

Application of Lefevere's Seven Strategies in English Translations of Sohrab Sepehri's Poems

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Abstract

Amid translation subjects, poetry translation is the most controversial issue caused by the existing conflict between form and content and also high figurative language of poetry. Poetry interested translator needs more effort and creativity to translate the structures and the figurative language involved in poetry (Boase Beier, 2009). The main aim of the present study is to apply Lefevere's seven proposed strategies for poetry translation in the English translations of poems written by Sohrab Sepehri, a contemporary Persian poet and the final purpose is to find out which strategy is more frequently used. The corpus of the study contains 17 poems which are selected from three books translated by three translators. After the process of data analysis and calculating the frequency of each strategy, the researcher arrived at the conclusion that the second strategy named literal translation was the most frequently applied strategy (63%) by the three different translators. The results confirm that all the translators have translated the poems as word for word rendering.

Keywords: Translation, Poetry, Blank verse, Poetry translation

1. Introduction

In the process of translation two languages are involved: source and target language. The translator tries his/her best to find the best equivalents for each word, phrase and sentence in the target language. Many different definitions have been proposed by different scholars for the word “translation”. Munday (2001) proposes that in the translation process the translator changes an original written message into original verbal language and then transfers the original verbal version into a different verbal languages. So, in Munday’s view in the act of translation, written and spoken language of both source and target languages are of great importance. Bell (1993) looks at translation only as a replacement of a text in one language by finding an equivalent text in another language.

One of the famous linguists, Jacobson (1959, p.35), defines translation as “whole message transference from source language into target language, rather than the substitution of single separate code unit.” In the above definition, the whole message means a combination of all the components in the text, meaning, form, content, semantic and physical features.

Nida (1975, p.95), asserts that “translation is reproducing in the target language the closest natural equivalent of the message of the source language; First in terms of meaning and second in terms of style.” So, in Nida’s word, in the process of translation meaning is prior to the form or style.

Newmark (1981, p.7) asserts that “translation is a craft in which the translator tries to substitute a written message in the source language for another written message in the target language.” He also adds, during the act of translation, translator must take into account a number of constraints such as context, the syntactic rules of the two languages, their writing conventions, and the figurative language of them. Beside language which is the significant issue, there are other important elements involved in the act of translation such as the creativity of the translator, faithfulness, choice of words, form, content and etc (Newmark, 1981). Therefore, according to Newmark (1981), in the process of translation different factors are engaged and the translator should pay sufficient attention to the structure of both source and target language.

Since the current research 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 believes 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) argue 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.

The ongoing study was conducted to find some problematic issues to be tackled in the translation of poetry. The main aim of the researcher was to investigate the most frequently applied strategies in translating Sohrab Sepehri's poems into English. The selected framework for this study was Lefevere's (1975) seven strategies for poetry translation.

This research is aimed at answering the following research question:

“What are the most frequently applied strategy(s) in translating Sohrab Sepehri's poems into English, concerning Lefevere's seven strategies for poetry translation?”

According to Manafi (2003, p.28), “the seminal problems in the process of poetry translation are linguistic constraints, cultural barriers, literary devices and poetic features”.

Since understanding poetry is a challenging task, the process of poetry translation is also a complicated process. During this creative process, the translator may find some words which are untranslatable due to existing cultural and linguistic differences among language systems.

The present study deals with Sohrab Sepehri's poems which are in the form of blank (free) verse. This type of poetry is free of metrical limitations. It is a flexible type of poetry which has no special meter or rhythm. Because of the physical features of blank verse, translators find it easy to translate but in fact it has serious difficulties in the process of translation. Emami (1382) is one of the translators who believe that Sohrab's poems seem to be easy to translate. Emami (1382) cites the straightforwardness of Sohrab's language is no doubt one reason for the translation's success. The poems of Sohrab easily move from one language to another, unlike those poems that owe most of their demand to a great amount of artifact and musicality in the original. So, in Emami's word the words and language of Sohrab's poems are simple and universal and they can be expressed in different languages. However, it should be noted that because of Sohrab's unique usage of imagination and other figurative styles, his poetry is not even easy to understand and for sure it is difficult to be translated (Niknasab & Pishbin, 2011). The researchers found some translation of Sohrab'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 Sohrab's poems. They also have not been able to transfer Sohrab's imaginative language. The main problem that caused the current research to initiate was the translators' lack of enough attention to exclusive Sohrab's style, tone and his imaginative language.

Since the present research deals with literary translation, the factors which are important in literary translation must be particularly emphasized. According to Jackson (2003), literary translation differs in many important respects from the kind of translation practiced in a language class. He believes that literary translation involves a good deal of interpretation of intent and effect and also the literary translator is often not as much interested in literal 'transliteration' as in finding the mood, tone, voice, sound, response, and so forth.

1.1. The importance of Literary Texts

The style of writing and diction in literary text and non-literary one is different. Newmark (2004) writes literary texts are about persons, implicitly dialogues between first and second person. Non-literary texts are about objects, normally in the third person. Literary words are allegorical therefore moral truth and literary words are written to be read soundlessly or skimmed or gisted. The core of literary texts is the original or imaginative metaphor but the core of non-literary texts is the standard or explanatory metaphor and the plain word. Literary texts are written to be read aloud in the mind, to be judiciously read repeatedly, and increasingly appreciated; the sound of non-literary texts is often ignored, and they are read quickly (Newmark, 2004).

Based on the features of literary texts discussed above, it can be concluded that literary texts have unique style of writing and distinctive language. Literary texts are like the umbrella term for various genres like drama, short story, novel and poetry. Since poetry is one of the subdivisions of literary texts and the current study is in relation to poetry translation, it needs to be defined separately.

2. Poetry: Form and Meaning

According to Perrine (1963), even the primitive people have used poetry and it has been written and listened to by different people. He states (1963, p.553) “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 (2005), 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.

2.1 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!” (Translated by Afshar, 1388)

2.2 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 (1963, p.739) 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.

Sohrab’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 have fixed line length; but some of the lines have special meter which is specific to Sohrab. In some cases the meter’s of Sohrab’s poem is the result of repetition of the words at the beginning of the lines.

2.3 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 Salami & Zahedi (1382) Sohrab’s poems do not contain especial rhythmic pattern. They assert that “The rhythms of the verse cannot be varied because there is no stress” (p.13).

2.4 Rhyme

Generally, rhyme means the occurrence of the same or similar sounds at the end of two or more words. Abrams (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. (p.273)

So, the repetition of words or sounds at the end of a poem’s line will beautify the poem and some scholars believe that it works as a memory device. Sohrab’s poetry does not have rhyming pattern because one of the crucial features of blank verse is having variable line length and abandoned rhyme (Zahedi, 1386).

2.5 Versification

Versification is the system of rhyme and meter in poetry. It actually is the art of making poetry. Brogan (1993, p.986) explains “The functions of verse forms are four: attract attention, to pleasure the ear, to make meaning more 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.

As it was noted above, Sohrab Sepehri's poems are in the form of blank verse and they do not have musical features like rhythm and rhyme but the content of his poems are too abstract and imaginative. So, the task of the translator will be more difficult.

3. 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 (Abrams, 1993).

3.1 Metaphor

In Abram's (1993) 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.

In Sohrab poems there is an artful usage of metaphor even in every line of a single poem. Following example shows his great talent in the application of metaphor to make his poems more abstract:

"One must lives as long as anemone blooms." (Translated by Afshar, 1388)

The word anemone in this line means every live entity not just a special type of flower. Sohrab has used this word to say that human beings should live since all the things in this world are alive.

3.2 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, p.599) says, "Imagery may be defined as the representation through language of sense experience." Thus, imagery can be defined as sense experience.

In Sohrab's poetry the element of imagination is too strong. Afshar (1388, p. 10), mentions that "I call Sohrab, whether a poet who paints his imaginations or a painter who composes his portraits. Most of his poems are so picturesque and mingled with imaginations." Accordingly, Sohrab illustrates all of his feelings and experiences with the device of image. Here is an example of his great usage of imagery.

3.3 Prosody

Abrams (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. (p.247)

So, the task of translator is to find these devices and stick to them as much as possible. In Sohrab's poems there is no rhyme and even rhythm due to the fact that his type of poetry is blank verse which doesn't have any rhyming pattern. Salami & Zahedi (1382), note that Sohrab's poems have relaxed lines and they contain great variation of tone. Also, his poems do not have rhyme and syllable count.

3.4 Personification

According to Abrams (1993, p.99), "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.

This figure of speech is widely used in Sohrab's poems. In the following example the poet gives an animate feature to an inanimate element Death":

Death sometimes picks sweet basils!

(Translated by Emami, 1382)

3.5 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, than, similar to and etc...

Here is an example to show Sohrab's art of using different figures of speech specially poetry. In this line "love" is compared to the voices of far distances:

And love is the sound of distances

The sound of distances immersed in ambiguity. (Translated by Afshar, 1388)

3.6 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 is used to represent the whole experience. Perrin (1974, p.615) asserts, "Metonymy is the use of something closely related for the thing actually meant."

Below, there is an example to show the situation of metonymy. In the following lines Sohrab uses the word "precious gift" as an equal term for oblivion or ignorance.

"Your remembrance makes the world full of sorrow

And oblivion is a precious gift!" (Translated by Afshar, 1388)

3.7 Irony

Abrams (1993, p.135) 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.

In the following example Sohrab’s unique application of irony can be sensed:

“I can see the path in the darkness

I am full of lanterns!” (Translated by Afshar, 1388)

In the above example the words path, darkness and lantern are in the state of irony since they convey the opposite of their real meaning.

According to all of the above mentioned explanations and examples, it can be concluded that Sohrab Sepehri’s poems have an especial figurative language, and the meaning 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.

4. Poetry Translation: Translatability and Untranslatability

The matter of translatability and untranslatability of literary texts is a controversial issue in translation studies which becomes more serious when it deals with the field of literary texts translation.

One of the prominent scholars who has some words on the concept of untranslatability is Catford (1965, p.98) who believes that “The validity of the differentiation between linguistic and cultural untranslatability is questionable.” So, he proposes two types of untranslatability: 1. Linguistic untranslatability 2. Cultural untranslatability.

Linguistic untranslatability means “failure to find [that] a target language equivalent is due to differences between the source language and target language. Some examples of this type would be ambiguity, plays on words, etc...” (Catford 1965, p. 98). Cultural untranslatability is due to the absence in the target language culture a relevant situational feature for the source language text. (cited in Bassnett, 1988).

One of the scholars who disagree with the concept of untranslatability is Pedro (1999). He elaborates “each linguistic community interprets reality in its own particular way, and this jeopardizes translatability” (1999, p.18). This discussion unfolds the fact that he agrees with Nida and Taber (1969). They claim that “anything that can be said in one language can be said in another unless the form the essential demand of message” (1969 , p.4). Dryden also emphasized that, poetry is translatable. He believes that “to render a poem, the translator should be a poet him/herself.” Dryden himself pays much attention to the style, or formal features of the original poetry. (cited in Miremadi, 1995, p. 85).

All things considered, it can be noted that the problem of untranslatability of poetry has a long held debate but many translators translate poems by different poets all around the world. In the process of poetry translation a translator may face a number of problems which make the poetry translation more difficult than other texts' translations. Some of those problems are: unit of translation, metaphorical expressions, finding equivalence, and culture bound terms, etc...

5. Strategies for Poetry Translation

In translation studies, there are different theories and methods for poetry translation from different point of views. As an instance, Jones (1989) discusses four different levels or types of translation of poetry: Literal translation, Approximation, Adaptation and Imitation.

Another scholar is Holmes (1988, p.25), 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 (2004) 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.

His strategies and the justification of choosing his strategies as the framework of the present study will be thoroughly explained in the section named theoretical framework.

6. Method

6.1 Corpus

The corpus of the present study contains English translations of Sohrab Sephri's poems translated by different Iranian translators. The researchers have chosen 17 shared translated poems which have been translated by Emami, Salami and Zahedi.

Table 1. Corpus of the study, demonstrates the corpus of the ongoing study

No.	English titles of the poems	Persian titles of the poems
1.	The Water's Footsteps	صدای پای آب
2.	The Traveler	مسافر
3.	Over the Eyelids of Night	از روی پلک شب
4.	Light, I, Flower, Water	روشنی، من، گل، آب
5.	And a message on the Way	و پیامی در راه
6.	Plain Color	ساده رنگ
7.	Water	آب
8.	In Gulestaneh	در گلستانه
9.	The address	نشانی
10.	An Oasis in a Moment	واحه ای در لحظه
11.	Beyond the Seas	پشت دریاها
12.	The Fine Night of Solitude	شب تنهایی خوب
13.	The Animate Word of Life	جنبش واژه ی زیست
14.	From Green to Green	از سبز به سبز
15.	The Primal Call	ندای آغاز
16.	To the Companion's Orchard	به باغ همسفران
17.	Friend	دوست

In the above mentioned list, only poem number 2 “*The Traveler*” has been translated by Emami and Salami & Zahedi. The rest of the poems have shared translations by both Emami and Salami. In fact, the corpus of the present research contains 17 poems and each poem has been translated by 2 translators. So, the total number of the poems will be 34.

These poems have various lengths. They fluctuate from at least 13 lines in poem named “From green to green” to maximum 385 lines in “Water’s footfalls”. It should be mentioned that the number of the lines is based on the Persian poems since in the English translations sometimes the number of the lines had diverged and they were not the same as the Persian lines. Persian lines were considered as the basis for frequency count and compared to English translated lines and the English lines has been followed until the meaning of one specific line is completely finished. Finally it should be noted that the final corpus of the current study contains 2307 lines.

6.2 Theoretical Framework

In the present study, the researcher has chosen Lefevere’s (1975) seven strategies for poetry translation as the framework. Lefevere’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 (2010), Lefevere’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.

Lefevere 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.

6.3 Procedure

After finding different English translations of Sohrab Sepehri's poems, the researchers tried their best to compare the original poems to their English translations, following general three steps:

1. Reading each original Persian poem precisely and focusing on each line. In every line the researchers have paid attention to the words' English equivalences to find out whether the translator could catch the meaning of the whole line or not. 2. Checking each line's translation in English version regarding the application of Lefevere's proposed strategies. In the number of cases in which more than one strategy was identified, all the applied strategies were considered and their frequency was counted.

3. Calculating the frequency of each employed strategy and representing conclusions. In this step the researchers considered three types of frequencies to arrive at the final result. First of all, they calculated the frequency count of each 7 strategies for all the poems. Then they calculated the frequency count of each applied strategy by each translator and finally they calculated the frequency count of each used strategy for all 2307 lines, totally. So, at last they arrived at the conclusion that to what extent each strategy is applied by the translators.

For illustrating how the data were collected two samples are presented below:

I make ablution with the heartbeat of the windows. (Second strategy)

(Translated by Emami, 1382)

من وضو با تیش پنجره ها می گیرم.

As it can be seen in the above example all the six key words of the Persian line are transferred literally to the English language. This case is a good example of the second strategy named Literal translation which is exact word for word rendering in the target language. By applying this strategy the translator ignores the sense and the communicative value of the result in the target language.

What **rhymes** were composed for this melodious sorrow! (Sixth strategy)

(Translated by Zahedi, 1387)

برای این غم موزون چه **شعرها** که سرودند!

This line is a sample of a line which is cited as the sixth strategy named Blank/Free verse translation. As it is shown, all the words in two languages are the same except the word شعر which is translated as rhyme instead of the poem. Based on Lefevere's (1975) definition, with this strategy the translator tries to find the best accurate equivalent and make the literary target language.

6.4 Unit of Analysis

In the present study the researchers have applied Lefevere's seven strategies for poetry translation on 17 selected Sohrab Sepehri'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. **7. Results**

After applying Lefevere'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.

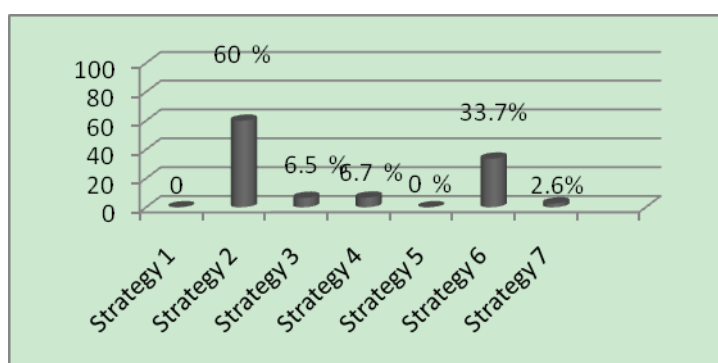


Figure 1. The frequency count of Emami's translation

As it is shown in the figure 1- the second strategy (literal translation) was applied more than other strategies by Emami 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 forth (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.

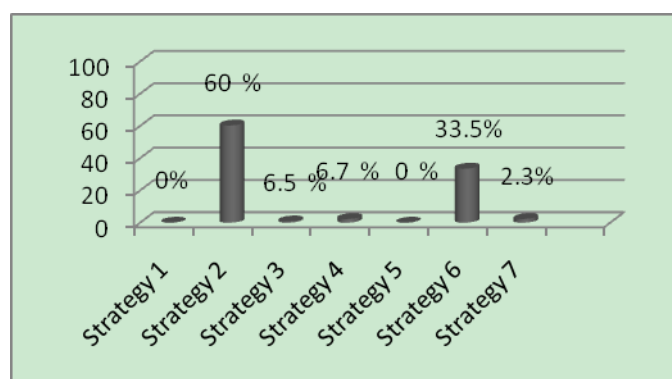


Figure 2. The Frequency Count of Zahedi's Translation

Figure 2- demonstrates Zahedi's application of the strategies in his only one translated poem. Zahedi's application of the strategies and the frequency count were somehow the same as Emami'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 Emami and Zahedi have applied the strategies with the same frequencies.

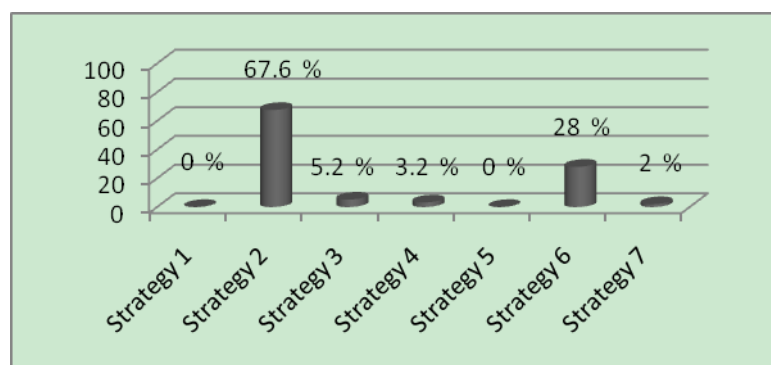


Figure 3. The Frequency Count of Salami and Zahedi's Translation

Figure 3- illustrates that Salami & 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.

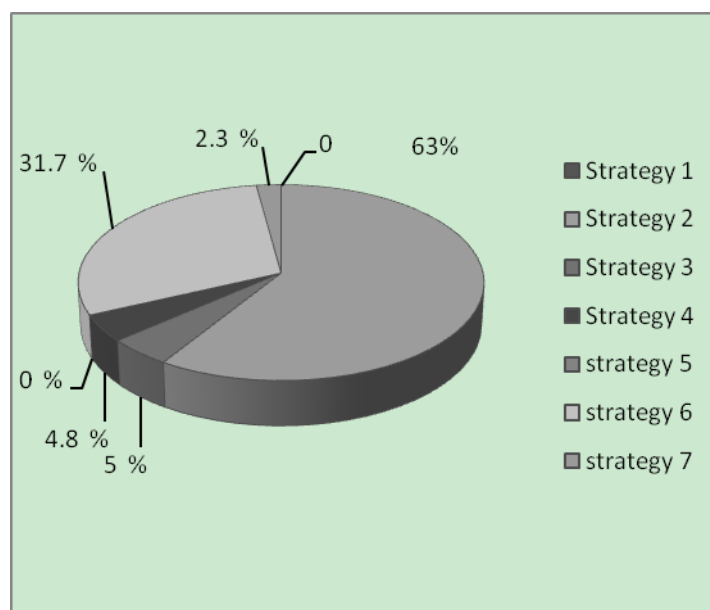


Figure 4. Final results

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.

8. Discussion and Conclusion

The final results confirmed that the present research's findings are in accordance with Niknasab and Pishbin (2011) since they approved that Zahedi (the translator) has been successful in translating the textual level of sohrab's poems to some degree. Conversely, at the extra textual level this is not the case. The present study also shows that literal or word for word translation with the frequency count of 63% is the most frequently used strategy by all three translators. This frequency count indicated that every three translators have chosen word for word rendering in the process of their translation and they were successful in translating textual level.

The findings of the current research showed that all three translators have chosen word for word rendering in the process of their translation. This type of translation insists on fidelity. According to Lefevere (1975) the crucial shortcoming of this strategy is the lack of sense equivalence and diminished communicative value. Therefore, by applying this strategy the imaginative meaning could not be transferred. The main cause of preferring this strategy may be the fact that Sohrab's poems are seemingly simple but in essence his poems are surrounded by powerful imaginations, abstract words and atmosphere, his own special meter and also high figurative language. Although the phrases are expressed in plain words but the hidden or abstract meanings of the words have not been recognized by the translators.

The third strategy is metrical translation which is referred to reproducing the source language meter. The usage of this strategy was less frequent due to the fact that Sohrab's poems do not have fixed meter. So, the translators have kept the meter just in some rare instances.

The fourth strategy named poetry into prose translation. By applying this strategy the final product is fairly elegant in language. Because, it is closer to the source text and it is liberated from the limitations of the word for word strategy. This strategy is the forth frequently used strategy and the translators have tried their best to make the source text more elegant.

The fifth strategy titled as rhymed translation was not applied by the translators since Sohrab's poems are rhyme-free.

The sixth strategy is the second frequently used strategy named blank/free verse translation. This strategy could be a good proper choice for the translators since by applying it we can have accurate equivalence in target language.

The seventh strategy or interpretation was the least frequently applied strategy. This strategy suggests the absence of source language text in the target language. It also has a greater communicative value than the source text itself. This strategy may possess a shock value when the end users face the text for the first time. This strategy could be an appropriate strategy for the translators because they could interpret the poems and the rewrite the target text in their own words. In researchers' view the best strategy which could convey Sohrab's tone, mood and imagination, can be the seventh strategy named interpretation in which the translator creates his/her own poem according to his/her perception of the poem. The result of this type of translation will be more literary and elegant in language.

To put it in nut shell, it can be noted that there was a tendency towards the word for word translation. This tendency may be due to the fact that the word choice in Sohrab's poetry apparently seems to be simple but the collocations or word combinations are indeed complicated.

It seems that in some cases the translators were not sufficiently successful to catch the abstract meanings of Sohrab's words and they have confined their translations to the words' dictionary and denotational meanings.

It can be noted that the English translation of the poems do not create the same response and effect as induced by the original poems' reader and the translated versions lead the readers to the sense of ambiguity. The other important fact is the tone of Sohrab's poems which are serious, realistic, and instructive and to some degree mystical. In most of the lines Sohrab's special tone had not been transferred in a right way.

It is worth to say that the main cause of translators' tendency to literal translation may be the fact that all the three translators of Soharb's poems are not specifically poetry translators. They translate various types of texts in different genres; they are not even literary translators as well. So, when they have tried to translate Sohrab's blank verse, they've not perceived the abstract mood of his poems and they have only rendered word for word transference.

It can be recommended that to achieve the better literary result in the task of poetry translation it is advantageous to have some special instructions and trainings for the poetry-interested translators. It can be useful for them to know all the existing strategies for poetry translation proposed by different scholars.

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