



TRANSLATION ANALYSIS AND ASSESSMENT OF POETIC DISCOURSE BASED ON TEXTUAL AND EXTRA TEXTUAL MODEL: A CASE STUDY OF SEPEHRI POETRIES

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Abstract: Poetry translation involves cognition, discourse, and action by and between human and textual actors in a physical and social setting. The aim of this study was to investigate about the quality of the form and content of the English translation of a selection of Sepehri poems at the textual and extra textual level based on textual and extra textual tentative model, translated by Saeed Saeed Poor, Karim Emami, Nastaran Nosrat Zadegan. To analyze the selected poems at the Textual level, the researcher applied both quantitative and qualitative research methods and for the extra textual level just the qualitative method in the form of content analysis based on textual and extra textual model. Although the statistical result indicated that all the three translators have been able to greatly preserve the quality of form and the content of Sepehri's poetries at the textual (linguistic) level at the probability level of 95% and the weak result at the level of preserving the image was not significant statistically, at the extra-textual (cultural) level, they could not preserve Sepehri poetries very successfully, each stanza needs more interpretation to be understood completely due to the use of elements related to another culture

Key Words: Extra Textual Level, Poetry, Sohrab Sepehri, Textual Level.

1. Introduction

No poem, drama, novel, short story, or essay would ever be read, without translation, in countries whose language is different from the author's, It is unthinkable. Therefore, translation is a key to the other language and it is a channel through which ideas and cultures pass; it is a process and a product. According to Catford (1965), "translation is the replacement of textual material in one language (SL) by equivalent textual material in another language (TL)", (Amina 2009- 2010; Darwish, 1989; Gaikwad, 2012; Hamdalla, 1998). The translation of culturally marked words is a problematic issue that has been explored by a number of authors (Hosseinimanesh, 2011; Inchaurrealde, 2003; Newmark, 1991; Nord, 2005.; Tymoczko & Gentzler, 2002).

Poetry translation involves cognition, discourse, and action by and between human and textual actors in a physical and social setting. A poetry translation project usually aims to publicize a poet or poets (Jones, 2012). The issue of the translatability of poetry has given rise to theoretical and practical debates among scholars (Dastjerdi, Hakimshafaaii & Jannesaari 2008; Jamshidian & Mohammadi, 2012; Shafiei & Hatam, 2009). According to Clifford E. Landera (2001), literary translation, at least in the English-speaking world, faces a difficulty that texts originally written in English do not: resistance by the public to reading literature in translation. There is no need to belabor this point, and the other Anglo-Saxon nations (Landers, 2001). In a poetic - aesthetic work of art, the usual distinctions between form and content (or meaning) are no longer hold. In poetry, the form of a linguistic unit cannot be changed without a corresponding change in (semantic, pragmatic and textual) meaning. And since the form cannot be detached from its meaning, this meaning cannot be expressed in any other way, i.e. through paraphrase, explanation or commentary, borrowing of new words etc. In poetry the signifiers have an autonomous value and can therefore not be exchanged for the signifiers of another language, although they may in fact express the same signified concept or referent. Since the physical nature of signifiers in one language can never be duplicated in another language, the relations of signifiers to signified, which are no longer arbitrary in a poetic-aesthetic

work, cannot be expressed in another language (Erlangung, 2001).

The researchers found some translation of Sepehri's poems that are too personalized. Most of the translators have chosen word for word rendering and they have not paid enough attention to the abstract mood of Sepehri's poems. They also have not been able to transfer Sepehri's imaginative language (Kolahi & Emamian, 2012). In accordance with the poetry translation problems are mentioned in the background of study and because the poetry understanding is more difficult than the other literally contexts, this critical issue will harden the poetry translation; so, studying the poetry translations based on a useful model is necessary to improve and enrich of the translated contexts in this field. Accordingly, this research studies one of the popular poets, Sohrab Sepehri, among the people because of the modern poetries position in the literature and culture of the country in order to modern model of poetry reflects properly in its translations for introducing to the people of the world. Since Sepehri's poem is Iranian poem with Iranian culture, a model which is translated by Iranian poet can explain emotional and cultural elements better so Iranians model of text not only can help to enrich and spread, but also support the researcher in evaluation of Iranian poem translation.

2. Review of the related literature

2.1. Textual and extra textual tentative model

This section gives definition for used model. This model consists of two levels for poetry analysis: textual (linguistic) and extra-textual (cultural) levels. At the textual level he examines forms, sound, words, images, tone and content of a piece of poetry. At the extra-textual level, coherence and implicature are the elements to be discussed, here the main focus is the knowledge presented in the source text as well as the TT reader's knowledge of the world; that is to say the cultural aspects of the text.

2.1.1. First level: textual analysis

Form (linguistic features) has been defined as the actual words, phrases, clauses, paragraphs, etc., which are spoken or written. In other words, it is the structural part of language which is seen or heard. In literary criticism, form often refers to a literary type (lyric, ode, short story, etc.) or to patterns of rhythm, rhyme, lines and stanzas (Dastjerdi et al., 2008). Rhyme Schemes in modern poetry differ greatly from that of traditional Persian poetry. There have been many definitions for rhyme during the long history of traditional poetry in Iran, but generally speaking, it lacks the variety which modern poetry has employed during its short life (Ghelichkhani, 2009). Durant observes that words carry in them a myriad possibility for connecting us to other human beings, other situations, events, acts, beliefs, feelings... The indexicality of language is thus part of the constitution of any act of speaking as an act of participation in a community of language users (Duranti, 1997). The verse/poetry is the mysterious language with harmonic/rhythmic tones and the creature of delicate sentiments by benefiting from texture, shape and form (Keymanish, 2003). The music and the tone are one of the verse composing elements that distinguish the speech and cause the distinction of poetry language from the prose (Fayyaz Manesh, 2005).

2.1.2. Second Level: extra textual level analysis

At this level, coherence and implicature are the elements to be discussed. Here the main focus is the knowledge presented in the ST as well as the TT reader's knowledge of the world; that is to say, the cultural aspects of the text. Translation of a text inevitably involves at least two cultures. According to Javaherian (1992), if it is accepted that one of the purposes of literary translation is to make the reader acquainted with other nations' cultures in other parts of the world, then translation of cultural values and concepts of a literary work becomes inevitable. This is because, he adds, culture and language are essentially so much interwoven and indivisible that meaning transference is impossible without transference of cultural concepts. Therefore, the translator is to introduce such values and concepts rather than replace them with the target language ones. In fact, it is quite natural that the TT reader whose culture is definitely different from that of the ST writer may feel some gaps in the TT, or may be unable to glean at least some parts of it. This is especially peculiar to culture-bound texts that have deep roots in the SL culture, allusive of historical figures, myths, events and ethics of that culture missing in the TL culture (Dastjerdi et al., 2008).

2.3. Research questions

The study seeks answer to the following research question:

To what extent could the English translators of Sepehri poetries preserve qualitatively the form and the content of his poems at the textual (linguistic) and extra-textual (cultural) level based on textual and extra textual tentative model?

Since the quantitative study of extra-textual level was not possible, the researcher limited the second question of this study at the textual level in this way.

Is there any significant difference between the translations of the three translators of Sohrab Sepehri selected poems at

textual (linguistic) level based on textual and extra textual tentative model tentative model?

3. Methodology

3.1. Corpus

In order to meet the objectives of the present study, the researcher chose Sepehri's poems. The table 3.1 below represents the specification of the corpus.

Table 3.1 List of Three Translated Books of Sepehri's Poems

Translator	Name of the English collection	Year	Publisher
Nastaran NosratZadegan	I am Muslim	2012	Works Society and Cultural Figures
Saeed SaeedPoor	Selected Poems of Sohrab Sepehri	2011	Iranian's Poets Society
Karim Emami	The Lover is always alone	2009	Sokhan

3.2. Design

The present research is a corpus-based descriptive - analytic comparative study involving the original Persian version of Sepehri poems and its three English translations. Qualitatively the content of the original and the three translations were analyzed and compared, based on the poetic elements presented in Lefevere's theory and Dastjerdi's Model (2008) and quantitatively by applying an ordinal scale measurement using 5 point Likert-type scale.

3.3. Procedure

In order to achieve the purpose of the study, the researcher followed a step by step procedure as follows:

- The original poems with its corresponding translation were carefully studied. Dealing with the object (product/translated text) rather than the subject (processes employed by the translator) of translation, this procedure first incorporates the look or form of the text at the textual level under three major headings; namely, music, rhyme and tropes.
- The two texts were examined in terms of words, images, stanza and structural patterns, literary devices, and type of the poem.
- The linguistic differences and similarities between the ST and TT were elaborated. Also, the aura or tone of the text was examined and exemplified with respect to the genre of the poem.
- At the extra-textual level, the ST and TT are discussed and scrutinized in their cultural framework. Here, culture-specific terms were explained and the covert corners of individual words and phrases in the ST are demystified with an eye on the existence or nonexistence of their equivalents in the TT.
- The gathered data was transferred into the practical model of poetry translation by textual and extra textual tentative model.
- The various translations of the selected poems at different textual levels (form, sound, image, word, tone, content) and extra textual level (coherence and implicature) was analyzed.
- The researcher designed an ordinal scale system based on 5 point Likert-type scale to be able to compare and evaluate different translations of the selected poems at the textual level. The analysis of the extra textual level was measured just qualitatively in this research.
- Since it was necessary to validate his findings, the researcher asked four university instructors who are very experienced and knowledgeable in the field of poetry and literature prove the authenticity of 30% of his analysis.
- After applying their suggestions the researcher could modify his findings and based on textual and extra textual tentative model, compare and analyze the three translations of Sepehri selected poems.
- The researcher tabulated all the findings and went through data analysis.

4. Results and data analysis

To answer the research question and the related hypothesis the data were analyzed both qualitatively and quantitative-

ly. For the qualitative analysis, the researcher applied content analysis method based on textual and extra textual tentative model and for the quantitative analysis; he prepared different comparative tables and graphs for the poetic elements that had been mostly used in each of the three translations. For testing the null hypothesis of the research, he followed chi-square statistical procedure and reached the final results and conclusions.

According to the model, analyses have been done into two levels: first, textual level that chosen poems have been analysis in two quantitative and qualitative dimensions and then second level (extra textual level). Eventually, according to analyses of two levels the research question and hypotheses have been evaluated in order to consider translators performance based on this model. In order to come up with reliable results, several sets of poems were utilized in this study.

4.1. Qualitative analysis of textual level

At the textual level he examines forms, sound, words, images, tone and content of a piece of poetry. In this level translators' performances have been analysis in two qualities and qualitative dimensions.

Form (linguistic features) has been defined as the actual words, phrases, clauses, paragraphs, etc., which are spoken or written. In other words, it is the structural part of language which is seen or heard. In literary criticism, form often refers to a literary type (lyric, ode, short story, etc.) or to patterns of rhythm, rhyme, lines and stanzas. In this study, the material to be analyzed is a Persian piece of modern poetry or blank verse which is devoid of any meter. Therefore, rhythm is not focused upon in the analysis of the translated text. So, in this section I compared the harmony translated stanza with original lyrics. In this case, three translators had an appropriate performance, so that number of stanza and their structure was according with the original lyrics.

Sound: In this part, alliteration (assonance and consonance) and rhymes are considered in Persian poetry and its English translation. Translators performance was same as each other in alliterations (assonance and consonance), studying of table represented comparing to the translations; Alliterations (assonance and consonance) in the main poems are so close based on frequency. By comparing them, we can say translator's performance in all of the poems was adequate with each other and the main poem.

Image: The most challenging words, phrases and sentences in a literary work are tropes or figurative features. This literary work we are working on, a modern poetry by Sohrab Sepehri, has been decorated by such literary devices as metaphor, simile, allusion, synesthesia, etc. on the whole, the poet has represented what he desires to through figurative language. Translating a piece of poetry, literary translator should keep in mind various techniques and devices to translate the poet's message with simple and fluent diction. There are not any tropes for example: simile, personification, oxymoron, synesthesia, proverb, mythological allusion, etc. Though the words seem clear and simple on the surface, they have some connotative meanings. All words have been translated literally and the denotative meaning of them employed without any attention to the connotation. The readers do not get what is going to be transferred through these words and the meaning supposed by the poet. It is suggested that the translator add some extra explanation to each stanza in the form of footnotes or at the end of the whole poem in order to avoid the loss of meaning due to the cultural differences. Imagery is an important device in all stanzas. Words seem simple on the surface but their collocation with each other makes no sense. Even in Persian readers need some explanations to understand what is going in the poet's mind. Thus we have some kind of de familiarization, that is, words are not used in their usual meaning. In Most of the stanzas very usual words are used which are not merely belonged to the poetic language. Of course, it is also the case in the Persian poem.

Word: In this section, I studied 1.simple or complex 2. given or new (familiar or unfamiliar) 3. concrete or abstract 4. meaning suggestions. Comparison of original poetry and translations showed word was simple and familiar.

Tone: In this section, I studied 1.light or serious 2.elegiac or paneguric 3.lyrical or admonitory 4.ironic, straightforward. As a conclusion, Sohrab Sepehri's poems have an especial figurative language and the meanings of words are somehow abstract. He has not used rhyming pattern and his lines have various length. But, his language is mingled with a great power of imagination. With these characteristics, Sepehri's tone is the simple one. As mentioned. Poet tone is Straightforward and light in poems and it causes better performance for translator. It's crystal clear all of 3 translators were successful in this point.

Content: In this section, I studied 1.realistic 2.mythical 3.time/place 4.descriptive 5.etc, the content of the most poems were emotional and spiritual.

4.2. Quantitative analysis of textual level

In this section, some scores have been given to the translators' performance based on quantity scales. It means 5 shows the best performance and 1 indicates the least one. In order to evaluate the validity of these scores questionnaires have been utilized and the final scores are given to the translators based on expert's ideas. As mentioned in qualitative analysis translators have been able to greatly preserve the quality of form and the content of Sepehri's poetries at the textual (linguistic) level based on textual and extra textual tentative model.

Table 4.1 The frequency and percentile of different textual level in each translation of the Sepehri selected poems

Nosratzadegan						SaeedPoor						Emami					
Form	sound	Image	Word	Tone	Content	Form	sound	Image	Word	Tone	Content	Form	sound	Image	Word	Tone	Content
Freq.	Freq.	Freq.	Freq.	Freq.	Freq.	Freq.	Freq.	Freq.	Freq.	Freq.	Freq.	Freq.	Freq.	Freq.	Freq.	Freq.	Freq.
119	105	100	113	108	109	97	88	90	98	89	92	75	63	64	70	69	70

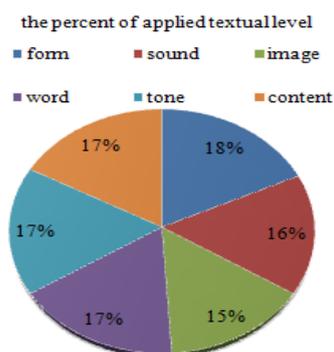


Fig 4.1 Applied textual level in T1

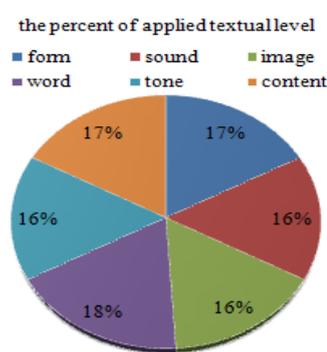


Fig 4.2: Applied textual level in T2

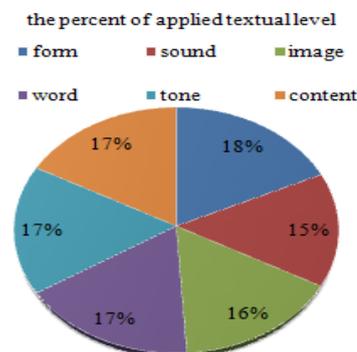


Fig.4.3 Applied textual level in T3

As it is represented in table 4.1 translators performance in first level was similar. It means according to represented percentages in Figure 4.1; 4.2; 4.3 they had a little difference in this level (Form, Sound, Image, Word, Tone and Content).

Table 4.2 Descriptive Statistics of Translations at the Textual Level

	Nosrat Zadegan		Emami		SaeedPoor	
	Freq.	%	Freq.	%	Freq.	%
Form	119.00	82.07	75.00	51.72	97.00	66.90
Sound	105.00	72.41	63.00	43.45	88.00	60.69
Image	100.00	68.97	64.00	44.14	90.00	62.07
Word	113.00	77.93	70.00	48.28	98.00	67.59
Tone	108.00	74.48	69.00	47.59	89.00	61.38
Content	109.00	75.17	70.00	48.28	92.00	63.45

In this study, descriptive statistic results presented in table 4.2. As you can see, the abundance is different among three translators due to the number of poems in each set. So, the percent is the analytical base in this study. In accordance with the percents in descriptive statistic, the first translator performance (Nosrat Zadegan) and then Saeed poor & Emami. According to the statistical chapter, Nosrat Zadegan has a better performance in form (82.07%), in sound (72.41%), in image (68.97%), in vocabulary (77.93%), in tone (74.48%), and in context (75.17%).

Table 4.3 Descriptive Statistics of Textual Level

textual level	No	means	std.deviation
Form	87	3.3448	1.95191
Sound	87	2.9425	1.79376
Image	87	2.9195	1.79934
Word	87	3.2299	1.89676
Tone	87	3.0575	1.84489
Content	87	3.1149	1.87657

In order to represent analytical statistic and its result, there is some information about standard derivation, mean,

minimum, and maximum. It should be mentioned that these issues is also included descriptive statistical. It's necessary to explain about the inferential analysis in the three translations before discuss about it. Table 4.3 represents the means based on Likret 5 range level. As the means show, the translators have medium performance in sound and image and have high level above medium in vocabulary, form, tone, and context because number 3 is the medium level due to the Likret 5 range level.

Table 4.4 Chi-Square for Textual Level

df	$\alpha = 0.05$	$\alpha = 0.01$
1	3.84	6.64
2	5.99	9.21
3	7.82	11.35
4	9.49	13.28
5	11.07	15.09
6	12.59	16.81
7	14.07	18.48

To test study hypothesis the researcher went through the following steps and used chi-square test. Table 4.4 shows the error rates in the sections related to the first level analysis for Chi-square test. In the following, we analyze them based on significance level.

Table 4.5 Test Statistics for First Translator (t_1)

	Form	Sound	Image	Word	Tone	Content
Chi-Square	18.589	7.552	11.517	16.931	8.379	10.310
df	3	3	4	3	3	3
Asymp.Sig.	.000	.056	.021	.001	.039	.016

The first translator has not any significant difference with the author in the 6 sections related to the first level including form, sound, image, word, tone, and context probability 95% (table 4.5).

Table 4.6 Test Statistics for Third Translator (t_2)

	Form	Sound	Image	Word	Tone	Content
Chi-Square	18.931	6.483	11.759	16.31	15.862	10.483
df	2	3	3	2	3	3
Asymp.Sig.	.000	.052	.000	.001	.000	.018

The second translator has not any significant difference with the author in the first level analysis including sound, image, vocabulary, form, tone, and context in probability 95% (table 4.6).

Table 4.7 Test Statistics for Second Translator (t_3)

	Form	Sound	Image	Word	Tone	Content
Chi-Square	1.310	14.966	16.690	15.552	5.345	10.310
df	2	4	4	3	3	3
Asymp.Sig.	.519	.005	.002	.001	.148	.016

The third translator has not any significant difference with the author in the first level analysis including sound, image, word, and context probability 95%, whereas there is significant difference in this level with author form and tone (table 4.7).

4.3. Extra-textual level

At extra-textual level, coherence and implicative are the elements to be discussed. Here the main focus is the knowledge presented in the ST as well as the TT reader's knowledge of the world; that is to say, the cultural aspects of the text (see extra-textual level). Sohrab Sepehri was an ultra-religious poet which means he worshiped and praised what is beyond religion and that doesn't mean he wasn't a religious person but he felt himself more close to God. As evidence to such claim we can refer to his forth Book which is "East of Sorrow" (1961). Sepehri went through this process gradually in which he ultimately gained an ultra religious belief in religion. However, it has to be mentioned that his re-birth and consistency of thought and personality started with his "Water's Footfall" (1965), in this period he become a sentient, deep and wise poet (Zarindast, 2013). As mentioned translators have not been able greatly preserve qualitatively Sepehri poetries at the extra-textual (cultural) level based on Vahid Dastjerdi tentative model.

5. Conclusion and discussion

Traditionally, Literary Translation was one of four broad categories of translation; the other three were Interpretation, Scientific and Technical translation and Commercial/Business translation. There are also a number of special fields such as Legal Translation, journalistic translation and Translating a poetic text is perhaps more difficult than translating other types of text because poetic works have imaginative powers of expression and specific values called aesthetic and expressive values. As one genre of literature, poetry has something special compared to others. The translator should try his best to translate these specific values into the target language.

According to the obtained results translators have been able to greatly preserve the quality of form and the content of Sepehri's poetries at the textual (linguistic) level based on tentative model. But translators have not been able greatly preserve qualitatively Sepehri poetries at the extra-textual (cultural) level. These translations have perfect coherence (in the sense incorporating the TL readers' knowledge of the SL culture) at the extra textual level, but each stanza needs more interpretation to be understood completely due to the use of elements related to another culture. For example poppies bloom in Iranian culture means short life; none of the translators did not mention this point. In this poem, Sepehri talks about the chances and fortune of life, he believes that life is full of kindness and faith and we must live as long as the poppies bloom exists. In Address poem "friend" is the God's secret. This comes back to seven steps of theosophy especially traditional theosophy. Sepehri expresses seven idioms for this seven steps including: poplar = willing; lane greener = love; flower of solitude = being rich; metrological fountain and transparent fear = faith; flowing intimacy of the space = monotheism; a child atop a tall pine = wonders and at last nest of light = poverty and mortality.

It is crystal clear that the content is theosophy, all in all he is purpose of friend is God and none of the translators did mention it. As a result none of them did not work very well at extra textual level in this poem.

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