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Investigation of the Translator's Approach in Rendering Intertextuality: A Case Study of the Novel The Blind Owl

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ABSTRACT

Translation of literary texts could be subject to numerous challenges deriving from intertextuality through which the blending of various texts can severely change the structure of the borrowed text. Such conditions can make it very difficult or even impossible for a translator, especially a non-native one, to identify and convey intertextual elements. Therefore, the present study aims to identify and categorize the instances of intertextuality in *The Blind Owl*, using a descriptive-analytical method, and compare them with the corresponding elements in its English translation to determine the translation strategies employed by the translator to assess his overall approach (domestication or foreignization). To this end, first, the intertextual elements in the Persian version of the mentioned work were extracted, and then the strategies used in its translation were identified. Based on the findings, the strategies used by the translator in the English translation of the novel, in descending order of frequency, include: minimum change (43%), replacement by a performed TL item (23%), combination of strategies (18%), reduction to sense (13%), and omission (3%). In addition, the findings show that the translator's predominant approach in rendering intertextual elements was domestication. The results also indicate that the extent of cultural differences between the two languages, the level of the translator's background knowledge, and his expectations of the audience play a significant role in the choice of translation strategies.

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1. Introduction

Although creativity and innovation are considered the main elements of a literary work, creative works are always —either overtly or covertly —influenced by previous ones. This means that each work, relying on the literary heritage and previous texts, forms its meaning through relation and interaction with other texts. This indicates that texts do not have independent meaning; instead, they exist within a network of textual relations that contemporary theorists call “intertextuality.” In this regard, Kristeva (1969) believes that a text is like an interconnected mosaic formed by the juxtaposition of quotations, and its overall meaning emerges in the shadow of its relationships with other texts (Kalipki, 2018). Also, according to De Beaugrande & Dressler (1981:10), “intertextuality concerns the factors which make the utilization of one text dependent on the knowledge of one or more previously encountered texts.” Hence, the semantic nature of any work is revealed through dynamic interaction with previous and contemporary texts.

On the other hand, understanding intertextual relationships largely depends on the audience, because each text contains the values and past experiences of its society, which shares it in the form of various signs. In this regard, Kristeva, in her work “*Novel Text*,” points out that every text contains specific cultural traditions and, in a way, a book is located within another (Long and Yu, 2020: 1108). Therefore, familiarity with the beliefs, customs, and traditions of a culture is one of the requirements for understanding intertextual relationships, and without awareness and understanding of these cases by the reader, the text may seem meaningless. Accordingly, when reading a text, every reader should simultaneously consider several factors and interpret the text in a network of related texts. Because the structure of the borrowed text sometimes changes in such a way that only the content of the original text remains, and the blending of texts reaches a point where reading the text independently will make it difficult to understand its meaning and concept.

However, in the process of translating a literary work, it is the translator who as a link between two linguistic worlds (Rezvantab & kordeyazdi, 2023) interprets the text and receives intertextual elements, and simultaneously assumes the three roles of the original text's reader, the elucidator, and the author of the generated text (translation) (Zhu, 2004). This makes the translator's intellectual foundations apparent in the structure of the new work (Jalali, 2015). Therefore, the process of identifying and decoding intertextual references will depend on the translator's prior knowledge of the world, and given the different prior knowledge of each translator, different translators may have various understandings of intertextual elements and provide different translations, or may not even be able to identify intertextuality. Consequently, the translator's awareness and deep understanding of intertextual elements will largely play a

decisive role in the success of this process, while simultaneously presenting them with numerous challenges. Because the translator must render these elements in such a way that, while preserving the meaning in the target text, they should be as comprehensible as possible to the target reader (Salehi, 2013). Nevertheless, Venuti (2009: 158) believes that the translator, while trying to achieve equivalence by establishing an intertextual relationship between the source and target texts, may also face the risk of increasing the gap between the original work and the translation. Therefore, literary translation requires the translator's creativity as well as the careful application of translation strategies.

Given the close dependence and connection of a text with other texts in the light of intertextuality theory, the present study aims to identify and classify intertextual elements in the novel *The Blind Owl* based on Genette's theory (1997) and to compare them with the corresponding elements in the English translation of this work to identify the translation strategies used by the translator based on the Leppihalme's model (1997) and ultimately to determine the dominating approach (foreignization or domestication) in translation. To this end, the novel *The Blind Owl* by Sadegh Hedayat (1936) and its English translation were examined to determine the translator's approach when translating intertextual elements. Therefore, the present study intends to answer the following questions by examining the mechanisms of rendering intertextuality in the translation of the novel:

1) According to Genette's theory, what types of intertextual references were used in the original version of *The Blind Owl*, and how frequently does each occur?

2) According to Leppihalme's model, what strategies did the translator use to render intertextual elements in the English-translated version of *The Blind Owl*, and how frequently does each occur?

3) Based on Venuti's foreignization-domestication dichotomy, what is the translator's approach in dealing with intertextual elements?

2. Literature Review

After Kristeva first introduced the term "intertextuality" in her 1966 article "*Word, Dialogue, Novel*," the principal foundations of intertextuality were established as an important part of literary theory. In other words, Kristeva helped to solidify the foundations of intertextuality by merging Saussure's theory of signs with Bakhtin's dialogism, i.e., the sense of the all-encompassing interaction between literary texts and their contexts (Matoušková, 2022). Also, after Kristeva, Barthes addressed the issue of intertextuality in many of his works. He distinguished between intertextuality and traditional criticism by criticizing the approach of traditional critics who, like an inspector, seek to discover the relationships between one work and others (Yusef Fam & Taheri, 2018). After Barthes, the second generation of intertextual

theorists, including Harold Bloom, Michael Riffaterre, and Gerard Genette, attempted to use intertextuality as a tool to examine the relationships between texts and to establish methods for text analysis (Yusef Fam & Taheri, 2018). In fact, by abandoning the more limited concept of intertextuality, they adopted a more comprehensive approach and provided a broader definition of intertextual relations.

However, by dividing the second-generation theorists into two groups, each presented a distinct viewpoint. Accordingly, the first group believed that each text is formed from the combination of other texts, so trying to find its origin is useless; in contrast, the second group believed that the signs and elements of other texts should be identified within the new text (Genette, 1982, translated by Newman and Dubinsky, 1997). Genette, who was in the second group, continued Kristeva's discussion of intertextuality by proposing "transtextuality" as a new theory in his book *Palimpsests*. This theory was more comprehensive than Kristeva's theory, and included five categories: intertextuality, paratextuality, metatextuality, architextuality, and hypertextuality. Intertextuality and hypertextuality received more attention than other categories among researchers and literary critics due to their correspondence to intertextual relationships in the field of literature and art (Namvar Motlaq, 2016). Therefore, today, intertextuality has achieved an independent status in the field of literary criticism, exploring how and why texts are influenced by each other. In fact, the results of intertextual studies are important, on the one hand, in identifying the intellectual, cultural, and literary contexts of text; on the other hand, the application of new theoretical frameworks in the analysis and interpretation of texts leads to a more precise identification of the research scope and enhances the scholarly value of the works (Zamani and Sahebi, 2020). In the following, we will review several studies conducted in this field.

In a study titled *Persian Tales: Derivation of "One Thousand and One Days,"* Yusef Fam & Taheri (2018) introduced "*One Thousand and One Days*", and examined the intertextual relationships of this book with Iranian folklore by using Genette's intertextual approach. The results indicated that six tales from the mentioned work had implicit intertextual relationships and shared hypertextual relationships with Iranian folk tales in terms of narrative and literary elements. Furthermore, twelve other stories reflected the model of Iranian folk tales in terms of storytelling traditions, arrangement, and motif development, establishing a hypertextual relationship with the texts of Iranian folk tales.

In a study, Karami et al. (2013) analyzed Simin Daneshvar's short story, "*Mar o mard story*," using Genette's theory. The findings revealed that this story contains different types of intertextuality, including reference (inter-authorship), quotation (including poems and proverbs), and allusion (drawing from folklore and mythology).

Jafari & Allahdadi Dastjerdi (2021), using Genette's theory, explore different types of intertextuality in the novel *The Bambak Ship's Scorpions*. The results of the research indicate that this work has intertextual connections with the novels *Tom Sawyer* and *The Adventures of Huckleberry Finn*. Also, the author has established intertextual relations in this work through elements such as folklore, proverbs, allusions, and popular songs of his era.

By examining the story "*It was raining in the Great Garden*", Hessampour et al. (2016) found that, according to Genette's theory, there are implied intertextual relations between this work and other works by this author. Given the implied intertextual relations, these references are completely hidden and merely recognizable to readers and lovers who are already familiar with the author's works.

Considering that all literary works inherently contain intertextual references, their translation into another language is often accompanied by challenges, because it is difficult to establish a balance between the translation and the original text while preserving the meaning of the original text. In this regard, some scholars believe that the choice of intertextual translation strategies is essentially the result of interaction between the translator's mindset, culture, and text (Zhou, 2023). Therefore, the translator, as a link between the original author and the target text reader, should study a range of prior texts that are directly or indirectly related to the author's intention, the subject, and the message of the literary piece (Long & Yu, 2020). In other words, the translator's perspective and mindset play a crucial role in the success of the translation, and the varying methods in rendering intertextuality are regarded as one of the most important challenges in the field of translation.

In this regard, Ahmadgoli & Menbari (2012) analyzed sixteen Persian renditions of four T.S. Eliot's poems based on Leppihalme's (1997) model to assess the effectiveness of translation strategies for intertextual elements among Iranian translators over a span of four decades. This study provides tangible evidence of the deep gap between theoretical knowledge and practical performance of Iranian translators in dealing with intertextual elements. Although the translators were theoretically aware of transmitting intertextual references to the audience, the results of the study significantly emphasize the frequent use of strategies of minimum change and explicit explanation. However, the findings revealed that the attitude of Iranian translators towards the translation of allusions and intertextuality has changed over time and has tended towards target-oriented strategies.

Niknasab & Partovirad (2021) investigated two English translations of Nizami's *The Seven Images*, using Leppihalme's (1997) model and found that the dominance of the "minimum change" strategy in both translations has weakened the main function of intertextuality, the semantic depth, and the cultural dimensions of the original text in the target. This resulted in

the intertextual nuances of the work being lost in the target language, making the translations less successful in influencing the English-speaking audience. However, the research focuses more on describing the translation method and less on analyzing the linguistic, cultural, or theoretical factors that contribute to the frequent use of this strategy.

Mirzaei & Sheikhighalat (2013) studied the Persian translation of Ahmad Matar's poems based on Leppihalme's (1997) model, considering the presence of intertextuality in his poems. The findings show the relative superiority of the explicit explanation strategy in successfully conveying intertextual elements over other strategies. Because by adding necessary explanations, it facilitates the Persian speakers to access intertextual references in the original text; however, one of the disadvantages of this strategy is increasing the length of the introduction, footnotes, and endnotes. The study also revealed that replacement by a performed TL item, minimum change, untranslated item, and omission do not appear to be effective strategies, because it is not possible to fully understand his poems without recognizing and understanding the intertextual elements, considering the key role of intertextuality in the poetry of Ahmad Matar. However, this research only addresses the rating of the strategies' effectiveness and does not provide a solution based on striking a balance between preserving intertextual elements and text fluency.

A review of the previous researches indicates that most internal researches on the translation of intertextuality have focused on poetry, and little attention has been paid to novels. Therefore, the present study was written to fill the existing research gap by using Genette's theory (1997) to identify intertextual references in the novel *The Blind Owl* and Leppihalme's model (1997) to identify strategies used in the translation of intertextual elements in the English version of this novel, and also to determine the translator's approach (domestication or foreignization).

3. Methodology

Procedure and Corpus of the Study

The present study, using a descriptive-analytical approach, examines the translator's approach toward translating intertextual elements. To this end, after identifying and extracting the intertextual elements in the novel *The Blind Owl*, the data were classified based on Genette's theory (1997). Then, the corresponding elements in the English translation were examined to determine the translator's strategies based on Leppihalme's (1997) classification and, as a result, to identify his approach (Venuti's domestication and foreignization) toward transferring intertextual elements.

The corpus of this study consisted of the novel *The Blind Owl* by Sadegh Hedayat and its English translation by D. P. Costello (1957). *The Blind Owl* is one of the greatest classical Persian masterpieces published in 1936. The novel narrates the story of an isolated and socially

withdrawn man who lives alone in a small room on the outskirts of the city, where his life changes after he meets a woman. The reason for choosing this novel is the presence of numerous allusions, references, and the intertextual relationships with the works of famous authors and poets, including Jean-Paul Sartre, Edgar Allan Poe, Virginia Woolf, and Rilke, as well as Hedayat's inspiration drawn from folklore.

On the other hand, the novel *The Blind Owl* has been translated into English by many translators, including Bashiri (1974), Nouri (2011), Tabatabaei (2022), and Costello (1957). However, Costello's translation was chosen since it is the most well-known English version of the novel, and the translator's non-nativeness increases the challenge of translating intertextual elements.

Theoretical framework

In the present study, Genette's (1997) theory is the basis for identifying intertextual references. Accordingly, whenever one part of a text is reflected in another text, there is an intertextual relationship between the two texts, and this relationship can occur in three forms: explicit and overt, implicit and covert, and implied and hidden (Namvar Motlaq, 2008).

The first type of Genette's intertextuality is explicit and overt intertextuality. In this type, the author incorporates all or part of another text in his/her work, without intending to plagiarize or hide its reference. For this reason, the presence of another text in the present text is obvious and clear (Namvar Motlaq, 2008). According to Genette, quotation with quotation marks (either with or without citation) is considered as an example of explicit intertextuality (ibid). However, in some cases, the quoted texts do not exist in written form. Although, there is no need for a quotation to be written, and all oral statements and signifying systems are also considered as texts (Alboughaish, 2016). Therefore, as stated below, all verses, phrases, songs, and oral expressions that do not have a written form but are marked with quotation marks within the text also fall under the category of explicit intertextuality.

The second type of Genette's intertextuality is implicit and covert intertextuality. In this type, the author uses the writing of others in his/her work without citing its reference. In fact, it often occurs for extra literary reasons and the author tries to hide the connection between his/her text and the borrowed one (Azar, 2016). Plagiarism is considered a clear instance of implicit intertextuality where a text is used without permission and without mentioning its reference (ibid).

The third type of Genette's intertextuality is implied and hidden intertextuality. In this type, the relation between the present text and the derived text is not clear, and the author does not intend to hide the intertextual relationship, but rather, by including subtle signs, he/she tries to introduce indirectly the source of inspiration and the main reference of his/her work. Therefore,

implied intertextuality neither states its reference like explicit intertextuality nor tries to hide it like implicit intertextuality (Namvar Motlaq, 2008: 89). Therefore, understanding of implied intertextuality largely depends on the prior knowledge and deep understanding of the audience, and only those audiences who are familiar with the derived text will notice the intertextuality. "The most important forms of this type of intertextuality are allusions, allegories, metaphors, etc." (ibid). Hence, any references to verses of the Quran, hadiths, myths, proverbs, and historical or legendary stories, as well as instances of folklore, are considered as implied intertextuality.

Leppihalme's intertextual translation strategies

In the present study, Leppihalme's (1997) model was employed to identify intertextual translation strategies. She proposed 11 strategies for translating intertextual elements, which include standard translation, extra-allusive guidance, minimum change, internal marking, explicit explanation, reduction to sense, replacement by a performed TL item, state the allusion is beyond translation, omission, re-creation, and left untranslated. Furthermore, another strategy known as "combination of strategies" has been added to the above category as a complementary strategy by other researchers (Ahmadgoli & Menbari, 2012).

Standard Translation: In this method, the translator renders intertextual elements by using an accepted translation for the target readers. For example, the word "Hijab" is one of the accepted words among English speakers, which enables translators to convey their intended meaning to the audience without requiring additional explanation.

Extra-allusive guidance: Accordingly, "The translator follows his/her assessment of the needs of TT readers by adding information which the author, with his/her SL viewpoint, did not think necessary" (Leppihalme, 1997:84). Thus, the use of punctuation marks such as inverted commas, question marks, quotation marks, writing in italic form, as well as providing additional explanations will increase the clarity of the translation (Ahmadgoli & Menbari, 2012; Mirzaei & Sheikhighalat, 2013). For example, since the English-speaking audience is unfamiliar with the notion of «آب تربیت»، the translator provides additional information about it in brackets and in italic within the text.

Minimum change: It is "a literal translation, without regard to connotative or contextual meaning—there is thus no change that would aim specifically at the transfer of connotations" (Leppihalme, 1997:84). Finally, it presents a translation that is close to the source text, in which the intertextual aspect is ignored and its superficial meaning is merely conveyed (Ahmadgoli and Menbari, 2012). This excessive loyalty to the source structure, such as the translation of «پرنده پر نردن» into "never a bird flies," causes the audience to not fully understand the text due to the lack of contextual information.

Internal marking: Accordingly, the translator uses words that are not regarded as standard and are not commonly used among the target language speakers. For example, if a translator renders the term "helicopter" as «چرخ بال» instead of the most commonly used term «بالگرد», the Persian audience may find it difficult to understand, as the word has not been institutionalized in the target linguistic context by the media, writers, and society.

Explicit explanation: In this method, explanations regarding intertextuality that are not included in the translated text are transferred in the form of additional information to footnotes, notes, and translator's prefaces (Ahmadgoli and Menbari, 2012). By transferring these explanations to the margin, the translation becomes more fluent, and at the same time, the audience becomes aware of intertextual references.

Reduction to sense: In this strategy, by focusing on the transfer of meaning and prioritizing the role of informative, intertextual elements are not transferred (Ahmadgoli and Menbari, 2012). In other words, only the meaning and concept of intertextual elements are transferred, not their structure. For instance, in translating the phrase «باب دندان» to "something suitable to offer someone", the emphasis is only on transferring the intended meaning rather than its ironic aspect.

Replacement by a performed TL item: According to this method, "an idea which is familiar to both cultures is presented in two languages with different images" (Ahmadgoli and Menbari, 2012:16). Thus, a similar effect can be created in the minds of readers by establishing a close equivalence between a theme in the source language and a similar or close theme in the target language (Mirzaei & Sheikhighalat, 2013:54). Like the proverb «مثل سیبی که از وسط نصف شده است» «which is illustrated by the notion of "peas" for English speakers as "like two peas in a pod."

State the allusion is beyond translation: In this case, the translator explicitly states his/her inability to translate some intertextual elements in the introduction or in the translator's note.

Omission: In this method, the translator completely avoids transferring the intertextual elements. In other words, he/she does not refer not only to the intertextual elements but also to their meaning (Mirzaei & Sheikhighalat, 2013). Accordingly, the intertextual concept will not be conveyed to the target language (ibid).

Re-creation: Recreation refers to creating a new phrase in the target language that refers to the intertextual themes or other special effects created by it (Wafa Moulay & Maroua, 2022). This method allows the translator more creativity and frees him/her from the limitations of the source text (ibid). For example, translating the word "Waterloo" in the sentence "He met his Waterloo at the conference," which is an allusion to Napoleon's final defeat, to «آن کنفرانس برای او حکم تیر خلاص داشت» can be considered as an example of re-creation strategy.

Left untranslated: In this method, the words of the source text are transferred exactly to the

target text (Mirzaei & Sheikhighalat, 2013). This implies that the Persian term in the English translation remains in its original Persian form or is merely transliterated. For example, the term “بِسْمِ اللّٰهِ” would be represented as “besmellah.”

Combination of strategies: According to this method, translators use a combination of several strategies to render intertextual references and key phrases.

Domestication and foreignization

Given the relationship between culture and translation, there has always been disagreement about how translators should interact with cultural differences. In this regard, Venuti (1995) proposed the term "translator's invisibility" to describe the position and performance of the translator and, by introducing two concepts of domestication and foreignization as possible approaches in dealing with specific cultural aspects in translation, discussed the degree of correspondence between the translation and the source culture. In the domestication approach, the main goal of the translator is to provide a fluent and understandable translation for the target language reader. In this approach, any cultural references, terms, or structures that may be unfamiliar to the target language reader are completely removed or replaced. As a result, a fluent and coherent text is produced in which the trace of the translator has disappeared, as though it were originally written in the target language.

On the other hand, the foreignization approach emphasizes the preservation and explicit representation of the cultural differences of the source text. This approach intentionally preserves something of the "foreignness" of the original text to challenge readers and make them aware of the presence of the source culture as well as the role of the translator in this process. It is worth mentioning that Venuti himself is an advocate of foreignization, since he believes that a translator's mission is to preserve the cultural values of the source language and not to manipulate them into the target language.

4. Results

In the present study, based on Genette's (1997) theory, 133 intertextual elements were extracted from the novel *The Blind Owl*. Then, the corresponding translations in the English version of the work were compared to identify translation strategies and, consequently, to determine the translator's approach to domestication and foreignization of intertextual elements. In the following, several examples of intertextual relationships found in *The Blind Owl*, along with their translation strategies, are discussed.

Table 1: Explicit/overt intertextuality

Number	Source sentence	Translation	Type of intertextuality	Translation strategy
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1	بعد دسته جمعی زدند زیر آواز و خواندند: «بیا بریم تا می خوریم، شراب ملک ری خوریم، حالا نخوریم کی خوریم؟»	Then they began to sing in chorus, <u>Come, let us go and drink wine.</u> <u>Let us drink wine of the Kingdom of Rey. If we do not drink now, when should we drink?</u>	Explicit)quoting a poem(minimum change
2	بعد صدای دور دست فروشنده ای آمد که می خواند «صفرابره شاتوت...»	Then came the far-off cry of a street vendor, ' <u>Mulberries for your bile!</u>	Explicit)quoting a song(reduction to sense
3	«آیا ثابت و محکم هستی؟»	<u>Are you real and solid?</u>	Explicit	replacement by a performed TL item

In example 1, quoting part of an old poem entitled “*Sharāb-e Molk-e Rey*” by Ali Akbar Sheida has established an explicit intertextual relationship. As is viewed, Hedayat did not mention to the reference of this poem, and it is enclosed in quotation marks. So it is a non-referential type of intertextuality. The strategy used in the translation of this poem is minimum change, because the translator has provided a literal translation, which fails to convey its melody and semantic elegance to the target audience. Thus, the translator adopted a foreignization approach.

In example 2, quoting the song «صفرابره شاتوت...» has established an explicit intertextual relationship. Since this song is enclosed in quotation marks and its reference is not mentioned, it falls into a non-referential type of intertextuality. The strategy used in the translation of this song is reduction to sense, since only its meaning is conveyed to the target text. Thus, by employing the domestication strategy, the translator has made the meaning of this phrase somewhat clear for the target language reader.

In example 3, using a direct translation from Virginia Woolf's novel, *The Waves*, establishes an explicit intertextual relation, as it is enclosed by quotation marks. The strategy used in rendering this sentence is replacing a performed TL item. Because, by avoiding word-for-word translation, the translator has used an equivalent word to bring it closer to the target language and domesticate it.

Table 2: Hidden/Implied intertextuality

number	source sentence	Translation	Type of intertextuality	Translation strategy
4	به قول مردم، مثل سیبی که نصف کرده باشند.	In the common phrase, they were <u>like two halves of the one apple.</u>	Allusion) proverb(minimum change

5	مثلاً چند روز پیش به من گفت که دخترم - یعنی آن لکاته- به ساعت خوب پیرهن قیامت برای بچه می دوخته.	For example, she told me a few days ago that her daughter (meaning the bitch) had made <u>a set of clothes</u> for the baby.	Allusion) folklore(Omission
6	همین که پی می برند که زنده هستند، خودشان را بی محابا به در و دیوار می زنند.	<u>Until they realise that they are alive</u> ; then they fling themselves recklessly against door and walls.	Exactly translated	minimum change

In example 4, using the Persian proverb «مثل سیبی که نصف کرده باشند» has resulted in implied intertextual relationships. This example has been translated by the “minimum change” strategy, because the words of the source text have been transferred word-for-word to the target text. Accordingly, in this example, the translator has tended to adopt a foreignization approach, as he did not use the English equivalent of this proverb, “like two peas in a pod,” and has not made an effort to convey its meaning to the target language reader.

In example 5, the phrase «پیرهن قیامت» refers to a traditional belief. According to this belief, a dress made of white cloth with a hole in the middle is sewn for a newborn baby, which is worn by the child for seven, ten, or forty days after the first bath, to protect him/her from the fire of the Day of Judgment. Thus, the allusion to popular culture has established an implied intertextuality in this sentence. The strategy used in rendering this phrase is omission, because no such clothes is mentioned. Therefore, the translator has used a domestication approach, as no effort has been made to convey its meaning to the target language reader.

In example 6, the sentence «همین که پی می برند که زنده هستند» is directly translated from *The Notebooks of Lauris Brigge*. Since the relationship between the mentioned sentence in *The Blind Owl* and the one in *The Notebooks of Lauris Brigge* is not exactly obvious and only perceived through the translation, this sentence has an implied intertextual connection. The strategy used in translating this sentence is minimum change, because no specific change has been made in the translation of the sentence and it has been rendered word-for-word. Therefore, the translator's approach has been foreignization.

It should be noted that, no instances of covert and implicit intertextuality were identified in this study.

Findings regarding the analysis of intertextual elements

Regarding the type and frequency of intertextual elements used in the novel *The Blind Owl*, the findings show that the types of intertextual aspects in the mentioned work, based on frequency of occurrence, are as follows: hidden/implied intertextuality and explicit/overt intertextuality. The research findings in this section can be summarized in the following table:

Table 4: Type and number of intertextual elements applied in *The Blind Owl*

Type of intertextuality	Number	Percentage
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Explicit/Overt	7	5
Hidden/Implied	126	95
Total number	133	100

Findings regarding the analysis of translation strategies

Regarding the type and frequency of translation strategies used by the translator in rendering the intertextual elements of the novel *The Blind Owl*, the findings show that the identified strategies based on the frequency of occurrence are: minimum change, replacement by a performed TL item, combination of strategies, reduction to sense, and omission. The table below represents the research findings in this field:

Table 5: Leppihalme's translation strategies employed for rendering intertextual elements in *The Blind Owl*

Type of strategy	Number	Percentage
minimum change	57	43
reduction to sense	17	13
replacement by a performed TL item	31	23
omission	4	3
combination of strategies	24	18

Findings regarding the analysis of the translator's approach in rendering intertextual elements

Regarding the translator's approach in rendering the intertextual elements of the novel *The Blind Owl*, the findings show that the domestication approach has occurred more frequently than the foreignization approach. It should be noted that, for the purpose of examining this section, based on Venuti's model, all strategies that sought to bring the translated text closer to the target culture were classified as the domestication strategy, and all strategies that sought to bring the translated text closer to the source culture were classified as the foreignization strategy. Also, in cases where the translation strategy was a combination of strategies, each strategy was calculated separately. Accordingly, the findings of this section can be summarized in the following table:

Table 6: The translator's approach to rendering intertextual elements of *The Blind Owl*

Type of approach	Number	Percentage
domestication	80	51
foreignization	77	49

5. Discussion and Conclusion

Based on Genette's (1997) theory, this study examined intertextuality in the novel *The Blind Owl*, and using Leppihalme's (1997) model, analyzed the strategies employed by the translator to convey intertextual elements in the English translation of the work. Finally, the translator's overall approach has been evaluated based on Venuti's theory of domestication and foreignization.

In response to the first question of this study, regarding the type and frequency of intertextual elements used in the novel *The Blind Owl*, out of 133 intertextual types identified in the Persian version of the work, hidden/implied intertextuality with 95% (126 cases), and explicit/overt intertextuality with 5% (7 cases) had the highest percentage and frequency, respectively. Also, in response to the second question of the present study, regarding the strategies used in translating the intertextual elements of the mentioned work, the results show that the mentioned strategies in descending order of frequency, are, respectively: minimum change (43%), replacement by a performed TL item (23%), combination of strategies (18%), reduction to sense (13%), and omission (3%). Finally, in response to the third question of the present study regarding the translator's approach to intertextual elements, the research findings show that the domestication approach is used more frequently (51 percent) than the foreignization approach (49 percent).

Based on the findings of this study, the cultural difference between Persian and English is one of the factors that influence the translator's choice of translation strategies. Accordingly, in many cases, due to the translator's unfamiliarity with Persian culture, intertextual elements have not been correctly identified. For example, in instance 5, the cultural concept in the phrase «پیرهن قیامت» has been lost by reducing it to "a set of clothes." This is certainly not done for the audience's understanding; if it had been, the translator would have offered a new sentence to clarify this phrase. Also, in example 4, probably the translator's insufficient knowledge and unfamiliarity with Persian proverbs resulted in the failure to recognize the intertextual reference, leading to a literal translation. On the other hand, in some cases, despite the translator's recognition of intertextual references, the failure to apply an appropriate strategy has prevented the audience from comprehending the inherent beauty of the relevant intertextuality. It may have occurred for two reasons: 1- unintentionally and due to the translator's limited linguistic knowledge, 2- intentionally and due to the translator's expectation of their audience to understand these elements. For instance, in examples 1 and 2, the translator has not succeeded in representing intertextual elements, transferring the melody and aesthetic aspect of the songs into the target language. In such a way that, in example 1, the translator has only conveyed the surface meaning and expects the audience to reach a complete understanding without providing further information. Meanwhile, in example 2, the translator failed to convey the intertextual aspect and the rhythm of the song, and merely tried to transfer the meaning by employing the strategy of reduction to sense. Nevertheless, in cases such as examples 3 and 6, the translator has recognized the intertextuality and made the intended concepts clear to the reader by employing suitable strategies.

Therefore, the degree of cultural differences between the two languages, the translator's

background knowledge, and his/her expectations of the target audience play a significant role in the choice of translation strategies. In this regard, Kazimierzczak (2019) believes that a successful translation of texts is only possible when the translator has correctly understood his/her role of balancing the differences between the comprehension and awareness of the primary and secondary recipients. In this case, the translation may have almost a similar effect on the target language audience as it did on the readers of the source language. However, the translator's failure to recognize intertextuality and the misinterpretation of the audience's capacity to understand intertextual concepts can lead to a literal translation that is close to the original text and remains structurally faithful to the source text. In this case, the translated text may not be able to provide the same understanding to the target language readers as it does to the source language readers.

The findings of this study indicate that the translator demonstrated a greater tendency towards the domestication approach and uses strategies to translate intertextuality that changes the intertextual elements of the source language. However, there is no certainty in this case, as the difference between the two approaches is only 2%. However, since the novel *The Blind Owl* is full of elements belonging to Iranian culture, it may be difficult for some readers who are foreign to the source culture to perceive such references. On the other hand, understanding intertextual references plays an important role in increasing the degree of enjoyment for readers. Therefore, the more use of domestication and the translator's efforts to elicit a similar effect on the English-speaking seem to be largely logical.

Accordingly, translators need to expand their background knowledge to achieve a deeper understanding of cross-cultural issues through a more accurate knowledge of the social and cultural histories of their own country and others. Since "translation is not just a linguistic process, but a process that acts on the meaning, and to understand the meaning, a deep understanding of the culture is also necessary" (Sassani et al., 2023: 581). Therefore, paying attention to these issues in translation, especially literary translation, is crucial due to its differences from other types of translation and requires conveying the author's intentions, including thoughts, feelings, and linguistic and artistic devices. (Li, 2022). In other words, only in this way can the translator help readers to recognize the intertextual relationships between the source language culture and the target language culture, and by establishing a similar intertextual relationship within the target culture, fully reflect the readability and acceptability of the translation (Chen, 2009), and also select appropriate strategies when facing translation challenges.

In general, despite the focus of the present study on fiction and its difference from the field studied by previous studies, this study provides relatively similar results compared to previous

studies. That is, translation strategies in rendering intertextual references, whether in poetry or prose, share common principles and challenges, and the translator's perspective on the audience and their background knowledge of the intertextual relationships present in a work significantly impacts the choice of translation strategies. Furthermore, among the strategies identified in relation to the findings of previous and current studies, the strategy of minimum change has been the most frequent.

The scope of this study is limited to examining intertextuality in the novel *The Blind Owl* using Genette's model (1997), determining translation strategies in the English translation of intertextual elements based on Leppihalme's model (1997), and identifying the translator's overall approach (Venuti's domestication or foreignization). The novel in focus, due to its wide range of culture-based elements and its influence from the works of great authors, provided a suitable platform for the writers of this study to examine intertextuality. Since the present study is one of the few studies conducted in the field of intertextual translation in novels, it is suggested that future researches analyze the translation of additional works in the field of fiction and novels. Also, given the importance of intertextuality in translation, it is recommended to consider other types of translation, such as dubbing or subtitling in films and animations.

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