

Research paper

Analyzing Poetry Translation Strategies in Sohrab-e Sepehri's Poems

Azar Bagheri Masoudzade, Neda Fatehi Rad*

Department of English Language, Kerman Branch, Islamic Azad University, Kerman, Iran

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Abstract

Translating poetry has been subject to debates for centuries and is still causing a lot of controversies. Many scholars claimed that poetry is untranslatable and it is needless for the translator to try because when poetry is translated, it may lose its aesthetics (Amirshojai & Khalilizadeh, 2015). In this connection, the present work considered the English translation of Sohrab-e-Sepehri's poems in terms of "Simplicity and Simple Living". More specifically, it investigated the strategies applied in translation of Sepehri's poems regarding Lefevere's model. Also, the extent of "simplicity and simple living" notion was analyzed in English translation of poems. For these objectives, a set of Sepehri's poems have been selected and analyzed in order to find out the strategies used by translator. The data were collected and evaluated based on Lefevere's model including eight strategies. Apart from the strategies as "material translation", "poetry into prose", and "rhymed translation" which have not been used at all by translator, the least frequent strategies were "phonemic translation" and "blank verse translation". However, the most frequent strategy in translating the mentioned poems was "simplicity" strategy. Therefore, it can be concluded that the notion of "simplicity" was presented in a high degree by the translators. Recognizing the most appropriate and correct equivalences for these terms is one of the noticeable tasks of the translator. It can be said that the translated poems may not create the same response and effect as evoked by the original text in the audience and the translated version leads to vagueness.

*Corresponding Author: Neda Fatehi Rad

Address: Islamic Azad University, Kerman, Iran

Tel: (+98) 90133984299 E-mail: Nedafatehi@yahoo.com

Introduction

Literary translation is considered as a difficult type of translation for a translator as he/she is responsible to show both meaning and esthetic aspects of the source text in order to be a successful translator, and since all languages do not have similar capacities, producing similar texts in various languages is not an easy work (Yousefi, 2017). Poetry translation has always been known as a very complex and somehow impossible task; Keeping the form and stylistic features of a poem, while translating from one language into another, without distorting the meaning is a tough process to accomplish; moreover, the translator must be able to get the real message and convey it to the TT. He/she has to be fully aware of the capacity of both languages to make his/her message highly effective. Since this work deals with poetry translation and poetry, is one of the subcategories of literary texts it is worth to say that, in translating literary texts specially poetry there is a great tension between form and content and the act of literary translation is indeed a challenging act in which a poetry translator's main concern is whether to prefer the form over the content or vice versa. In fact, translating poetry is a controversial issue and there is a major debate on this challenging task in translation studies. Among different scholars who have some words on poetry translation the most famous scholar is Jakobson, who believed that "Poetry by definition is untranslatable and it requires creative transposition" (cited in Venuti, 2000, p.118). But some other scholars like Dryden (cited in Miremadi, 1995, p. 85) argued that all meanings and concepts are translatable and what is said in one language can be conveyed in another language. Many researches are designed to investigate the problems a translator may face during the task of literary, especially, poetry translation.

According to Baker (2003), simplicity is the state or quality of being simple. Something easy to understand or explain seems simple, in contrast to something complicated. He added, the apparent familiarity of the notion of simplicity means that it is often left unanalyzed, while its vagueness and multiplicity of meanings contributes to the challenge of pinning the notion down precisely. This research investigated one of the popular poets, Sohrab Sepehri, among the people because of the modern poetries position in the literature and culture of the country. Most of the translators have chosen word for word rendering and they have not paid enough attention to the abstract mood of Sohrab's poems. They also have not been able to transfer Sohrab's imaginative language (Kolahi & Emamian 2012). Due to the items mentioned, the researchers tried to investigate the degree of transferring the notion of "Simplicity and Simple Living" in some translation of Sohrab's poems.

In accordance with the poetry translation problems 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. One of the problems faced by the Western translators when they approach Persian poetry is the cultural encounter between East and West and their deferring horizons of expectations. What constitutes the poetic ideal in Eastern poetry is different from its Western counterpart. The humanist mission of translation is said to be rooted in the universal humane urge to spread knowledge and to eliminate misunderstanding among people as well as to generate a broader space for communication. The translator cannot stay detached from the society in which he/she is dwelling, and is chained in the web of

discourses that decide the marketability, reception, objectives and the audience of his translation (Atashi & Anoushirvani, 2012).

Creative authors have chosen specific approaches applying to human nature, mood, love, or aversion and they pay focal attention to the mindset of the people described and reflected in their works. Literary authors may not initially appear to be remarkable, but is actually considered as an original source concerning the effects of social atmosphere –or the external context of life on the most private, internal realm of life (Pourrastegar et al., 2017). Spiritual and cultural notions and concepts are among the notions that mostly consist the nature and the meaning of literature and poem, notions like love, fait, faith, nature, God and alike. Among these concepts, some are more touchable and moral than others. "Living a simple life" is one of the most remarkable notion and eye catching. Sohrab adores and admires nature, original lifestyle of people, close relationships, friendship, and family, love of human kind and alike.

In the translation of poetry there are always aspects that are missing, as languages do not have the same phonology, syntactic structures, vocabulary, literary history, prosody or poetics. A poem that leans towards prose may present relatively few problems, but a poem that has a highly complex structure encompassing imagery, intersexuality, idiom, ambiguity and complex tonalities almost certainly have to sacrifice some elements in translation (Attwater, 2005). Literary works of a country written in its native language should be translated and transferred into other cultures and nations to share the deep spiritual concepts throughout other communities. However, this transference and translation requires great care and delicate work in order not to miss any small point and meaning in the target result literary work. Translation of literary works and poems is among the hardest and most complicated forms and kinds of translation. Accordingly, the present study made an attempt to investigate the translations of Sohrab-e-Sepehri's poems regarding "Simplicity and Simple Living" notion, and based on the objective, the following questions have been raised.

1. What strategies have been used in translation of Sepehri' poems regarding Lefevere's model on poetry translation?
2. To what extent the notion of "simplicity and simple living" is rendered in English translation of Sepehri' poems?

Literature Review

There have been studies on Sohrab's poems from different points of view; those comparing his works with other foreign literates and poets; those studying a notion in his works and those studying the translations of his poems. For example, Dr. Bahram Meghdadi in Sepehri and Kafka compares these two and asserts that though Sepehri like Sadegh Hedayat tried to understand the mysticism of Hinduism, also like Hedayat did not attain the truth. This is repeatedly stated in Kafka's stories and Sepehri's poems that human being is unable to attain and grasp the "secrets". Truth does not exist and any kind of connection to truth seems impossible.

Ghafouripour and Eslamieh (2018) conducted a study on a translation quality assessment of two English translations of Sepehri's poems based on House's Model (1997). According to House's model, poetry has to be translated overtly and deviations would be considered errors. It was found out that both translators have successfully translated Sepehri's poetry. However, the first translation by Saeed Saeedpour (2012) has fewer errors (68 errors) in comparison with second translation (95 errors) by Edward Fitzgerald (1859), as a conclusion, ST native speaker could master the implications better, so He could translate better than the TT native speakers. In another study, Rahmani and Iraj (2017) focused on "loneliness" in the poems of Sohrab Sepehri with the psychological approach to language. In this research, Sohrab Sepehri's complete poetical work in the book named "hasht ketab" have been scrutinized according to Leech view (1969). This research illustrated the fact that Sohrab Sepehri has benefited from "Sense of Words" and due to the fact that he has also been a skillful painter besides being an outstanding poet, it is speculated that he has also used the element "color of words". The results indicated the element of loneliness has been found to be a very significant item in Sohrab Sepehri's poetical works, but the frequency of presenting this element overweighs in one of his books named "Death of color".

Isfahani et al., (2015) investigated "nature" in Sohrab Sepehri's poetry and thought. They concluded that the universe has not descended to a material desert; human is not solely material and has a soul who descended to substance after he had left God. This descent follows a purpose which is his evolution and trial during his worldly life. He is not created fruitlessly based on no purpose; he is created to become a perfect man adhering to God's spirit, return to God, and be immersed in His mercy. In similar vein, Shariati Rad and Royania (2014) concentrated on "nature" as the Source of Wisdom in Sepehri and Wordsworth's Poetry. In their views Sepehri, Wordsworth and romantic poets like them are all advocates of human rights against the established rules, religion, contracts and whatsoever distances human with their origins. They all challenge the accepted ways of treating phenomena which has its roots in nature. Also, a comparative study was done by Moulavi et al., (2014). They examined "water semiology" in Sohrab Sepehri's and Gibran Kahlil Gibran's Works. The results showed that Sohrab and Gibran have both employed various symbolic functions and implications of water in their works. However, Sohrab has been basically influenced by Persian, Islamic, Buddhist, and eastern culture, beliefs, and rituals in his symbolism and mythology. On the other hand, Gibran has in most part paid attention to the universal and collective aspect and function of water as a source and supplier of life, purity, and cleanliness, to be found in almost all beliefs and creeds. Water symbols are more frequent in Sohrab's poetry, both in terms of quality and quantity.

Kolahi and Emamian (2012), on their article entitled "Application of Lefevere's Seven Strategies in English Translation of Sohrab Sepehri's Poems" stated that in analyzing poetic translation the application of the seven strategies proposed by Lefevere. From the analysis for three translators works in the translation Sohrab Sepehri's Poems; they found that none of the translator applied phonemic translation strategy, but literal translation strategy is the most chosen by the translators. Furthermore, Niknasab and Pishbin (2011) evaluated the translation of Sohrab Sepehri's "Traveler" poetry based on Vahid's (2000) proposed model. In other words,

the aim of this study was presenting a textual and extra textual analysis of a piece of poetry by Sohrab Sepehry based on Vahid's model. The results of the study showed that the translator has been successful in the textual level to some degree. However, at the extra textual level this is not the case. This poem is full of culture-bound terms. Finding the correct and appropriate equivalences for these terms is one important task of the translator. It can be said that the translated poem will not create the same response and effect as evoked by the original text in the audience and the translated version leads to vagueness. Almost all literary devices were translated literally. Like the original poem the translated one is was without rhyme and rhythm (except for some few cases).

Methodology

Theoretical Framework (Lefevere's Theory on Poetry Translation)

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. The eight strategies proposed by Lefevere attempt to tackle the problems of translating poetic text and his model aim to study translation in the poetic genre on an empirical basis. They are founded in the belief that poetry is an item of beauty with specific poetic features (Lefevere, 1975).

Phonemic Translation

This method aims to imitate the ST sound. That is to say, it attempts to reproduce the SL sound in the TL while at the same time producing an acceptable paraphrase of the sense. Results such as these are, however, rarely obtained. The sounds of source and target texts usually diverge too widely. In the wider context of the evolution and interpretation of literature, phonemic translation on the whole rarely achieves an acceptable rendering of the source-language sound in the target text, so that it is positively harmful to concentrate on sound alone. In addition, phonemic translation distorts all the other aspects of the source text, and reduces it to a curiosity.

Literal Translation

Literal translation is always undesirable: the emphasis is on translating each word of the ST rather than giving the meaning of each expression or sentence using words that sound natural. Lefevere's view agrees with that of Nida: he sees no absolute correspondence between languages. Lefevere goes further step, stating that literal translation is a myth and very often leads to fruitless results since it usually disregards the communicative value of a certain word of ST. However, he defends the literal translation method as one major strategy that tends to serve translators in comprehending the text at hand (Lefevere, 1975).

Metrical Translation

The metrical translation strategy proposed by Lefevere (1975) emphasizes the reproduction of the original metre into the TL. This offers an easy way to remain as faithful as possible to the original where the dominant criterion is the reproduction of the SL metre. Such a strategy,

therefore, may not be appropriate since each language has its own specific stress patterns and unique linguistic-phonetic systems. Consequently, this method will result in an inappropriate translation in terms of meaning and structure. Lefevere concludes that, like literal translation, this method concentrates on one aspect of the SL text at the expense of the text as a whole.

Poetry into Prose

Prose translation is meant to reproduce the ST poem in another literary genre different in form, ignoring the rhyme scheme and the meter of the ST & TT. This method will result in the loss of some of the sense, communicative value and syntax of the ST. the translator attempts to render in TT some of the poetic qualities of the original (shuttleworth & cowie, 2014). Lefevere sees translating poetry into prose as exhibition of different organizations of words in the target texts: because of its form, prose is unable to direct the reader's attention towards certain words in the way poetry can (Lefever, 1975).

Rhymed Translation

The rhyming translation method emphasizes the transfer of the rhyme of the original poem into the translation in the TL. This implies that such a translator has to rhyme the translation according to the schemes of the target language. This type of translation requires not only a deep understanding of ST poetic material, but also an emphasis on the realization of the author's process of his artistic creation, a grasp of the spirit of the original, and the search for the most appropriate confirmation in his own thought to create a poetic effect and flavor on the part of its reader in the target culture (Bassnett, 2013).

Blank Verse Translation

Blank verse is another type of translation strategy discussed by Lefevere in his analysis of the translations of poems by Catullus. Lefevere sees the translator choosing blank verse in attempting to produce a translation with the stylistic qualities of the TL culture. This implies that blank verse translators will therefore attempt to strike an even balance between adhering to a scheme and getting away from it, between the rule and the exception (Lefever, 1975).

Interpretation Approach

Interpretation is the last strategy proposed by Lefevere, which aims to make a complete change of form. In this approach the translator tries to retain the substance of the original poem and makes changes in the form only. This is tantamount to saying that the translator produces a new poem of his own, except for the content which is of the original. Furthermore, a translator who chooses to interpret the ST may resort to paraphrasing the original lines of the poem creating a new poem depending entirely on the content of the ST. Here, the translator must be a master of both languages, and must understand both the characteristics and spirit of the original author, besides conforming to the aesthetic canons of his own age (Bassnett, 2013).

Simplicity

Simplicity is the state of being simple, uncomplicated, or uncompounded. Certainly, when the discourse of simplification is formed and a doctrine and is created, this doctrine is influenced

by all the cultural and social currents in order to reach the position of presence and emergence. Simplification is not a new thing and in Persian poems, there has been simplicity notion. But whether we want to examine simplification in poetry and whether poetry should be simple or not, is based on many basic questions like simplicity in form and structure or simplicity in content and thought and whether or not these two can be separated in principle.

Corpus

The corpus of the present research consisted of Sohrab-e- Sepehri's poems as a source text (ST) which is originally in Farsi along with the English translation of it as the target texts (TT) by Shahryari (2008). Six of the most famous poems as Plain color, Call me, Beyond the seas, Oasis in a moment, Friend and Sunshine were selected by the researchers for analyzing the degree of transferring the notion of "simplicity and simple living".

Data Collection Procedure

This research is carried out within the framework of descriptive approach of the comparative model of translation and uses a parallel-corpus. Hence, a descriptive- interpretive analysis was done on both the source and target text in order to find the results. Lefevere's (1975) classification of poems translations strategies was adopted as the framework of the study. The classification includes seven categories as phonemic translation, literal translation, metrical translation, poetry into prose, rhymed translation, blank verse translation, and interpretation approach. Also, simplicity notion is considered for analyzing data. The analysis includes highlighting the frequency of the strategies which found in the poems' translations.

The source language text and its translations were selected by the researchers. That is to say, the data were collected from the Persian book (Sohrab-e-e Sepehri) and its English translation. The theoretical framework of the study was based on Lefevere's model. After deciding on the corpus of the study, the researchers started to gather the data. In the first stage, the researchers read both the source language text and its translations. In order to achieve this goal, the researchers randomly selected some poems of Sepehri and studied them one by one carefully. After that, the phrases with their English equivalences were taken out to investigate based on the mentioned model. In other words, the strategies used by translator were detected and shown in the related table. Then, a survey was done on the degree of transferring the notion of "simplicity and simple living" in the translations of Sohrab-e Sepehri's poems. Finally, 114 items were found in the poems of the Persian – English translation of Sepehri's poems and the collected data are ready for the next stage of the study i.e., data analysis. It is important to say that the reliability of data was checked by the researchers. Inter-rater reliability refers to the extent to which two or more individuals agree and indicates that multiple raters' ratings for the same item are consistent. That is to say, the researchers double checked the extracted data based on the Lefevere's model and examined the applied strategy. In fact, the researchers calculated inter-rater reliability and all the data were checked by two raters.

Design and Data Analysis

The present project is descriptive and qualitative. Data are organized into two broad categories: qualitative and quantitative. Qualitative Data are mostly non-numerical and usually descriptive or nominal in nature. This means the data collected are in the form of words and sentences. Quantitative data is numerical in nature and can be mathematically computed. Quantitative data uses different scales, which can be classified as nominal scale, ordinal scale, interval scale and ratio scale. Often (not always), such data includes measurements of something (Kabir, 2016). However, Descriptive research is a subset of empirical research that seeks new data, new information derived from the observation of data and from experimental work. As mentioned above, this study is a qualitative and descriptive corpus-based research and the objectives were analyzing the English translations of Sohrab-e-Sepehri with discovering the strategies and the extent of the "simplicity and simple living" notion. To show a comprehensive view of the applied strategies (based on Lefevere's model) in the English translation, the frequency and percentage of each strategy were indicated through descriptive statistics.

Results

Evaluation Based on Lefevere's Theory

First, the corpus, - Sohrab-e-Sepehri's poems - are analyzed by the researchers. Then, the translated verses have been compared with their Persian counterparts based on Lefevere's model includes seven categories as phonemic translation, literal translation, metrical translation, poetry into prose, rhymed translation, blank verse translation, interpretation approach, and simplicity. The cases are justified for each category:

1. *Phonemic Translation*

This strategy emphasizes on sound. In the translation of the selected poems, translators merely are trying to imitate sound of ST to TT and it should be noted that sound is not transferable to the target language such as source language.

ST : " دور باید شد، دور... " / TT: One should sail away and away

2. *Literal Translation*

Lefevere defends the literal translation method as one major strategy that tends to serve translators in comprehending the text at hand. Due to the non-understandable poetic for translation, literal translation is traceable in some parts; especially image of ambiguity when words have meaning beyond of close meaning. In the selected poems translations, literal translation can be clearly seen in some poems.

ST: " چینی نازک تنهایی من " / TT: The fragile china of my solitude

3. *Metrical Translation*

Modern poems appeared in the contemporary period dominance of rhymed verse after one thousand years. The collection of selected poems from Sepehri is in modern poems era. In this study, the analyzed material is a Persian piece of modern poetry or blank verse which is devoid of any meter. Rhythm is not the issue we focused upon in the analysis of the translated text, thus metrical translation is not considerable in the translators' performance.

4. *Poetry into Prose*

In the poems, this strategy is overlap with metrical translation because the points are related to modern poetry and poetry into prose is not considerable in the translators' performance.

5. *Rhymed Translation*

Based on this strategy translates poetry into rhymed verse regardless of the structure of the original text. In this strategy meaning is sacrificed for the formal beauty. The translator tries to produce a text which is based on the norms and conventions of the target culture. Due to the type of the selected poems, the translator has not emphasized on rhymed translation.

6. *Blank verse Translation*

In free blank verse translation, the content is of primarily importance to the translator. If a translator uses this strategy, there is no need to be concern about formal features of such as rhyme, rhythm and etc. ST: "آسمان آبی تر" / TT: The sky, bluer

7. *Interpretation Approach*

In the reviewed translations, we found that the translator has not retained form of the poems and he creates new poem. The poem has different shape but the original meaning of the poem. ST: "و مهربانی را به سمت ما کوچاند" / TT: And she caused kindness to migrate towards us.

8. *Simplicity*

Simplicity is the state of being simple, uncomplicated, or uncompounded. Certainly, when the discourse of simplification is formed and a doctrine and is created, this doctrine is influenced by all the cultural and social currents in order to reach the position of presence and emergence. ST: "Life is an apple," said I, "One should bite it unpeeled"

TT: "من به او گفتم: زندگانی سیبی است، گاز باید زد با پوست"

Table 1.

Frequency of Strategies in The Poems

Selected Strategy	Frequency	Percentage
Phonemic translation	1	0.88%
Literal translation	9	7.89%
Metrical translation	0	0.00%
Poetry into prose	0	0.00%
Rhymed translation	0	0.00%
Blank verse translation	1	0.88%
Interpretation approach	6	5.26%
Simplicity	97	85.09%

Total	110	100%
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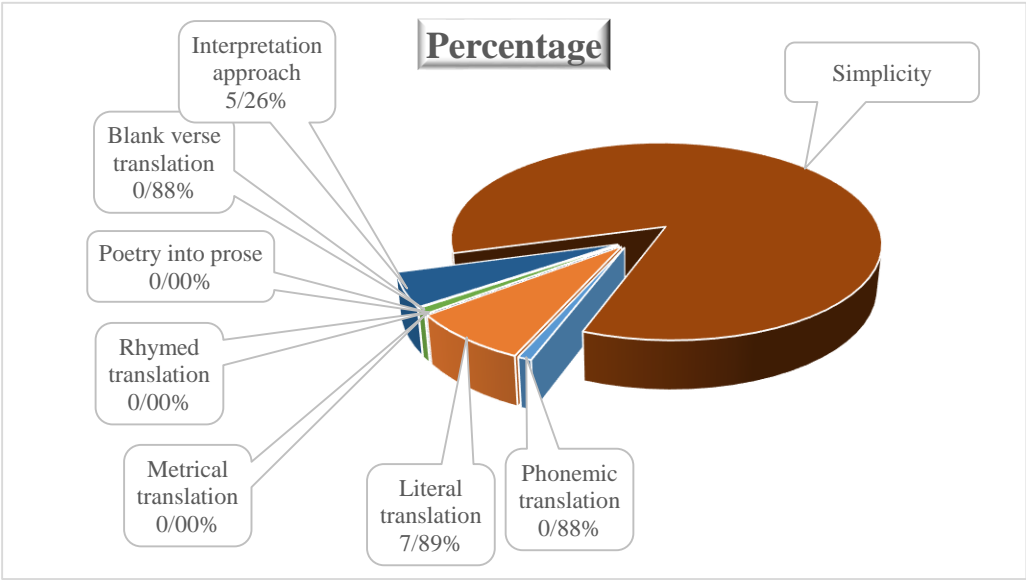


Figure 1. Frequency of Strategies in The Poems

Sepehri has used new forms to express his thoughts and feelings and introduces himself, his family and his way of thinking in a poetic form. Sepehri beautifully explains that he doesn't blindly do his religious duties. In most of his poems, Sepehri introduces a new form of literature by using romanticism and symbolism. The beauty of his poems is seen through his inspiration of nature and the use of tender and simple language. According to the above table and figure, the translator tried to use of simple words and phrases to transfer the meaning of the poems to be faithful as the principle for the translator to render the text directly to produce a similar text in the target language. The translator translates every single word separately, then the structure being rearranged to fit the grammatical target language conventions. Simplicity is the state of being simple and uncomplicated. This strategy applied frequently due to transfer the base meanings of the poems and simplify them for a reader. It is worthy to note that the message of the poem is to aware readers from the truth of life and death as well as the routine affairs which avoid them from deep thought and real attitude toward life. Therefore, unique simplicity (mainly simplified forms of nature) reflected in Sepehri's poems nicely which that does not require complex philosophies. Sepehri regarded nature as a guide for those lost in urban life; a natural, harmony, and simplicity, but is removed from the anarchic urban atmosphere. In fact, the translator tried to transfer the base meanings of the poems and simplify them for a reader to be faithful to the writer, thus the notion of "simplicity" was presented in a high degree by the translator.

Discussion

As noted above, the purpose of the present study was to identify and analyze the translations of poems in terms of "Simplicity and Simple Living" based on the proposed model (Lefevere, 1975). In the previous part, descriptive statistics displayed the strategies found in Sepehri's poems and were indicated by the related tables and figures. Among all, three strategies were

not found in analyzing the poems translations. They were "metrical translation", "poetry into prose" and "rhymed translation". It means that no cases belonged to these strategies (0%). Two other types of strategy were found just in one case (.88%) in the poems translations which is "phonemic translation" and "blank verse translation". After that, "interpretation approach" came in the second rank which is found in six cases (5.26%). Interpretation is the freest type of translation strategy in translating poetry. Applying this strategy, the translator extracts the main concepts of the original poem and recreates it based on his/her style. Then, "literal translation" received the third rank with nine cases in the translations of the mentioned poems (7.89%). Finally, "simplicity" as the most important notion of the present study found in 97 cases (85.09%) which received the last rank. Accordingly, apart from the three strategies that did not apply in the translations, the least frequent strategy referred to "Phonemic translation" and "blank verse translation" with the lowest frequency. However, "Simplicity" which is the main concept of the study, is recognized as the most frequent strategy (97).

The outcomes of the present research are in line with a study done by Amirshojai and Ganjalikhani (2015) which focused on the applicability of Lefevere's strategies in Persian poetry translation. The researchers have studied Lefevere's theory on poetry translation with seven strategies. They concluded that Lefevere's strategies don't pay enough attention to the cultural discrepancies in translation of poem where form and meaning are bounded. On the contrary the results of this study are not supported the findings of a study by Kolahi and Emamian (2012). The researchers arrived at the conclusion that literal translation strategy was the most frequently applied strategy by the three different translators. The results confirmed that all the translators have translated the poems as word for word rendering. Also, in another study by Ouided (2016), the results revealed that the process of translation is not only a linguistic transfer, but it is also a cultural transfer, hence poetry translation should take the cultural aspects of both the source language and the target language into account.

As mentioned earlier, "simplicity and simple living" as the most important notion of the present study found in 97 cases (85.09%) which received the top rank. In other words, "simplicity and simple living" which is the main concept of the study, recognized as the most frequent strategy. The mentioned notion is extended in all parts of the Sepehri's poems with a high degree. Simplification is not a new thing and this notion has been observed frequently in Sepehri's works. But whether we want to examine simplification in poetry and whether poetry should be simple or not is based on many basic questions like simplicity in form and structure or simplicity in content and thought and whether or not these two can be separated in principle. What is beautifully reflected in Sohrab Sepehri's poems is a unique simplicity that does not require complex philosophies.

Conclusion

After analyzing the data, it has been concluded that "material translation", "poetry into prose", and "rhymed translation" have not been used at all by translator. Material translation strategy may not be suitable since each language has its own specific stress patterns and unique linguistic-phonetic systems. In other words, this strategy results in an inappropriate translation

in terms of meaning and structure. In Lefevere's (1975) view, this method concentrates on one aspect of the SL text at the expense of the text as a whole. Poetry translation results in the loss of some of the sense, syntax of the ST and communicative value. Lefevere sees translating poetry into prose as exhibition of different organizations of words in the target texts: because of its form, prose is unable to direct the reader's attention towards certain words in the way poetry can. Rhymed translation requires a deep understanding of ST poetic material and emphasis on the realization of the author's process of his artistic creation, a grasp of the spirit of the original, and the search for the most appropriate confirmation in his own thought to create a poetic effect and flavor on the part of its reader in the target culture. Some reviewers believed that rhyme in the translation of poem is forced and artificial, since rhyme and form are deeply connected.

The least frequent strategies were "phonemic translation" and "blank verse translation" applied very rarely, just in one case. In free blank verse translation, the content is of primarily importance to the translator. If a translator uses this strategy, there is no need to be concern about formal features of such as rhyme, rhythm and etc. Phonemic translation on the whole rarely achieves an acceptable rendering of the source-language sound in the target text, so that it is positively harmful to concentrate on sound alone. Also, this strategy distorts all the other aspects of the source text, and reduces it to a curiosity. In the selected translated poems, interpretation approach and literal translation can be clearly seen. As mentioned earlier, by applying interpretation approach the translator extracts the main concepts of the original poem and recreates it based on his/her style. Employing literal translation utilized the elements of target language have enough literal meaning. As Lefevere believed the literal translation method is one major strategy that tends to serve translators in comprehending the text at hand. However, the most frequent strategy in translating the mentioned poems was related to "simplicity" strategy which seemed to be applied due to transfer the base meanings of the poems and simplify them for a reader. As mentioned earlier, what is beautifully reflected in Sepehri's poems is a unique simplicity that does not require complex philosophies. The main theme of his work is, in fact, the simplified forms of nature. As it can be seen in the selected translated poems, the translator has used no lefevere's strategies and made an attempt to transfer the base meanings of the poems and simplify them for a reader to be faithful to the writer. Therefore, it can be concluded that the notion of "simplicity" was presented in a high degree by the translator.

It is worthy to state that the selected poems were full of culture-bound terms. Recognizing the most appropriate and correct equivalences for these terms is one of the noticeable tasks of the translator. It can be said that the translated poems may not create the same response and effect as evoked by the original text in the audience and the translated version leads to vagueness. Almost all literary devices were translated literally. Like the original poem the translated one was without rhyme and rhythm (except for some few cases). The tone of the poem was realistic, serious, admonitory and to some degree mystical. The message of the poem is to aware readers from the truth of life and death as well as the routine affairs which avoid them from deep thought and real attitude toward life. In a nutshell, this study tried to provide

a new perspective of looking at the issue of poems translation strategies to enhance translation awareness of assessing a translated version by examining whether the translator's choice of a certain strategy fulfils his/her purpose. Also, it tries to improve the translator's awareness of the importance of consistency in translation poems strategies. The researchers hope the present project can be of a little help to the future research in the field of literary translation as poems.

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Appendix

Analysis of Sepehri's Poems Based on Lefevere's Theory

N	Source text	Translated text	Selected strategy
1	ساده رنگ	Plain Color	Simplicity
2	آسمان، آبی تر	The sky, bluer	Blank verse translation
3	من در ایوانم، رعنا سر حوض	I am on the veranda. Ra'na is by the pool	Simplicity
4	رخت می شوید رعنا	She is washing clothes	Simplicity
5	برگ ها می ریزد	Leaves are falling	Simplicity
6	مادر صبحی می گفت: موسم دلگیری است	"It's a sad season," said Mother this morning	Simplicity
7	من به او گفتم: "زندگانی سیبی است، گاز باید زد با پوست"	"Life is an apple," said I, "One should bite it unpeeled"	Simplicity
8	زن همسایه در پنجره اش، تور می بافد، می خواند	The next-door woman is weaving nets at her window, Humming to herself	Simplicity
9	من "ودا" می خوانم، گاهی نیز	I am reading the Vedas	Literal translation
10	طرح می ریزم سنگی، مرغی، ابری	Making sketches of rocks, fowls, and clouds	Simplicity
11	آفتابی یکدست	A full sunshine	Simplicity
12	سارها آمده اند	Starlings are coming	Simplicity
13	تازه لادن ها پیدا شده اند	Nasturtiums are blossoming	Simplicity
14	من اناری را، می کنم دانه، به دل می گویم:	I crack a pomegranate, thinking to myself:	Simplicity
15	خوب بود این مردم، دانه های دلشان "پیدا بود"	"If only the seeds of people's hearts could be seen!"	Literal translation
16	می پرد در چشمم آب انار: اشک می ریزم	The pomegranate juice spurts into my eye: my tears flow	Simplicity
17	مادر می خندد	Mother bursts into laughter.	Simplicity
18	رعنا هم.	So does Ra'na.	Simplicity

19	صدا کن مرا	Call me	Simplicity
20	صدای تو خوب است	Sweet is your voice	Literal translation
21	صدای تو سبزینه آن گیاه عجیبی است	Sweet is the foliage of the strange plant	Literal translation
22	که در انتهای صمیمیت حزن می‌روید	Grown in the farthest edge of sorrow	Literal translation
23	در ابعاد این عصر خاموش	Within the space of this silent age	Simplicity
24	من از طعم تصنیف در متن ادراک یک کوچه تنهاترم	Lonelier am I than the test of a song Within the scope of the alley's conception	Simplicity
25	بیا تا برایت بگویم چه اندازه تنهایی من بزرگ است	Come, let me tell you how vast is my loneliness?	Simplicity
26	و تنهایی من شیخون حجم تو را پیش‌بینی نمی‌کرد	My loneliness didn't predict this ambush of your stature	Simplicity
27	و خاصیت عشق این است	And this is the characteristic of love	Simplicity
28	کسی نیست	Nobody is here	Simplicity
29	بیا زندگی را بدزدیم، آن وقت میان دو دیدار قسمت کنیم	Come, let us steal life and then Divide it between two meetings	Simplicity
30	بیا با هم از حالت سنگ چیزی بفهمیم	Together let us pore of the state of a pebble	Simplicity
31	بیا زودتر چیزها را ببینیم	Quick, let us see things	Literal translation
32	بین، عقربک‌های فواره در صفحه ساعت حوض زمان را به گردی بدل می‌کنند	The dials of the fountain clock turns time into dust	Simplicity
33	بیا آب شو مثل یک واژه در سطر خاموشی‌ام	Come, melt like a word in a line of my silence.	Simplicity
34	بیا ذوب کن در کف دست من جرم نورانی عشق را	Come, melt the bright weight of love in my palms	Simplicity
35	مرا گرم کن	Make me warm	Simplicity
36	و یک‌بار هم در بیابان کاشان هوا ابر شد	And once upon Kashan's plain the sky grows clouded	Simplicity
37	و باران تندی گرفت	And a shower fell	Interpretation approach
38	و سردم شد، آن وقت در پشت یک سنگ، اجاق شقایق مرا گرم کرد.	And chilled men, then behind a rock The hearth of anemone warmed me.	Simplicity

39	قایقی خواهم ساخت	I will build a boat.	Simplicity
40	خواهم انداخت به آب	And cast it in water	Simplicity
41	دور خواهم شد از این خاک غریب	I will sail away from this strange land	Simplicity
42	که در آن هیچ کسی نیست که در بیشه ی عشق قهرمانان را بیدار کند	Where there is no one to awaken the heroes in the glade of love	Simplicity
43	قایق از تور تهی	A boat void of nets	Simplicity
44	و دل از آرزوی مروارید،	And a heart with no desire for pearls.	Interpretation approach
45	همچنان خواهم راند	I will keep sailing	Simplicity
46	نه به آبی ها دل خواهم بست نه به دریا	Neither will I lose heart to the blues. Nor to the mermaids	Simplicity
47	-پریانی که سر از آب به در می آرند	Emerging out of water	Simplicity
48	و در آن تابش تنهایی ماهی گیران	Upon the glowing solitude of the fishermen	Simplicity
49	همچنان خواهم راند. همچنان خواهم خواند	I will keep sailing I will keep chanting	Simplicity
50	،، دور باید شد، دور "	One should sail away and away	Phonemic Translation
51	مرد آن شهر اساطیر نداشت	Men of that town had no myths	Simplicity
52	زن آن شهر به سرشاری یک خوشه ی انگور نبود	Woman of that town were not as full as a bunch of grapes	Simplicity
53	هیچ آینه ی تالاری، سرخوشی ها را تکرار نکرد	No hall mirrors reflected joys	Simplicity
54	چاله آبی حتی، مشعلی را نمود	No puddles reflected a torch	Simplicity
55	دور باید شد، دور	One should sail away and away	Simplicity
56	شب سرودش را خواند	Night has chanted its song	Simplicity
57	نوبت پنجره هاست	It is now the windows turn	Simplicity
58	همچنان خواهم راند. همچنان خواهم خواند	I will keep chanting I will keep sailing	Simplicity
59	پشت دریاها شهری است	Beyond the seas there is a town	Simplicity
60	که در آن پنجره ها رو به تجلی باز است	Where windows are open to manifestation	Simplicity
61	بام ها جای کبوترهایی است که	The rooftops are inhabited by pigeons	Simplicity
62	به فواره ی هوش بشری می نگرند	Gazing at the Jets of Human Intelligence	Simplicity

63	شاخه دست هر کودک ده ساله ی شهر، معرفتی است	Every ten-year-old child holds a Bough of knowledge	Simplicity
64	مردم شهر به یک چینه چنان می نگرند	The townsfolk gaze at a brick row	Simplicity
65	که به یک شعله، به یک خواب لطیف	As if at a flame, or at a delicate dream	Simplicity
66	خاک، موسیقی احساس تو را می شنود	The earth can hear the music of your feelings	Simplicity
67	و صدای پر مرغان اساطیر می آید در باد	The fluttering wings of mythical birds are audible in the wind	Simplicity
68	پشت دریاها شهری است	Beyond the seas there is a town	Simplicity
69	که در آن وسعت خورشید به اندازه ی چشمان سحرخیزان است	Where the Sun is as big as the eyes of early-risers	Simplicity
70	شاعران وارث آب و خرد و روشنی اند	Poets are the inheritors of water, wisdom, and light	Simplicity
71	پشت دریاها شهری است	Beyond the seas there is a town	Simplicity
72	قایقی باید ساخت	One should build a boat.	Simplicity
73	به سراغ من اگر می آید	If you are coming to me	Simplicity
74	پشت هیچستانم	I am beyond Oblivion	Simplicity
75	پشت هیچستان جایی است	Beyond Oblivion is a place	Simplicity
76	پشت هیچستان رگ های هوا، قاصدهایی است	Where dandelions run into the veins of air	Interpretation approach
77	که خبر می آرند، از گل وا شده ی دورترین بوته خاک	Bringing news of a faraway blooming bush	Simplicity
78	روی شن ها هم، نقش های سم اسب سواران ظریفی ست که صبح.	The sands bear the footprints of delicate horsemen	Simplicity
79	به سر تپه ی معراج شقایق رفتند	Mounting the hilltop of poppies	Simplicity
80	آدم این جا تنهاست	One is lonely here	Simplicity
81	در این تنهایی سایه نارونی تا ابدیت جاریست	Where an elm's shadow streams into eternity	Simplicity
82	به سراغ من اگر می آید	If you are coming to me	Simplicity
83	نرم و آهسته بیاید، مبادا که ترک بردارد	Approach gently, softly lest you crack	Simplicity
84	چینی نازک تنهایی من.	The fragile china of my solitude.	Literal translation
85	دوست بزرگ بود	Friend great was she	Literal translation

86	و از اهالی امروز بود	A native of today	Simplicity
87	و با تمام افق های باز نسبت داشت	And a relative to all open horizons	Simplicity
88	و لحن آب و زمین را چه خوب می فهمید	She perceived the tone of water and earth so well	Simplicity
89	صدایش به شکل حزن پریشان واقعیت بود	Her voice Reflected the Ruffled Melancholy of Reality	Simplicity
90	و پلک هایش مسیر نبض عناصر را به ما نشان داد.	Her eyelids Showed us The pulse of elements	Simplicity
91	و دست هایش هوای صاف سخاوت را ورق زد	Her fingers Turned over The clear Air of Generosity	Simplicity
92	و مهربانی را	And she caused kindness	Interpretation approach
93	به سمت ما کوچاند	To migrate towards us	Simplicity
94	به شکل خلوت خود بود	She reflected her own solitary self.	Simplicity
95	برای آینه تفسیر کرد	And for the mirror she interpreted	Literal translation
96	و عاشقانه ترین انحنای وقت خودش را	The most amorous curves of her own Time.	Simplicity
97	و او به شیوه باران پر از طراوت تکرار بود	Like rain, she was impregnated with fresh repetitions	Simplicity
98	و او به سبک درخت	And like the trees	Simplicity
99	میان عافیت نور منتشر می شد.	She would spread with the blessing of light	Simplicity
100	صدای آب می آید. مگر در نهر تنهایی چه می شویند؟	The sound of water is heard. What are they washing in the River of Solitude?	Simplicity
101	لباس لحظه ها پاک است	Robe of Moments is clean	Simplicity
102	میان آفتاب هشتم دی ماه	Decembering sun	Interpretation approach
103	طنین برف، نخ های تماشاش، چکه های وقت	Echo of snow, threads of glance, and rain of time	Simplicity
104	طراوت روی آجرهاست، روی استخوان روز	Freshness lies on the bricks, on the bones of daylight	Simplicity
105	چه می خواهیم؟	What do we wish for?	Simplicity
106	بخار فصل گرد واژه های ماست	The steam of Season hovers round our words	Simplicity
107	دهان گلخانه ی فکر است	The mouth is the Flowerbed of Mind	Simplicity

108	سفرهای تورا در کوچه هاشان خواب میبینند.	Some journeys dream of you in their alleyways	Simplicity
109	تورا در قریه های دور مرغانی به هم تبریک می گویند.	In faraway villages, fowls congratulate each other on your presence	Interpretation approach
110	چرا مردم نمی دانند؟	I wonder why people do not know	Simplicity
111	که لادن اتفاقی نیست	Nasturtium is not accidental	Simplicity
112	نمی دانند در چشمان دم جنبانک امروز برق آب های شط دیروز است؟	And the yesterday's rivers shine in today's wagtail	Simplicity
113	چرا مردم نمی دانند؟	Why don't people know?	Simplicity
114	که در گل های ناممکن هوا سرد است؟	It is cold in impossible flowers?	Simplicity