put under work category. According to Amid (2011), it refers to someone whose job is to look after books in public libraries. According to Longman Dictionary (2005), "Librarian" is a person who works in a library. Next item is "برقکار" that again is a job. Hence, it is put in work category. According to Amid (2011), this term refers to someone who is a tradesman specializing in electric wiring of buildings, transmission lines, stationary machines and related equipment. According to Longman Dictionary (2005), "Electrician" is someone whose job is to connect or repair electrical wires or equipment. Next item is "فروشنده" that is a job so it was categorized under work category. According to Amid (2011), it means a person who sells something. According to Longman Dictionary (2005), "Salesman" is someone whose job is to persuade people to buy his company's products. The last item is "دفتر" which is put under everyday life because it is a type of dwelling. According to Amid (2011), it means a place for working. According to Longman Dictionary (2005), "office" refers to a building belonging to a company or an organization, with rooms where people can work at desks. These items and their translations have denotatively close meaning; therefore, their strategy is linguistic (non-cultural). Another item is "مامور" which was put under the armed forces category because in the movie it refers to a police officer who aims at

scrutinizing the location that harassment happened. According to Longman Dictionary (2005), "Detective" is a police officer whose job is to discover information about crimes and catch criminals. Next item is "یارو" that is categorized under forms of address because this term is employed for informally and impolitely talking about someone. According to Longman Dictionary (2005), "Guy" is also used for informally referring to someone, mostly men. Another item is "شهادت دادن" which is put under the categorization of gestures and habits. Its non-cultural equivalent has been used in the target language, so the strategy would be literal translation. The next item is "قولنامه" which is categorized under economy group because this term is used for some of the contracts signed in economic system. According to Amid (2011), it means a paper that the salesman and the person who wants to buy or rent an item write and sign. It includes some details such as the time for rent and etc. This definition shows that this word is employed for renting something as well as buying it. According to Longman Dictionary (2005), "Lease" is a legal agreement which allows you to use a building, car etc. for a period of time, meaning that this English term is used with the same meaning as in Persian. Next item is "روسری" that was put in everyday life category since it is a piece of clothes with three or four angles that women wear to cover their hair (Amid, 2011). According to Longman Dictionary (2005), "Scarf" is a piece of cloth that you wear around your neck, head or shoulders specially to keep warm. Next item is "مایع دستشویی" that belongs to everyday life category because it is a kind of liquid used to wash hands. It was translated to "Liquid Soap" that means "صابون مایع" in Persian.

4.1.1.4. Extratextual gloss. In this research, no example was found using this strategy.

4.1.1.5. Intratextual gloss. In this research, 3 CSIs were determined. In the table: 5, all the cases found for this strategy is listed.

Table 5: CSIs Translated Using Intratextual Gloss Strategy

Sr. N	Persian Item	English Subtitle	Original Sentence	Translated Sentence
1	استکان	Drinking Glass	یه استکان بهم میشه بدی؟	May I have a drinking glass?
2	گوشی	Intercom	اگه گوشی لعنتی رو جواب داده بودم....	If I'd answered the damn intercom.....
3	سلام علیکم مخلصم	He speaks in Persian Greeting.	سلام علیکم مخلصم	He speaks in Persian Greeting.

The first one is "استکان". It is considered as a culture-specific item and is classified under everyday life category. According to Amid Persian dictionary (2011), it is described as a crystalline cup which is used for drinking tea. The translator translated it as "drinking glass" in order to provide an explanation for its implicit information. Last example is "گوشی" belonging to everyday life category because it is one of household appliances. It means telephone or something by which that you can connect to someone else including cellphone, intercom and what by which we buzz the door (Amid, 2011). However, according to Longman Dictionary (2005), "Intercom" is a communication system by which people in different parts of a building can speak to each other. Its strategy is intratextual because the translator explicated implicit information. Last CSI is "سلام علیک" which is constituted of two parts. The first part "سلام" means "hello" and "علیک" means "to you" in Arabic language. It is a common greeting in Persian language. Thus, as a CSI, it was classified under gestures and habits category. The translator used "Persian Greeting" in TL. Since "Greeting" is a common word in both target and SLs, it means it has been universalized and as "Persian" is employed at the beginning of it, it means the strategy is limited universalization.

4.1.2. Substitution
This category constitutes of six strategies.

4.1.2.1. Synonymy. In the table : 6, all the cases found for this strategy is listed.

Table 6: CSIs Translated Using Synonymy Strategy

Sr. N	Persian Item	English Subtitle	Original Sentence	Translated Sentence
1	موبایل	Phone	موبایلتو بذار کنار	Get your phone out
2	مهتابی	Light	مهتابی رو روشن کن	Turn on the light
3	افسر	Police	نمیخوام مجبور بشم اینو جلوی افسر بگم	I don't want to have to tell it in front of Police
4	206	Car	داره 206تشو میفروشه	He is selling his car
5	206	Peugeot	206ت کجاست؟	Where is your Peugeot?
6	کلانتری	Police	میرم کلانتری	I'm going to the police.

The first item is "موبایل" which was categorized in everyday life because phone can be put in household appliances. "موبایل" or better to say "تلفن همراه" is a wireless telephone that you can carry with you and use in any place. It works with radio waves (Amid, 2011). According to Longman Dictionary (2005), "Phone" means telephone

including all types of devices by which you can call someone. Therefore, the strategy would be synonymy because the translator used a synonym for the item. Next one is "مهتابی" that belongs to everyday life category. According to Amid (2011), it means something that illuminates its surrounding. It seems like a long lamp (Amid, 2011). However, "light" means something that produce light including flame, lamp, etc. Since the translator used a synonym for source culture-oriented item, the strategy is synonymy. Another item is "افسر" belonging to armed forces category because it is a rank of armed forces in Iran. It means commandant in armed forces (Amid, 2011). It has been translated to "Police" which can be used to talk about all types of armed forces with different responsibilities including maintaining public order, enforcing the law, preventing criminal activities. Here again due to mentioned reason, the strategy is synonymy. Next one is "206" which belongs to material culture because it is the name of a product. In the SL, "206" is the name of one type of car produced in Peageot Company. Last item is "کلانتری" categorized under political and administrative functions and institutions. It means a branch of police station that is responsible for keeping the region calm (Amid, 2011). This word was translated to "Police" which is a synonym for the original word. According to Longman Dictionary (2005), it means the people who work for an official organization whose job is to catch criminals and make sure that people obey the law.

4.1.2.2. Limited universalization. No example was found using this strategy.

4.1.2.3. Absolute universalization. 15 examples were found for this strategy. In the table: 7, all the cases found for this strategy is listed.

Table 7: CSIs Translated Using Absolute Universalization Strategy

Sr. N	Persian Item	English Subtitle	Original Sentence	Translated Sentence
1	آقا عماد	Emad	آقا عماد تورو خدا کمک کنین	Emad! I need help for my son!
2	رعنا جونم	Rana	رعنا جونم میشه اینو بزنی به برق؟	Could you plug that in?
3	عزیز جونم	My Dear	عزیزجونم	My dear
4	بابا جون	Daddy	بابا جون خوبی؟	You okay, Daddy?
5	رعنا جان	My Rana	رعنا جان یه ذره بخور	Eat a little, my Rana
6	ان شاالله	I hope	ان شاالله چیز مهمی نیست	Nothing serious, I hope
7	خدا کنه	I hope	خدا قضیه رو نگفته باشی	You didn't tell the troupe, I hope?
8	خدارو صد هزار مرتبه شکر	Thanks God	ببین با ما چی کار کردی خدارو صد هزار مرتبه شکر	See what you did with us, thanks God
9	نذر کردم	I prayed	کل مسیرو نذر کردم که یک بار دیگه صداشو بشنوم	I prayed all the way to hear his voice again
10	تورو خدا	Please	تورو خدا آقا زود بیاین	Please, sir, come quick
11	پناه بر خدا	God save us	پناه بر خدا چارلی	God save us, Charley
12	خدارو شکر	Luckily	چیز مهمی نیست؟ نه خدارو شکر	Nothing serious? No, luckily.
13	خاله رعنا	Rana	خاله رعنا برامون ماکارونی درست کرده	Rana made us pasta
14	110	Police	زنگ بزن 110	Call the police
15	راهنمایی رانندگی	Traffic Office	پدرت تو راهنمایی کار میکنه درسته؟	Your father's at the traffic office, isn't he?

The first one is "آقا عماد" which was categorized under forms of addressee. This element has two parts. "آقا" in Persian is used at the beginning of the name when you want to call a man formally and politely (Amid, 2011). Second part is the name of a character. Two strategies have been employed here, absolute universalization as well as orthographic adaptation. Next item is "رعنا جونم" which belongs to forms of address because رعنا is the name of the actress in movie. If we aimed at translating the item word by word, it would be "My Dear Rana". However, the translator used "Rana" showing that it was universalized so the strategy would be absolute universalization. Another item is "عزیزجونم" which again was put under forms of address category because a character told it to her husband. It is a term for showing great love and adoration to someone in the source culture. It was translated to "Dear" meaning that you like someone. There is another equivalent for "Dear" in Persian and "عزیزجونم" is different. It illustrates that this term was universalized. Next culture specific term is "بابا جون" that categorized under forms of address because it means "Dear Daddy", but it was translated to "Daddy" which is a universal word. Therefore, the strategy is absolute universalization. Another cultural term is "رعنا جان" which again belongs to forms of address. Adding "جان" at the end of a name shows affection for someone. The translator used a universal word instead of it "My". Hence, the strategy would be absolute universalization. Next item is "ان شاالله" that belongs to religion category. It means "If God Wants" in Arabic. This CSI is frequently used by people with Persian language to show their hope for an occurrence (Amid, 2011). It was universalized and translated to "I hope".

Another similar item is "خدا کنه" that was categorized under religion. It means "I want God to do something", but again it was universalized and "I hope" employed. Next one is "خدارو صد هزار مرتبه شکر" that belongs to religion group. It means "Thanks God one hundred thousand time". Nonetheless, "Thanks God" which is a universal phrase for thanking God was utilized. Next one is "نذر کردم" which means what a person has made it necessary for herself/himself to do for God satisfaction (Amid, 2011). Since it is a tradition in Islam, it is considered a culture-specific item and classified under religion category. However, it was translated as a universal term "I prayed" meaning to speak to God in order to ask for help or give thanks (Longman, 2005). Another CSI is "تورو خدا" that again belongs to religion category. It means "For God's sake". A universal word was used instead of it "Please" that is used to politely ask someone to do something. Next one is "پناه بر خدا" categorized under religion category. It means "I refer to God". This phrase was translated to "God save us" that is a universal phrase. Another example found in the research for this strategy is "خدارو شکر" that belongs to religion because it means "Thanks God" in English. It was universalized and translated to "Luckily" that is used to say that it is good that something happened because if it had not, the situation would be unpleasant or difficult (Longman, 2005). Next item is "خاله رعنا" which was put in forms of address category. "خاله" means "aunt" in English. Children often call their aunts or other women adding this word at beginning of the women's names to call them. However, by deleting "خاله", the translator universalized this term. Next one is "110" that is the number people dial to call the police so it belongs to political and administrative functions and institutions category. It has been substituted by a universal term "Police" in the TL. Last item is "راهنمایی رانندگی" that belongs to political and administrative functions and institutions category because it is a subgroup of Police who are responsible for forcing drivers to observe the traffic rules. It was translated to "Traffic office" which is a department in a company or agency that supervises any of various operations (as sales, transportation, public relations). Since this term is used in globally in many countries, the strategy would be absolute universalization.

4.1.2.4. Naturalization. 4 examples using this strategy found. In the table: 8, all the cases found for this strategy is listed.

Table 8: CSIs Translated Using Naturalization Strategy

Sr. N	Persian Item	English Subtitle	Original Sentence	Translated Sentence
1	بنده خداها	Poor Things	بنده خداها نگرانن	Poor things are worried
2	صدرا عمو	Sadra Sweetie	صدرا عمو پیتزا دوست داری؟ (خطاب به مرد به کودک)	Sadre sweetie, do you like pizza?
3	ماکارونی	Pasta	خاله رعنا برامون ماکارونی درست کرده	Rana made us Pasta
4	عزیزم	Honey	اینطوری نگو عزیزم	Don't say that, honey

The first one is "بنده خداها" that means "God's creatures". This term is used to show that someone is innocent and pitied in a particular topic. It belongs to gestures and habits category because it has been used from the past in Persian. "Poor things" was used as a translation for mentioned phrase that is a phrase used to denote sympathy for someone, usually in the moment of misfortune for believes person (Urbandictionary, 2019). Since "Poor things" is not utilized in Persian language, the strategy would be naturalization. Next one is "صدرا عمو" that belongs to forms of address. It constitutes of two parts. The first part is the name of a child and the second part means "Uncle" that is used when a man affectionately talks with a child. It was naturalized and "Sweetie" was employed rather than "عمو". "Sweetie" is used when talking to children, in English (Longman, 2005). Needless to say, the strategy adopted for names of characters from Persian to English is always orthographic adaptation. Next item is "ماکارونی" that was put under everyday life category because it is type of meal in source culture. Although this food is similar to "Pasta" to some extent, the strategy adopted is naturalization because "Pasta" does not exist in the source culture. Another item is "عزیزم" which belongs to forms of address. It shows affection to someone you are talking to. It was translated to "Honey" that means "عسل" in Persian. As in Persian culture "عسل" is not used in this regard, the strategy is naturalization.
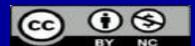
4.1.2.5. Deletion. When a CSI is not acceptable on ideological and stylistic ground, or it is obscure for target readers, the translator can delete it (Aixela, 1996). In this study, 18 examples were found using deletion strategy. In the table: 9, all the cases found for this strategy is listed.

Table 9: *CSIs Translated Using Deletion Strategy*

Sr. N	Persian Item	English Subtitle	Original Sentence	Translated Sentence
1	اف اف	_	اف اف رو زدم	I buzzed the door
2	پدرجان	_	پدرجان بیا اینجا	Come Here
3	بچه ها	_	بچه ها ببخشید	Excuse me
4	عزیزم	_	خداحافظ عزیزم	Good bye
5	عمو	_	سلام عمو	Hi
6	قربونت برم	_	چطوری قربونت برم	How are you?
7	خاله	_	خاله دستاتو بشور	Wash your hands
8	ناقلا	_	ناقلا بدون من رفتی بیرون؟	You went out without me?
9	به مرگ عزیزم	_	به مرگ عزیزم من خانومتونو ندیدم	I didn't see your wife
10	تورو قرآن	_	تورو قرآن بذار برم	Let me go
11	بخدا	_	دیوانس بخدا	It is an idiot
12	یا فاطمه زهرا	_	یا فاطمه زهرا چی شد؟	What happened?
13	یا ابوالفضل	_	یا ابوالفضل این دوباره حالش خوب نیست	He is not well again
14	بنده خدا	Mr. Ali Moradi	بنده خدا آقای علی مرادی فکر کرد خانومتون مرده	Mr. Ali Moradi thought your wife had passed away
15	خدایی نکرده	_	خدایی نکرده اگه چشمت آسیب میدید یا سرت محکم تر به جایی میخورد...	If you'd injured your eye, or hit your head harder....
16	یاالله	_	یاالله (موقع ورود به منزل)	_
17	والله	_	والله نمیدونم باهاش چیکار کنم	I don't know what to do with her
18	هستم در خدمتتون	_	مجید یه لطفی بهتون بکن. هستم در خدمتتون	Majid, do him a favor

First item is "اف اف" that means something by which we can open the door remotely. This word, belonging to everyday life category, was deleted in the subtitle. Next one is "پدر جان" categorized under forms of address using in order to politely and formally talking with an old man. Next one is "بچه ها" that belongs to forms of address. It is employed for talking to or about a group of people mostly adolescents and youngsters. Another one is "عزیزم" which was put in forms of address category. According to Amid dictionary (2011), it is used for showing affection and love. Next one is "عمو" which means "Uncle" is English. This term is adopted when a child

talks to a man and vice versa. It belongs to forms of address category. Another term is "قربونت برم". This item is again utilized to show affection and love to someone in Persian. "خاله" is employed when a child talks to a woman and vice versa. It means "Aunt" in English. As it is uncommon in the target culture to call a child, "aunt" or "uncle", these terms were deleted by the translator. Next item is "ناقلا" in means astute (Amid, 2011). However, when it is believes to a child, it means "the child is cute and lovely". Another CSI is " به مرگ عزیزم " which was put in religion category because it is a type of swearing. It means "swearing at my beloved ones". Next term is "تورو قرآن" which is another type of swearing used for ask somebody to do something. It means "For the sake of Quran", belonging to religion category. Next one is "بخدا" categorized under religion category, meaning "swearing to God". Two other elements are "یا فاطمه زهرا" and "یا ابوالفضل" that were categorized under religion group. Both terms are the name of important religious persons in Islam. Muslims use these terms in order to ask them for help in difficult situations. Next one is "بنده خدا" which means "God's creature", therefore it belongs to gestures and habits category because it has been used from the past in Persian, meaning that someone is innocent and pitied in a particular topic. Another item is "خدایی نکرده" that belongs to religion category. It means "asking God that something does not happen". Next one is " یا الله" that means God in Arabic. This term is utilized when Muslims mostly men want to enter a place. Another one is "والله" that means "Swearing to God" in Arabic. Both of these elements were put under religion category. Last item is "هستم در خدمتتون" that belongs to Gestures and Habits category because it is a term used in order to compliment and respect others, meaning that "I serve you".

4.3.1.2.6. Autonomous creation. This strategy is less common in translation (Aixela, 1996). The translator creates a new word which does not exist in TL (Aixela, 1996). For example, "دموکراسی یا دموقراضه", written by Shojaee (2014) and translated by Croskery (2014), was translated to "Democracy or Democrazy". "Democrazy" is a word created by the translator, not existing in TL.

4.1.3. Translation error: In this study, one translation error was found which is presented in the Table: 10.

Table 10: CSIs Translated with an Error

Sr. N	Persian Item	English Subtitle	Original Sentence	Translated Sentence
1	فرهنگی	In Arts	شغلشون چیه؟ فرهنگی هستَن.	What do they do? He is in arts.

In addition to the mentioned strategies, a translational error was found in this study which is discussed in the following: the term "فرهنگی" was used by one of the characters when he was asked about his friend's job. In Persian this element is adopted for someone who works as schools. The character wanted to say that (his friend is a teacher). Nevertheless, it was translated to (he is in art) meaning that (he is an artist). Since "فرهنگی" does not mean "artist", this is a translation error in the subtitle of the movie.

In the Figure 1, the frequencies of strategies provided in the Table: 10, is illustrated. As it was mentioned Deletion and after that Linguistic Translation have the most frequency. What is more, no example of Autonomous Creation was found in the study since all the culture-specific items had equivalents in the target language and the translator did not feel that it is necessary to produce a new word which has not already been created. Finally, as it was expected np example was found for Repetition since English and Persian have absolutely different alphabet system.
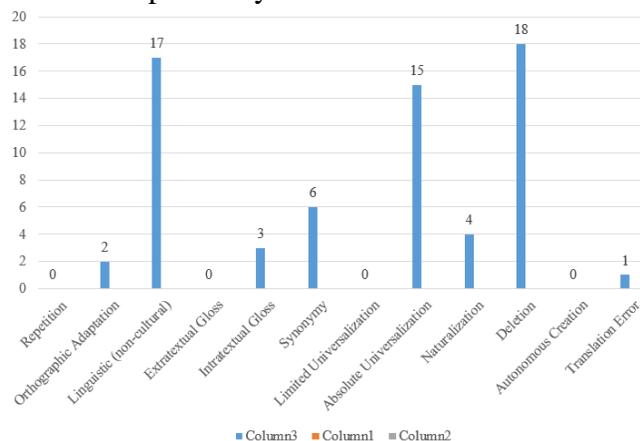

Figure 1: Frequency of Strategies Adopted in the Subtitle of the Movie

In the Figure 2, the percentages of the Substitution and Conservation category are illustrated in order to show that the English subtitle of the movie is mostly target culture-oriented. It was earlier explained that a translation error which is neither under Substitution nor Conservation was found in the study. 65% of strategies were under Substitution category, meaning that the translators strived to make the culture-specific items understandable for target viewers and 33% of strategies were under Conservation category, showing that the translator made an effort to preserve the source culture.
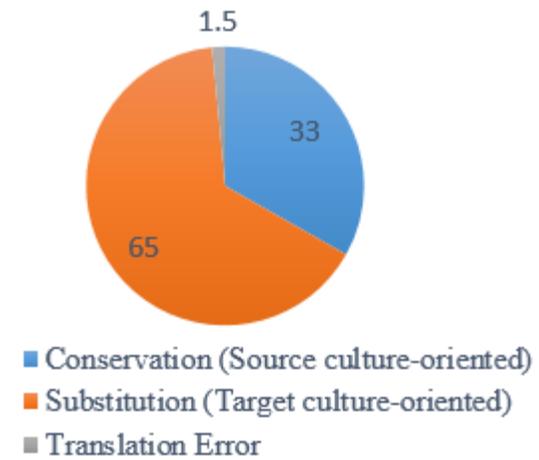

Figure 2: Percentages of Categories

5. Discussion

Some investigations have already done in the field of translation of CSIs in subtitling which have resulted in the same or different findings. The first investigation done in this field was Translation of Culture-Bound Elements in Persian Movies Subtitled into English. It was done in 2010 by Samakar. This research studied the strategies used in the translation of culture-bound elements in the English subtitles of Iranian films and the frequency of such strategies. In this research Pedersen's model was utilized. The analysis of the data indicated that the Retention was mostly adopted by Persian translators to render CSIs in the subtitling process. This strategy is what Aixela (1996) calls orthographic adaptation and is widely used for the translation of names. Apart from names, translators employ this strategy when they are not able to find an equivalent for the CSI. In this study only 3% of strategies was under orthographic adaptation. Furthermore, another investigation was done by Adelnia in 2011 named Culture-Bound Terms in the Film Scent of a Woman and their Persian Renderings in the Subtitles adopting Newmark's model to find the most frequent strategy. The result showed that Transference was the most common strategy. As most models proposed for the translation of CSIs have something in common, transference is what Aixela (1996) calls orthographic adaptation and as mentioned before is employed in the case when the translator is not able to find an appropriate equivalent for the item. It is mostly transferred to the TL using italics. Another study done in this field is translation of CSIs in Persian movies subtitled into English: A case study of the Oscar winner 'A Segregation' done by
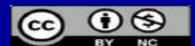
Salumahaleh and Mirzayi in 2014. They employed Pedersen's model and came into the result that paraphrase is the most common strategy. Paraphrase is the strategy which is called intratextual gloss in Aixela's model. In this study, 4.5% was the frequency of intratextual gloss. Mikhchi was another researcher who did research in this field in 2016. Its name was translation of extralinguistic culture-bound references (ECRs) in Persian TV series Subtitled into English: a case study of "All Clear" (Vaziate Sefid). Pedersen's model was utilized in this research. The results showed that substitution was the most frequent strategy in this regard. Aixela (1996) calls this strategy synonymy. In this study synonymy had the frequency of 9%. Finally, another examination was done in this regard by Teimuri in 2018 named The Analysis of CSIs in French Subtitle of The Salesman by Asghar Farhadi. The research studied the translation of the CSIs in the subtitling of the Persian- French movie The Salesman directed by Asghar Farhadi according to theories of Vinay and Darbelnet. The results showed that deletion was the most frequent strategy used in this study. The finding of this research is completely in line with this study since the most frequent strategy employed in this study is also deletion, showing that in both the English and French subtitles of the movie, a great number of CSIs were deleted. Furthermore, another research done in this field named An Investigation into the Differences in the Culture Specific Items (CSIs) in the Subtitling and Dubbing of the Movie "Fast and Furious Section 6" Based on Newmark's (1998) model in 2019 by Ghanbari Mazidi.

6. Conclusions

According to the results presented in chapter 4, Deletion with the frequency of 28% was the most frequent strategy employed in the subtitling process of the movie *The Salesman* from Persian to English. It has also been observed that most of the elements that had been removed by the subtitler in the subtitling process were the items under Religion category. Moreover, as it was mentioned before, Aixela (1996) has divided his model into two groups: Substitution and Conservation categories. These distinct categories were adopted in his model in order to clarify that translators domesticize the text or foreignize it. Based on the results provided in chapter 4, it was shown that the English subtitle of

the movie was a target culture-oriented text because the subtitler had used Conservation strategies less than Substitution strategies. What is more, it came to the conclusion that a great proportion of deleted CSIs were under the category of religion, showing that between two cultures whose religions are different, most items might not be translated.

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