

# The Translatability/Untranslatability of Poetics: Eliot's "Ash Wednesday" and its two Persian translations

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## ABSTRACT

**Objective:** The importance of allusions in literary texts has been considered significant and has become the issue of research in language and translation studies. A literary text is usually tightly knit to the culture that produces it. Certainly, translators will encounter some problems in translating literary texts due to the fact that allusions have particular connotations and implications in the source language (SL). Hence, allusions are potential problems in the translation process. Undoubtedly, a number of studies have focused on translating allusions from English into other languages such as Finnish and Arabic. But very few studies have been reported on the translation of allusions in Persian into English fiction from the acknowledged have studies and translation both literary of reader's cultural familiarity in significance. The **Methodology** target language comprehending allusions within the source texts as well as in the present study aimed to focus on the allusions in the Persian translation of James Joyce's *Dubliners* by since Joyce has consistently used allusions in the fifteen short stories in his collection (Safarian, 1993). The main objective of the study was to study the allusions in the ST and then trace its **Results**. *Dubliners* ions from the ST had been successfully translation in the TT in order to determine whether allusion. Moreover, the study also attempted to determine the translator's transferred from English into Persian choice of strategies in conveying the meaning in the target language, and aimed to assess the quality of the slation by identifying the strategies necessary for determining the function and implicit meaning of the tran ST allusions and their transference into the corresponding TL words and phrases. The translation was The most significant **Conclusion** (Safarian, 1993) examined on the basis of the theory proposed by Le contribution of this study was to offer a new model for translators within which they could overcome their tors alert in difficulties particularly in the translation of allusions, and also to make the prospective transla their choice of strategies for a finer translation

## 1. Introduction

Language is the central subject of any discussion about translation. However, there are certain elements involved in the process of translation which go beyond this conventional area. This is especially true for literary translation in general and translation of poetry in particular. According to Ardakani et al. (2015), literary translation is a translational species in itself, but it "differs in many important respects from the kind of translation practiced in a language class. He contends that, on the one hand, literary translation involves a good deal of interpretation about intent and effect. On the other hand, the literary translator is often not as much interested in literal 'transliteration' as in finding a corollary mood, tone, voice, sound, response, and so forth.

### 1.1 Statement of Problem

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A comparative study of existing translations of foreign texts are practices common to every language, especially today that almost any language and its literature cannot translate without knowing their language and ways to build self-contained form. This is why many of the texts translated in any language after many years, requires retranslation and revision of previous translations. But this retranslation and revision should add things to the old knowledge, and this goal except than through previous projects and explore new issues in the translation is not possible. In the other way, for the detection of imperfections in the old translation, the source and the target language features should be dealt with together. So, the problem is to understand how the two cultures together through text to be translated. The theory of multiple systems in comparison with other approaches to investigate the translation has the advantage, so that more applications and more objectively can distinguish between translations and the distinction between source and target text to semantically explain. Thomas Stearns Eliot, known as T. S. Eliot was poet, play writer and prominent critics of the twentieth century that beginning of his ideas has been called the New Criticism movement. Her views are important and profound impact on the cash flows of contemporary leaves. But the story of t. S. Eliot and translations of his works is the other way. Eliot translated long ago by Iranian translators like, Houshang Irani and Bijan Elahi had done, had a worthy place among the properties, especially Residents of the Orient (Ahmadgoli & Menbari, 2011).

However, world-renowned thought T. S. Eliot caused that all his works from the years before ever achieved in various ways and with different people and over, but its scope is increasing every day; Ever so many years ago, Eliot lyrics translations in different countries, especially in Iran enjoys great popularity among properties. We here after a brief reference to the various ways of translating poetry and literature discussion presentation, and a quick look at the life and character of T. S. Eliot and his poetic writings out of context, just to introduce and review the translations of poetry "Ash Wednesday" by Houshang Irani and Bijan Elahi explains. The research method in this study was a descriptive - analytic study. Thought for the comparative study of these two interpreters, enjoying a comparative review of practices, common themes and differences between Houshang Irani and Bijan Elahi a comparison has been made. Comparative review of the theory that there are schools in this review we have discussed the theory of multiple systems.

In this study, first objective is, to define the structure and content of the lyrics and translation T. S. Eliot's poetry, particularly Ash Wednesday Of T. S. Eliot 'and of course the main issue of this research is to explore and explain the translations of poetry by Houshang Irani, Bijan Elahi of Ash Wednesday of T. S. Eliot translated by identifying the constituent elements and their internal and external relationships of these elements. In other words, BY the theory of multiple systems we sought to understand how the dominant culture has been translated in Persian, and Which terms of two distinctions in the two translates are reflected in their culture and what the differences are reflections of each other (Farmer, 2014).

## 1.2 Translation

Translation is an activity comprising the interpretation of the meaning of a text in one language — the source text (ST) — and the production, in another language, of a new equivalent text — the target text (TT), or translation.

Traditionally, translation has been a human activity, although attempts have been made to automate and computerize the translation of natural-language texts — machine translation — or to use computers as an aid to translation — computer-assisted translation.

The goal of translation is to establish a relation of equivalence of intent between the source and target texts (that is to say, to ensure that both texts communicate the same message), while taking into account a number of constraints. These constraints include context, the rules of grammar of languages, their writing conventions, their idioms, and the like. The problem of "untranslatability"

The question of whether particular words are untranslatable is often debated, with lists of "untranslatable" words being produced from time to time. These lists often include words such as *saudade*, a Portuguese word as an example of an "untranslatable". It translates quite neatly however as "sorrowful longing", but does have some nuances that are hard to include in a translation; for instance, it is a positive-valued concept, a subtlety which is not clear in this basic translation (Ziolkouski, 1996).

Some words are hard to translate only if one wishes to remain in the same grammatical category. For example, it is hard to find a noun corresponding to the Russian *почемучка* (*pochemuchka*) or the Yiddish ( *שלימזל* *shlimazl*), but the English adjectives "inquisitive" and "jinxed" correspond just fine.

Journalists are naturally enthusiastic when linguists document obscure words with local flavour, and are wont to declare them "untranslatable", but in reality, these incredibly culture-laden terms are the easiest of all to translate, even more so than universal concepts such as "mother". This is because it is standard practice to translate these words by the same word in the other language, borrowing it for the first time if necessary. For example, an English version of a menu in a French restaurant would rarely translate *pâté de foie gras* as "fat liver paste", although this is a good description. Instead, the accepted translation is simply *pâté de foie gras*, or, at most, *foie gras pâté*. In some cases, only transcription is required: Japanese *山葵* translates into English as *wasabi*. A short description or parallel with a familiar concept is also often acceptable: *わさび* may also be translated as "Japanese horseradish" or "Japanese mustard."

The more obscure and specific to a culture the term is, the simpler it is to translate. For example, the name of an insignificant settlement such as Euroa in Australia is automatically just "Euroa" in every language in the world that uses the Roman alphabet, whilst it takes some knowledge to be aware that Saragossa is Zaragoza, Saragosse, etc. or that China is 中国, Cina, Chine, and so forth (Fairman, 2008).

## 2. Materials and methods

### 2.1 Translatability --a hypothesis

Translation work, in its present form, dates back more than a thousand years in China and in Western countries. The ever-lasting practice of translation itself manifests the translatability of languages. Therefore, it stands to reason that a language can be translated from one language into another. Under the guide of this perception, former scholars usually probe into the problem of translation from an instinctive and empirical point of view. Not all words need to be translated. Some cannot. Some can be transcribable, but if there is no cultural equivalent, whether it is translatable or not it still needs to be explained, just like a jargon needs to be explained to the non-specialist in a footnote. Words, expressions or interjections that are exclusive to a culture, a

religion or a jargon cannot always be translated in a satisfactory way because the same thing does not exist in the other language's culture. In many cases such words with no perfect equivalent are the words that end up being borrowed by the other language, sometimes with a possible spelling adaptation to ease pronunciation in the other language (Meyer & Deshen, 2010).

Birsanu (2014) comes to the conclusion that poetry by definition is untranslatable. Only creative transposition is possible. With this as a prerequisite, translation of poetry should and must be translatable. Historically speaking, the activity of poetic translation has always been there, popular at one time and losing momentum at another, though always being practiced. In other words, whenever human communication is necessary, translation will live on and maintain a firm and fast stronghold. The reason is simple but unavoidable— we, as a nation or a country, are not living alone. As long as we do not lock ourselves up, translation will be translatable, be it scientific translation or poetic translation.

Many translators in contemporary and modern China have made and are making outstanding contributions to the literary and poetic exchanges between China and the West through their diligent and painstaking work. Xu Yuanchong, for instance, has translated several books of Chinese ancient poems into English, the most important being the *The 300 Hundred Tang Poems*. Gu Zhengkun, by rendering into English *The Collection of Mao Zedong's Poems*, is another example to have introduced Chinese poetry to readers of English. Foreigners include Arthur Waley, Herbert Giles, Witter Bynner, W.J.B. Fletcher, James Legg, Amy Lowell, etc. Translators from English into English are, needless to say, numerous, such as Bian Zhilin, Guo Moruo, Tu Ang, Huang Gaoxin, Jiang Feng, Cao Minglun, and Zhu Chunshen, to name but a few for the present purpose (Semaan, 1969).

All these people do not only support the idea that translation of poetry is possible but provide living proof by their many well received and highly-acclaimed translated works.

## 2.2 Untranslatability—analysis of why

Let's see what specialists say, to begin with, about the nature and essence of translation.

Boonstra (1973) says that indeed, modern translation theory denies the very existence of translation as it has previously been understood, i.e. as the replacement of an utterance in one language by another, so that the two are interchangeable. The dream of “literal” or “close” translation, which culminated in the attempt to computerize translation, has given way in turn to what might be termed a higher subjectivity. Since “there are connections but not correlations or diagnostic correspondences between cultural norms and linguistic patterns”, no language is ever a valid substitute for another; “faithfulness” in translation is thus impossible.

Šmejdová (2013) believes that translation is and will continue to be a relative concept. It could be said that every translation represents a transposition from the perspectives of one linguistic view of the world to those of another and that this cannot take place entirely without changes or metamorphoses (change of form or character.)

Däumer (1998) holds that the world view of one's native tongue is dominant, thus making man a „prisoner of his language.”

## 2.3 Lefevere's seven strategies

According to Perrine (1963), even the primitive people have used poetry and it has been written and listened to by different people.

He states “The poet, forms his/her own store of felt, observed or imagined experiences, selects, combines and reorganizes.” So, the poet deals with his/her deep experiences and expresses them in his/her poetry.

What makes poetry distinctive from prose is the fact that Poetry contains both literary and musical features. It consists of a combination of metaphor, simile, imagery, symbol, allegory and even narrative story line, etc..... Also, denotation or direct meaning and connotation or indirect meaning, both assist to form the sense of poem. According to Deedari, the reader of a poem should go beyond the plain literal meaning or denotation of a Poem's words if s/he wants to catch the whole meaning. Hence, if the readers do not pay enough attention to the words' connotation, they miss a great deal. Below is a list of different elements linked to the form of poetry (Kwan-Terry, 1994).

## 2.4 Denotation and Connotation

According to Perrine (1963), each word has 3 parts: sound, denotation and connotation. Sound means the combination of tone and noise produced by lips. Denotation means dictionary meanings of a word. Connotation is the meaning beyond its denotative meaning or it is an implied meaning. In Sohrab's poems most of the words have the connotative meaning and the dictionary meaning of words cannot be helpful enough to convey the poet's feelings. As an instance, in the following example the meaning of the word “house” is not its denotative meaning it has connotation to the poet's life which has been full of difficulties: “No enjoyment in this painful life;

The house resided only on the sand and fog!”

-Meter

Meter of a poem is its rhythmical pattern. This pattern is determined by the number and types of stresses, or beats, in each line.

Perrin states, “in all great poetry, meter works intimately with other elements of the poem to produce the appropriate total effect.” So, meter can beautify the poem and provide the emotional effect. In the process of the translation, the translator may render the same meter in the target language to make the appropriate translation.

Eliot's poems do not have any special meter or line length since his poetry in the form of blank/free verse and this type of poetry doesn't has fixed line length; but some of the lines have special meter which is specific to Eliot. In some cases, the meters of Eliot's poem are the result of repetition of the words at the beginning of the lines (Eliot, 1936).

-Rhythm

Rhythm is significant in poetry because poetry is emotionally charged and intense. Barney (2008, p.27) mentions, “One of the functions of poetic rhythm is to give a poem unity.” Thus, the same unity can occur in the translated version of a poem to draw the reader's attention to what happens in a poem.

According to Ellis (2009) Eliot's poems do not contain especial rhythmic pattern. They assert that "The rhythms of the verse cannot be varied because there is no stress".

#### -Rhyme

Generally, rhyme means the occurrence of the same or similar sounds at the end of two or more words. Abrams & Greenblatt (1993) cites:

In English versification, standard rhyme consists of the repetition, in the rhyming words, of the last stressed vowel and of all the speech sounds following that vowel: late-fate; follow-hollow. End rhymes, by far the most frequent type, occur at the end of a verse line. Internal rhymes occur within a verse-line.

#### -Versification

Versification is the system of rhyme and meter in poetry. It actually is the art of making poetry. Brogan explains "The functions of verse forms are four: attract attention, to pleasure the ear, to make meaning denser, and to make speech worth remembering".

All of the above-mentioned elements of poetry exist in the verse form but the musical elements like rhythm and rhyme are absent in the verse. In poetry both form and content are of a great importance and the translator should save both of them to some extent.

#### -Meaning of Poetry: Figurative Language

Figurative language of poetry means an obvious departure from what readers of a poem catch as the standard meaning of words, or the standard order of words, in order to achieve some special meaning or effect.

##### 1. Metaphor

In Abram's word in a metaphor, a word or expression that in literal usage denotes one kind of thing is applied to a distinctly different kind of thing, without asserting a comparison. So, metaphor happens when one thing is spoken of it was something else.

##### 2. Imagery

One of the dominant elements of poetry is the usage of images by a poet. They express their feelings or experiences by means of various images. Perrine (1963) says, "Imagery may be defined as the representation through language of sense experience." Thus, imagery can be defined as sense experience.

##### 3. Prosody

Abrams & Greenblatt (1993) writes:

Prosody signifies the systematic study of versification in poetry; that is, a study of the principles and practice of meter, rhyme, and stanza forms. Sometimes the term "prosody" is extended to include also the study of speech sound patterns and effects such as alliteration, assonance, euphony, and onomatopoeia.

##### 4. Personification

According to Abrams & Greenblatt (1993), "Another figure related to metaphor is personification, or in the Greek term, *prosopopeia*, in which either an inanimate object or an abstract concept is spoken of as though it were endowed with life or with human attributes or feelings." Thus, it means giving human traits to nonhuman or abstract things.

##### 5. Simile

It is a figure of speech in which two things are compared using the word "like" or "as" to draw attention to similarities about two things that are seemingly dissimilar. Perrine (1963) emphasizes the distinction between simile and metaphor is that in the latter the comparison between two things is implied by a literal term but in the former that comparison is expressed by the use of words such as seems, then, similar to and etc....

##### 6. Metonymy

This is a figure of speech in which one word is substituted for another with which it is closely associated. Some significant aspects or details of an experience are used to represent the whole experience. Perrin asserts, "Metonymy is the use of something closely related for the thing actually meant".

##### 7. Irony

Abrams & Greenblatt (1993) proposes that, "In most of the modern critical uses of the term irony, there remains the root sense of dissembling or hiding what is actually the case; not, however, in order to deceive, but to achieve special rhetorical or artistic effects." So, irony is a situation, or a use of language, involving some kind of discrepancy. It implies the opposite of what is said.

### **2.5 Research Methodology and Theoretical Framework**

This research is analysis - descriptive study and research libraries to feature the poetry of T. S. Eliot and analysis (Eliot, 2011), as well as his poems and translations of poetry by Houshang Irani, Bijan Elahi of T. S. Eliot's *Ash Wednesday* used. This research work is comprised of five chapters. In the first chapter, the overall structure of the research, based on the stated objectives and research questions and hypotheses, background research, the need for research and innovation aspects of the research were examined. While the second chapter in order to introduction, theoretical concepts is explained and is followed by a review of literature, research that has been done on the subject of the investigation is investigated.

In the third chapter, the expression method of investigation will examine and compare the two translations.

The fourth chapter reviews two translations of Houshang Irani and Elahi dedicated. Chapter 5, Summary and conclusions expressed in the research and comparative evaluation are offered. The limitations of the research, recommendations and areas for future research are provided. References and other sources are presented in the attached tables.

### **2.6 The Method and Materials**

This study was a comparative- descriptive research and the main objective lied in making a comparative two translations of T.S Elliot's *Ash Wednesday* by Bijan Elahi and Houshang irani in the source text (English) as against the target text (Persian). Before the researcher goes into the method and materials in more detail, a summary of the basic terminology is in order. Translation used to be considered an inter-language transfer of meaning, which is the point of departure for research and study. Many earlier definitions demonstrate this, using source language and target language as their technical terms. Moreover, translation theories strictly confined themselves within the sphere of linguistics. For many years the popular trend in the translation circles had

been perfect faithfulness to the original both in content and in form and it had been regarded as the iron criterion as if from the holy Bible for translators to observe. The godly status and the impossible idealistic belief were not altered until new thoughts arose with the respect of consideration of target readers, the unavoidable translator subjectivity and the purpose and function of translations. This thesis, starting to look from new angles such as the accommodation to target cultural conventions, the translator's consciousness of linguistic and cultural adaptations to make it easy for readers to understand translated works without too much pain and effort, and translation as a purposeful endeavor. Translation is then understood as a much more complicated activity with a much broader scope.

Translation of poetry was, and still is by some, believed as impossibility for any unfaithful elements would have been taken as failure, be it content or form. The arguments include linguistic elements and cultural elements. Most importantly the myth of untranslatability looks upon poetry as beauty itself which is untouchable for once it is touched it is destroyed. But as translation of poetry has never been stagnant though sometimes vigorous and sometimes not, there is strong evidence in both translation history and present day practice that poetic translation, a literary form as distinguished from fiction, drama, and prose, is translatable. Poetry itself serves a purpose, be it an elusive matter and aesthetics can be reproduced in another language and culture if accommodation is made. It would be highly likely that the target readers would obtain rather similar if not the same aesthetic pleasure reading the translation as would the source readers reading the original poem. And this is, I believe, the only criterion in evaluating and assessing what is a successful piece of translation. Of course, there are other functions of poetry like informative, didactic, cognitive, practical and even entertainment functions. The aesthetic function stays at the top of the list, though.

In other words, if a translation fails to perform the aesthetic function it is in my eyes a bad translation, no matter how well the form is preserved. A word-for-word translation may be judged faithful in form, but it is failure in terms of the performance of functions. As aesthetics of one people influences them with different elements from that of another, accommodation in translation is of urgent necessity. Often loss or addition is made to achieve that end and sometimes only some elements are preserved while other elements are neglected. This is inevitable or there will be no translation, which means if one fears any loss or addition, one should learn to read the original always instead of reading the translated version. But how many of us can do that? The thesis aims at breaking the myth of untranslatability of poetry and argues from the appropriate understanding of translation to the various functions of poetry. And in the end, it suggests, with examples taken from well-acknowledged translators of poetry, some strategies for poetic translators so that global talk opens up another channel for human communication. We will understand one another better.

The detailed organization is as follows. This thesis, starting from a brief account of old ideas of the untranslatability of poetry, proposes instead a hypothesis that poetry is translatable (Chapter One). In the next chapter (Chapter Two) an analysis of why poetry is untranslatable is made in both linguistic and cultural respects. It goes on giving a detailed analysis of translation in general, its various definitions, its multiple functions and the author's own idea of it (Chapter Three). Then literary translation is discussed, involving its features and main function--aesthetic value which is the very core in poetic translation as well (Chapter Four). Chapter Five deals with features of poetic translation, treating at the beginning the relationship between poetry and aesthetics and then making a comparison of Sino-west poetic theories. What follows is a discussion of the longstanding issue of form vs content and the criteria of poetic translation. At the end of this chapter, the function of poetry is discussed. Chapter Six suggests some strategies in poetic translation, all with a strong consciousness of compensation of possible loss of the source text. The thesis ends with a conclusion--poetry is translatable.

The aim of this research was to carry out an analysis of particular Lefevre (1975) seven strategies applied to translate with the translation of T.S Eliot's *Ash Wednesday* and to find out how translator has rendered the Lefevre (1975) seven strategies into Persian considering translation strategies and determine which translation strategies are more effective. It described and compared translation aspects that can be problematic and aimed at describing differences and similarities between two languages\_ English and Persian. It focused on translation problems concerning the transability and untransability, their occurrence, translatability and effects in literary translation. Taking this into account, the present study investigated how translation strategies would provide the translators, with useful insights concerning the transability and untransability in order that the translators might find it no more a challenging task.

### 3. Discussion and results

#### 3.1 Analysis of data

In the present study, the researcher has chosen Lefevre (1975) seven strategies for poetry translation as the framework. Lefevre's seven strategies for poetry translation are inclusive enough since they cover all the poetic features: formal and contextual. The literal, metrical and rhymed translation which focus on the form of the poems. But the rest of the strategies emphasize on transferring the exact contextual meaning of a poem into the target language.

According to Sen & Shaole, Lefevre's classification of methods is useful for the cases in which either the source or the target language is English. They also add that the strategies are comprehensive enough and the elaboration on each strategy is well-defined.

Lefevre views poetry as a unified context in which the form, content and aesthetic issues are closely intermingled but all of the issues have their own special value. Below is a list of his comprehensive and modern strategies:

1. Phonemic Translation: reproducing the source language sound in the target language.
2. Literal Translation: word for word translation.
3. Metrical Translation: reproducing the source language meter.
4. Verse to Prose Translation: Distorting the sense, communicative values and syntax of source text.
5. Rhymed Translation: transferring the rhyme of the original poem into target language.
6. Blank/free verse translation: finding just the proper equivalents in the target language with a proper semantic result.
7. Interpretation: version and imitation. Version occurs when the absence of source language text is retained and the form is changed. Imitation occurs when the translator produces the poem of his own.

In present research, the researchers have tried to practically apply these seven strategies into the corpus of the study to find out which one(s) is more frequently used by the above-mentioned Iranian translators.

### 3.1.1 Unit of Analysis

In the present study the researchers have applied Lefever's seven strategies for poetry translation on 17 selected T.S. Elliot's English translated poems. The unit of analysis was the lines of all poems since in the case of choosing the word as the unit of analysis all the strategies applied will seem as literal translation. Generally speaking, in poetry words do not convey the sense by themselves since the context plays an essential role in poetry and consequently in poetry translation.

### 3.2 Results

After applying Lefever's seven strategies in the corpus of the current study, following results were obtained. Three figures below illustrate that to what extent each translator has applied seven strategies in his translation.

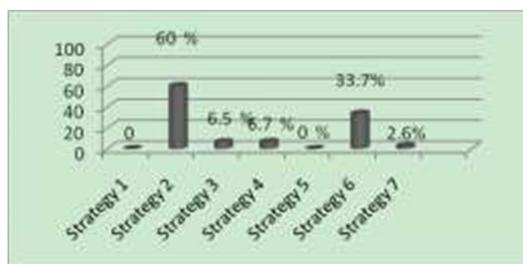


Figure 1. The frequency count of Elahi's translation

As it is shown in the figure 1- the second strategy (literal translation) was applied more than other strategies by Elahi and the frequency count is 60%. The next frequently used strategy was the sixth one (blank/free verse) with the frequency count of 33.7%. The third (metrical translation) and fourth (poetry into prose translation) strategies were applied almost with the same frequencies and the seventh (interpretation) strategy was the least frequently applied strategy with 2.6% frequency count.

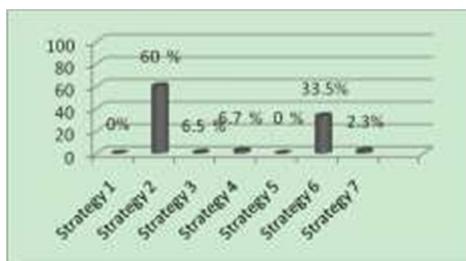


Figure 2. The Frequency Count of Irani's Translation

Figure 2- demonstrates Zahiri's application of the strategies in his only one translated poem. Zahiri's application of the strategies and the frequency count were somehow the same as Elahi's. He has used literal translation with the frequency count of 60%. The third and fourth strategies were used with the frequency count of 6.5% and 6.7%. The frequency count of the sixth strategy was 33.5% and the seventh strategy was used with 2.3% frequency count. As figure 1- and 2- are compared, it can be concluded that Elahi and Zahedi have applied the strategies with the same frequencies.

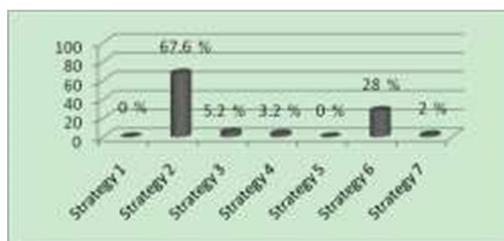


Figure 3. The Frequency Count of Elahi and Irani's Translation

Figure 3- illustrates that Elahi & Zahedi have used the second strategy more than other translators since the frequency count of this strategy was 67.6%. They have applied the third strategy (5.2%) less than other translators. They have also applied the fourth strategy (3.2%) less than others. The sixth strategy was used by them with the frequency count of 28% and the frequency count of the seventh strategy was 2%. The last figure (Figure 4) expresses the last results obtained by the researchers. It makes obvious that the first (phonemic translation) and the fifth (rhymed translation) have not been used by

all three translators. The second strategy's frequency count is 63% which was the most frequently used strategy within the corpus of the present study. The second frequently used strategy was the sixth strategy named blank/free verse translation with frequency count of 31.7%. The third frequently employed strategy was the third strategy metrical translation with the 5% frequency count. The fourth frequently used strategy was fourth strategy named poetry into prose translation and its frequency count was 4.8%. The least frequently applied strategy was the seventh strategy titled as interpretation with the 2.3% frequency count.



Figure 4. Final results

In short, it can be concluded that the results of the present study confirm that the answer of the considered research question is that the second strategy named literal (word for word) translation is frequently (63%) applied by three different translators.

## 4. Conclusion

In translation studies, there are different theories and methods for poetry translation from different point of views. As an instance, Jones discusses four different levels or types of translation of poetry: Literal translation, Approximation, Adaptation and Imitation. Another scholar is Holmes (1988), who suggests four different strategies to translate the verse form:

1. Mimetic: the original form is retained.
2. Analogical: the cultural correspondence is used.
3. Organic: the semantic material takes on its own unique poetic structure.
4. Deviant/extraneous: the adapted form is in no way implicit of the original.

Abbasi and Manafi Anari mention that literal verse translation itself can be subdivided into several categories. They also divide free translation strategy into some categories. They are as follow: Phonemic translation, Stanza imitation, Meter imitation, Imitation of rhyme scheme, Literal blank verse translation, and Rhymed translation. Andre Lefevere (1957) is another scholar who has some words on poetry translation and his seven comprehensive strategies for translating poetry translation are chosen as the framework for the present study since they are well elaborated by Lefevere. Each strategy is devoted to one aspect of poetry and they cover all the poetic features: formal and contextual.

### 4.1 Suggestions for Further Research

The research concluded with some remarks and recommendations in reference to the translation of allusions that could enhance the process of translation and interpretation as well as teaching and learning process. There is a need for translation scholars to investigate this phenomenon in greater detail by carrying out comprehensive which would enable them to articulate a theory of literary translation in this field. The working conditions of literary translators in are also of further interest for the researcher. The present study suggested that the quality of translation may closely connected to the individual translators' background and working conditions, i.e. whether the translator was a novice or an experienced professional, and whether s/he was working for a small publisher or a well-established, large company.

Perhaps the most fruitful area of further research would be to investigate allusions in recently translated works by means of both a reader-response test and the method introduced in this study, and then to compare the results. It would be extremely interesting to do extensive close analyses between the translation and the source text to see what other changes, apart from the ones discussed in this study, there are, and attempted to quantify them in one way or another. More investigation can be conducted in this area of research. It is helpful for student of foreign language and translator to have a deep view and knowledge to allusions. Although this research was linguistically descriptive and is not pedagogically oriented, it may have pedagogical implications for foreign language teachers, students and translators. In the light of the findings of the study, the researcher suggested firstly, that translators should be well acquainted with the lexical restrictions, and ambiguous terms not only in the TL but also in the SL. This will eventually lead to a better and more natural rendition of the message. It is also recommended that the translators of literary texts should be well familiar with the languages and the two cultures (English and Persian) so as not to miss any fragment or component of the meaning of the allusions existing in the literary texts. Finally, it is hoped that the

present study will motivate further research into other important areas in English and Persian and will inspire other researchers in the field of translation and literature to explore a wider variety of factors connected to how allusions are translated and interpreted.

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