Critique and Analysis of Cultural Elements in Ibn Arabshah's Translation of Marzbannameh based on Ivory

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1. INTRODUCTION

Translation of literary texts as the most dynamic current in literature more than other types contains cultural and indigenous elements, and this has a special Place in translation research from the perspective of theorizing and translation strategies. The story of Marzbannameh is one of the literary texts in Persian literature and as a magnificent work, it has many cultural components that face many challenges in translating the translator. This book was translated into Arabic in 852 A.H by Ibn Arabshah with a destina tion-oriented approach. Since transferring all the semantic layers of a word from one language to another is a difficult task and no exact equivalent can be found for each of the cultural elements in the target language, the exact explanation of each word according to the semantic realm and cultural content requires an independent solution. Therefore, Ivory's solution is the basis of this research. Ivory is one of the theorists who has provided a suitable model for translating cultural elements, which includes borrowing, definition, literal translation, replacement, word formation, deletion, and addition. Due to the volume of the book, the seventh, eighth and ninth chapters were examined as a body of research. The result of the research shows that the translator has used a more integrated method in translating cultural elements and by applying this approach has provided the ground for the Arabic reader in the form of understanding the unfamiliar textual world and this has provided his success in this regard.

Translation of literary texts has been one of the most dynamic literary currents in ancient times. Marzbannameh is a sample of the magnificent literary work of Persian literature, a book containing wise anecdotes, allegories and legends that have been provided in the style of Kelileh and Demneh from the Sunnah of beasts, birds, demons and fairies. Apparently, the original of this book was written in the late 4th century AH in the old Tabaristani dialect in Mazandaran and its status is attributed to General Marzban Ibn Rostam Ibn Shervin Parim, one of the princes of Al-Bavand, who was written in Tabari language "(Qazvini, 1310: Introduction Book). Marzbannameh, like other great works of Persian literature, has been translated into Arabic by Shahab al-Din Ahmad ibn Abu Muhammad known as Ibn

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Arabshah (791-854 AH), an Iranian writer. After translating this book in 852, he called it Fakheh al-khalifa and Mufakah al-Zarfa. An issue that is worth considering in this regard is the opinion of some historians and critics, some of whom consider this book as a translation and writing of Marzbannameh, and others as an independent work by Ibn Arabshah. The irony in Ibn Arabshah's translation and his additions, the way of expressing and presenting the meanings from different verbal and spiritual aspects and the difference in the number of anecdotes have caused this book to have a tendency to write orbital or the same translation. The translation process has paved the way for communication between cultures. One of the researchers who has tried to find a way to transfer the cultural elements of the source text to the target text is Vladimir Ivory (1987). In his view, it is impossible to exchange two material cultures without translating any material and immaterial elements. When confronted with an element of the source culture that has no equivalent in the target culture, the translator tries to convey that element to the target language in various ways. He has suggested ways to translate cultural elements:

1- Borrowing (direct use of the word of the source language).
2- Definition (the translator defines the cultural word for the reader in the text or footnote).
3- Literal translation (word-for-word translation and extraction of cultural word).
4- Replacement (in this case, the cultural element of the source language is replaced by a similar element in the target culture).
5- Word making (making a word for the cultural word of the source language by the translator).
6- Delete (do not use cultural words in the target language).
7- Addition (adding additional information and filling the information gap between the translator and the reader).
8- Integration component (combining the two methods of the above methods to better convey the cultural concept).

Borrowing, word-building, and literal translation transfer the cultural burden of the source language word more accurately and clearly, while replacing and removing the cultural burden of the word eliminates and adds information to the reader. Gives that it is hidden in the text of the source and has not been translated into words (Hashemi: 11).

2. MATERIALS AND METHODS
The present study has tried to critique and analyze the translation and equivalence methods of the cultural elements of Marzbannameh in Ibn Arabshah's translation using a descriptive-analytical method and relying on Ivory's model. Due to the wide volume of the book, the seventh, eighth and ninth chapters were examined as a body of research to assess how to use and reflect cultural elements in the book Fakah al-Khalifa and to show their frequency, function and meanings.

3. RESULTS AND DISCUSSION
Table 1- Chapter 7

Integration component	Addition	Delete	Word making	Replacement	Literal translation	Definition	Borrowing
%32	%16	%7	%5	%20	%14	%3	%2

Table 2 - Chapter 8

Integration component	Addition	Delete	Word making	Replacement	Literal translation	Definition	Borrowing
%34	%18	%7	%2	%22	%14	%0	%1

Table 3 – Chapter 9

Integration component	Addition	Delete	Word making	Replacement	Literal translation	Definition	Borrowing
%28	%18	%2	%4	%20	%13	%2	%14

4- CONCLUSION

There is no single method for translating different cultural concepts that can be used in all communication situations and in translating different types of cultural concepts.

The method used by the translator in conveying cultural concepts is to get rid of the constraints of words and structures and strangeness of the source language. He takes a destination-oriented approach and according to this approach, takes the message out of the format of the source language and recreates it in the format of the target language. By changing the form of the word, the reader tries to achieve the desired message and always considers the audience.

Due to the artificiality and obligation of Marzbannameh prose, Ibn Arabshah in dealing with cultural categories by changing the structure and basic adjustments in the source text on the one hand read the text and fluently and on the other hand helped the Arabic-speaking audience to understand the meaning Find the desired better and easier.

Ibn Arabshah, as a translator, has related to the text from the angle of an Arabic language and has linked the semantic horizon of the Persian text to the semantic horizon of the Arabic text. Ibn Arabshah's familiarity with the Persian language has caused him to use the utmost care and punctuality in choosing words and to be successful in conveying meanings.

Ibn Arabshah was able to communicate with the reader of the target language by using a combination of Ivory's goal-oriented approaches, which include adding, deleting, replacing, and word-building. Al-Khalifa is considered to be his work, and this shows the successful cultural turn in his translation.

The result of the research shows that the combined application of Ivory destination-oriented approaches, which includes (borrowing and definition, replacement and addition, replacement and literal, addition and literal) has a higher frequency than other components, which this It shows the translator's mastery in fully transmitting the cultural burden of the source language. After that, the use of replacement, addition and literal components will benefit from more appearance.