
Examining the Translations of Forough Farrokhzad's Selected Poems by a Native and a Non-Native Speaker Using Vinay and Darbelnet's Model

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Abstract

This study was a Persian-English comparative translation investigation on the selected poems of Forough Farrokhzad, an influential contemporary Iranian poet. Two English translations were analyzed: one by a native Persian speaker, Sholeh Wolpé, an Iranian poet and translator, and the other by a non-native Persian speaker, Jascha Kessler, an American poet, writer and translator. The translations were reviewed according to Vinay and Darbelnet's (1995) model which identifies two general translation strategies: direct and oblique, resembling literal versus free classifications, respectively, along with their supplementary procedures in order to investigate the frequency of the application of each procedure by the two translators. After situating every line of the poems in the related categories, the number of times each procedure was employed was examined. The findings indicated that both translators used the oblique strategy more than the direct one. The non-native translator, however, used the oblique strategy considerably more frequently compared to the native translator. Finally, new procedures called complementary procedures were proposed by the researchers to be added to Vinay and Darbelnet's (1995) model in order to fill the gaps in the application of strategies and procedures to the poems of Forough Farrokhzad and probably other poems.

Keywords: Comparative translation study, Contemporary Persian poetry, Forough Farrokhzad, Oblique translation, Vinay and Darbelnet's model

INTRODUCTION

Throughout the history of translation, there has been a debate on "literal" and "free" translation. The aim of literal translation is to focus on the meaning of the lexical items of the source language (SL) text with no regard to the context. On the other hand, the purpose of free translation is to give the general meaning of the SL text in the

target language (TL) expression. The issue of literal versus free translation has been discussed by many theorists. For instance, Nida (1964) proposed "formal correspondence" vs. "dynamic equivalence," Newmark (1981) used the terms "semantic translation" vs. "communicative translation," Vinay and Darbelnet (1995) use the terms direct for literal translation and oblique for free translation, and House (1997) introduced "overt

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translation” vs. “covert translation” for literal and free translations, respectively.

Every translator has his/her own approach to translation inspired by translation models developed in the field of translation studies and shall thereby decide whether to generally prioritize literal or free translation depending on the text. Vinay and Darbelnet's (1995) translation model has been used in several Persian-English comparative studies for different text types including both literary and non-literary texts. However, according to Vinay and Darbelnet (1995), there are some supplementary procedures other than their model's general strategies which are less frequently used. These procedures include amplification, economy and explicitation. Furthermore, to date, there are few comparative analyses conducted on the English translations of ForoughFarrokhzad's poetry using translation models. This study, therefore, aimed at investigating, in a comparative manner, the strategies frequently used by a Persian native-speaking translator and a non-native translator according to Vinay and Darbelnet's (1995) translation model and supplementary procedures in order to figure out how extensively each translator applied oblique strategy (free translation), direct strategy (literal translation) or supplementary procedures. Also, it explored the gaps in the application of Vinay and Darbelnet's (1995) model on the translations of selected poems of ForoughFarrokhzad and accordingly recommended new categories which can be added to the model.

There are a number of English translations of ForoughFarrokhzad's poems including *Sin: Selected Poems of ForoughFarrokhzad* (2007) by Sholeh Wolpé, *Selected Poems* (2006) by Jascha Kessler and Amin Banani, *Another Birth: Selected Poems of ForoughFarrokhzad* (1981) by Hasan Javadi and Susan Sallée, *Another Birth: Selected Poems* (2001) by Ali Salami, and *A Re-birth: Poems* (1997) by David Martin. The first two translations were selected by the researchers for the purpose of this study since the aim of the present research was to investigate the translation strategies used by a native as well as a non-native

translator in order to figure out the general trend of each translator in terms of the traditional concepts of literal and free translations, exploring to what extent the native and the non-native translator had the tendency to translate literally or fluently. Furthermore, the selected poems could be found in both translations, thus making a comparative analysis possible. Meanwhile, Vinay and Darbelnet (1995) proposed a set of translation strategies and procedures in their model that turned out to be comprehensive and applicable to various translational comparative studies. The following are a number of Persian-English comparative studies through Vinay and Darbelnet's (1995) translation model for literary and non-literary texts.

Delzendehrooy and Karimnia (2013) studied modulation in English translations of Khayyam's quatrains and found that the most frequently used subcategory of modulation was “part for the whole” by the two translators. Iranmanesh and Azadmanesh (2015) conducted a research on collocations from English to Persian in *Great Gatsby* and discovered that the most frequently used procedure was literal translation while the least used was borrowing. Shahbaiki and Yousefi (2013) studied adjective-noun collocations from English into Persian in *Jane Eyre*. They compared the works of two translators and noticed that one of the translators mostly used equivalence, while the other commonly used the literal procedure. Yarahmadzahi, Beikian, and Nadri (2013) conducted a study on the first of the three volumes of the Persian translations of the novel “Harry Potter and the Order of the Phoenix” and concluded that equivalence was the most frequent and successful translation procedure. Zandrahimi and Marzban (2017) analyzed style in the Persian translations of Pink Floyd lyrics and discovered that literal translation caused the majority of errors. Sharei (2017) carried out a comparative study of the translation strategies employed in two Persian translations of *The Old Man and the Sea* in order to investigate which of the categories (direct or oblique) were the prevalent tendency in the two translations. Behtash and

Moghadam (2017) conducted a study on the translation of the novel *Animal Farm*. The findings indicated that the translator mostly used the equivalence procedure. All of the mentioned studies are instances of the application of Vinay and Darbelnet's (1995) model on literary works. However, some studies were done on non-literary texts that are as follow:

Shakernia (2011) worked on Persian subtitles of American historical drama and romantic comedy movies and realized that direct strategy was mostly used for historical movies and oblique strategy for romantic comedy ones. Khatibzadeh and Sameri (2013) studied translation of binomials in political speeches and reports and discovered that literal translation was the most applied procedure. Lotfollahi, Ketabi, and Barati (2013) studied Persian translations of English print advertisements for cosmetic and hygienic products, and it was revealed that the most frequently used procedures were literal translation and borrowing. Lotfollahi and Moinzadeh (2012) worked on movie titles translated from English into Persian, and it was shown that the most frequently employed translation strategy was literal translation. Lotfollahi and Dabbaghi (2012) studied the translation of terms of address from English into Persian in three short stories and concluded that literal translation was the most common translation strategy used by the translators. Shokri (2014) worked on translation strategies applied in Persian to English cases for translating movie titles and found that the most frequent translation strategy was literal translation. Hejazi and Dastjerdi (2015) studied translation of binomials in hard news and realized that literal translation followed by modulation were the mostly used procedures by translators. They also found that males used more literal translation, while females used modulation more than other procedures. Heshmatifar and Biria (2015) explored the translation strategies utilized for rendering economic terms. The result showed that the most frequently used translation strategy was literal translation. Amiri and Yousefi (2016) studied Iranian students' translation ability and found that the most frequent

translation strategy used by the students was modulation in a literary text selected from the book *Dubliners*. Shabanipoor and Moinzadeh (2013) investigated translation strategies used in the translation of specialized terms of psychology, and it was revealed that the literal procedure was the dominant strategy.

Moreover, studies were conducted on Forough's poetry including the study by Darznik (2010) which explored the legacy of Forough in the Iranian diasporic art and literature. Hassanpour and Hashim (2012) also analyzed Forough's poetry through a stylistic and lexicogrammatical method to show the poet's stance toward women's status in the society. Additionally, Esmaeili and Ebrahimi (2013) worked on the assessment of defamiliarization in the poems of Forough, and, Barekat and Eftekhari (2011) applied semiotics theory, which determines the nature and function of texts, to a poem by Forough.

Life and Poetic Style of Forough Farrokhzad

Forough was an influential Iranian female poet who was born in 1935 in Tehran, Iran. She studied embroidery and painting at school. At the age of 16, she got married and a year later, her son was born. In 1954, two years after the marriage, she got divorced and lost the custody of her son. Forough was also a film director and produced several documentary films. *The House Is Black* is the most prominent documentary produced by Forough which depicts a leper colony in Tabriz (a major city in the northwest of Iran). She was so overwhelmed by this work that during the documentary production, she adopted a leper boy. Forough died in a car accident in 1967 at the age of 32 (Farrokhzad, 1981).

The poetic forms of Forough's works, in terms of rhythm, rhyme, and writing structure, in her five collections of poems can be categorized as poems in (a) traditional or semi-traditional format including Charpareh and Masnavi, (b) modern poetry (contemporary poetry) including Nimai poetry (the first kind of modern poetry influenced by Nima Yushij, a contemporary Persian poet), and (c) new Nimai poetry (the person-

al style of Forough). Forough was highly influenced by NimaYushij, the Persian poet who established a new perspective in the contemporary Persian poetry (Mousavi, 2005). It is important to note here that the six selected poems in this study cover all of the poetry forms used by Forough, except masnavi. However, the translators, SholehWolpé and Jascha Kessler, did not consider poetic forms in their translations.

Out of Forough's five collections of poems, four were published during her lifetime: *The Captive* in 1955, *The Wall* in 1956, *Rebellion* in 1957, and *Another Birth* in 1963. Her last collection, *Let Us Believe in the Beginning of a Cold Season* was posthumously published in 1974. Forough's first two collections have love and romance as their theme while in the third collection, the dominant theme is her concern about conventional values. Forough believed that her last two collections mark the turning point in her poetry work where her worldview and vision of the world broadened and when she expresses concerns about the society at that time (Farrukhzad, 1981).

Forough's poetry is perhaps the most feminine one among the Persian poems so far. Forough wrote about the hidden emotions of Iranian women. In love, she did not know the socially accepted limits and ignored the norms. She was reckless to bare her *sinful* relationship (Salari, 2015). According to Ahmad Shamlou, the celebrated contemporary Iranian male poet and writer, "Forough is so much a woman that I have never been able to read her poem aloud; when I do so, I feel like wearing a female dress. In my mind, as I read, I hear her poetry with a woman's voice" (Jalali, 1997, p. 281).

METHOD

Corpus

The corpus of this study was selected from Forough's poems and their two English translations by SholehWolpé, a Persian native-speaking translator, from the book *Sin: Selected Poems of ForoughFarrokhzad* (2007) and Jascha Kessler, a non-native speaker, from the book *Selected Poems* (2006). Table 1 below lists the poems studied in this paper.

Table 1.

List of studied poems

	Translation by SholehWolpé	Translation by Jascha Kessler	Persian Title
1	The Sun Rises	The Sun Coming Up	آفتاب می شود
2	I Will Greet the Sun Again	Once More	به آفتاب سلامی دوباره خواهم داد
3	Captive	Captive	اسیر
4	The Ring	The Ring	حلقه
5	Reborn	Born Again	تولد دیگری
6	The Wall	The Wall	دیوار

Theoretical Framework: Vinay and Darbelnet's Model

Vinay and Darbelnet's (1995) model was used as the theoretical framework in this study. This model includes two main translation strategies (direct, oblique) and seven procedures (borrowing, calque, literal translation; transposition, modulation, equivalence, and adaptation). Additionally, three supplementary procedures proposed by Vinay and Darbelnet (1995), including amplification, economy and explicitation were also used as part of the theoretical framework.

Vinay and Darbelnet (1995) developed a comparative stylistic analysis of French and English. They considered texts in the two languages, determined differences, and identified different translation strategies and procedures (Munday, 2001). There are, as they argue, two general translation strategies: direct translation and oblique translation. Direct translation is transferring the SL message piece by piece into the TL according to "structural parallelism" or "metalinguistic parallelism" (Vinay & Darbelnet, 1995, p.

31). It includes three procedures: borrowing, calque, and literal.

Borrowing is when a word in the SL is transferred to the TL directly to fill a semantic gap, occasionally for the purpose of adding a local color (Munday, 2001).

Example: ST: حجاب TT: *Hijab*

Calque is a special kind of borrowing in which a language borrows an expression or a structure from another language and then translates each of its elements literally (Vinay & Darbelnet, 1995).

Example: ST: *Sky scrapper* TT: آسمانخراش

Literal translation is the word-for-word translation which entails "the direct transfer of a SL text into a grammatically and idiomatically appropriate TL text" (Vinay & Darbelnet, 1995, p. 33).

Example: ST: خداحافظ TT: *God protect you*

However, Vinay and Darbelnet (1995) believed that in cases where direct translation is not possible because of metalinguistic or structural differences, the strategy of oblique translation must be used. Oblique translation covers four procedures: transposition, modulation, equivalence, and adaptation. Modulation refers to the process of changing the form of a message through changing the viewpoint. According to Vinay and Darbelnet (1995), modulation can occur along the following lines: abstract for concrete, explicative modulation, the part for the whole, one part for another, reversal of terms, negation of opposite, active to passive, space for time, exchange of intervals for limits (in space and time) and change of symbol (including fixed and new metaphors). Table 2 provides more explanation on modulation subcategories.

Table 2.

Modulation subcategories

Modulation subcategories	Description and Examples
Abstract for concrete (and vice versa)	Using concrete words, which are easier to be recognized, rather than abstract words. ST: to sleep in <i>the open</i> TT: در هوای آزاد خوابیدن
Explicative modulation	Providing the cause for the effect. ST: <i>you are quite a stranger</i> TT: مدتی است شما را ندیده ام
The part for the whole (and vice versa)	Using an object's feature to present the whole object. ST: خاک TT: <i>earth</i>
One part for another	When some part of a thing is translated into another part. ST: I read this book from <i>cover to cover</i> TT: من این کتاب را صفحه به صفحه خواندم
Reversal of terms	Making language sound natural. ST: <i>to take</i> an exam TT: امتحان دادن
Negation of opposite	Positive for double negative or double negative for positive. ST: <i>take it easy</i> TT: سخت نگیر
Active to passive (and vice versa)	Translating active sentence into a passive sentence and vice versa. ST: او داستان را نوشت TT: the story <i>was written</i> by him
Space for time (and vice versa)	When a word or phrase indicating space is translated into a word or phrase representing time and vice versa. ST: I see him <i>there</i> TT: من هنوز او را میبینم
Exchange of intervals for limits	The limit is interpreted as a fixed point in time, and the interval as duration. ST: محدودیت پارکینگ TT: <i>no parking between signs</i>
Change of symbol	Comparing fixed metaphors, contrasting symbolism in different languages due to entirely different images. ST: he is as strong as a <i>horse</i> TT: او مثل رستم قوی است

According to Vinay and Darbelnet (1995), transposition refers to the change in the part of speech without altering the meaning. There are two different types of transposition in translation: obligatory transposition and optional transposition. The following is an example of optional transposition in which the translator has the choice between applying literal or transposition procedures.

ST: it *seems* great TT: ظاهر/عالی است
(transposition)

ST: it *seems* great TT: به نظر عالی می‌آید (literal)

However, in obligatory transposition, the language has no other choice because of the language system.

Example: ST: دخترکی TT: a young girl

Expressing the same situation in two different languages using totally different “stylistic and structural method” (Vinay & Darbelnet, 1995, p. 38) is called equivalence. Using equivalence is frequently applied to idioms and proverbs.

Example: ST: کاسه داغ تر از آش TT: more Catholic than the Pope

Adaptation is used when “the type of situation being referred to by the SL message is unknown in the TL culture” (Vinay & Darbelnet, 1995, p. 39)

Example: ST: Sunday (when the holiday is intended)

TT: جمعه (in Iran, Fridays are holidays)

Apart from the general translation strategies and procedures included in the model, Vinay and Darbelnet (1995) also proposed some additional translation procedures including amplification, economy and explicitation which are described in detail below.

According to Vinay and Darbelnet (1995), during the amplification process, the TL uses more words than the SL for the same idea, without changing the meaning, which makes target text (TT) longer than source text (ST).

Example: ST: as (e.g., as I explained) TT: همانطورکه

Economy is the opposite of amplification that is to use fewer words in the TT than the ST for

the expression of the same idea (Vinay & Darbelnet, 1995).

Example: ST: The charges brought against him TT: اتهامات علیه او

Vinay and Darbelnet (1995) defined explicitation as a procedure that includes presenting target language items that remain implicit in the source language, being clear through the related situation and context.

Example: ST: my uncle came to see me
TT: عمویم به دیدن آمد

Vinay and Darbelnet’s (1995) translation model consisting of two general strategies and seven procedures was opted as the framework for the current study to be applied on two English translations of selected poems of Forough.

Procedure

As stated earlier, this study scrutinized two English translations of Forough’s selected poems by a native as well as a non-native translator according to the translation model developed by Vinay and Darbelnet (1995). These two translations were analyzed by two raters independently using Vinay and Darbelnet’s (1995) model as the framework. The raters were 27- and 28-year-old females, native Persian language speakers, with postgraduate education in translation studies. The selected poems of Forough were considered as the source texts and their English translations as the target texts. The two raters prepared 20 tables for each of the translations based on the strategies and procedures developed by Vinay and Darbelnet (1995). The poems were analyzed independently by the raters line by line, and each line was put under the relevant category in the tables. It was observed that the lines were placed in more than one table. Then, the data collected from the raters were compared in order to identify agreements and disagreements. For the cases of disagreement, a third rater (a 35-year-old male native Persian language speaker, with a Ph.D. in applied linguistics and five years of experience in teaching translation to university students) was asked to do the analysis, and from the three deci-

sions, the two similar ones were identified and included in the study. Furthermore, some of the lines were not put under any category and as the raters explained, could not match any of the procedures in the model. Accordingly, through sessions of joint analysis and discussion where the researchers and two of the raters were present, new categories were proposed to address the parts which could not be put under the categories in the model.

The following is an example of literal translation in which all of the key words in the Persian line are transmitted word for word to the English language.

Returning from the feast of the mirror مهماننیک آینه‌بهر کز می‌گردد
(p.243)
(translated by Kessler, 2006)

In the following line, there is a change in part of speech from Persian to English, so it can be considered as a case of transposition. The word تنگ (tight), which is an adjective, is translated as *tightly*, which is an adverb.

the meaning of this راز این حلقه کهانگشت مرا اینچنین تنگ گرفته است به
band (adjective) بر
that grabs my fin- ger so *tightly*, (p.8)
(translated by Wolpé, 2007)

In the following line, the word آتش (fire) is translated as *flame*; while flame is part of fire. Thus, part of a thing is replaced for the whole, which is called the part for the whole procedure according to Vinay and Darbelnet (1995).

and in this word من در این آیه تو را به
bound you to trees, درخت و آب و آتش پیوند زد
water, *flame* (p.237)
(translated by Kessler, 2006)

The following is an example of the equivalence procedure in which the same situation is described in the SL and TL using different structural methods. سهم من اینست (literally means: this is my portion) in the Persian language refers to the same situation as *this has fallen to me* in English

since both are expressions that describe fate and destiny.

This has fallen to me سهم من اینست
(p.241)
(translated by Wolpé, 2007)

Analysis

This study is a qualitative product-oriented descriptive research. The agreement and disagreement cases among the raters were collected in tables in order to estimate the degree of agreement between the two raters through inter-rater reliability. After analyzing the disagreement cases and reaching an agreement on them using the results from the analysis of a third rater, each line was placed under the relevant category. Then, the number of applied strategies and procedures was counted in order to estimate its frequency and to find out the extent to which each strategy and procedure was utilized by the two translators.

RESULTS

As mentioned in section 0, raters investigated the translations independently, and there were some cases of disagreement between them. The inter-rater reliability method indicates the degree of agreement among the raters. The percentage of agreement among the raters is 93.7 percent for Kessler's translations (314 cases out of 335) and 93.9 percent for the translations by Wolpé (248 cases out of 264). Therefore, a clear and strong consensus among the raters could be found for both translations. However, disagreement cases (21 in Kessler and 16 in Wolpé) were discussed by the two raters and finalized using the analysis of a third expert and subsequently added to the accurate data in order to count the frequency of each procedure employed.

After placing each line of the translations by Kessler and Wolpé of Forough's selected poems in the relevant categories proposed by Vinay and Darbelnet (1995), it was found that in 335 cases, Vinay and Darbelnet's (1995) taxonomy was applied to Forough's selected poems translation by Kessler. As shown in Figure 2, Kessler mostly used the oblique strategy with the frequency of

64 percent and used direct strategy for 36 percent of the times. Among the procedures of direct strategy, he widely used literal translation with 99 percent and used the borrowing procedure only for the remaining one percent. Remarkably, he did not use the calque method at all throughout the translation. Within the procedures of the oblique strategy, modulation was the most frequently used procedure with 66 percent, followed by transposition with 30 percent, and adaptation and equivalence with the same frequency of two percent.

On the other hand, in 264 cases, the translations by Wolpé were positioned under the strategies and procedures developed by Vinay and Darbelnet (1995). She used the oblique strategy more than the direct one (53 percent and 47 percent for each, respectively). Within the procedures of the direct translation, she often used literal translation with a frequency of 96 percent, while borrowing was seldom used by her (four percent only). Like Kessler, she did not use calque procedure at all in her translation. From the procedures of the oblique strategy, Wolpé used 60 percent modulation, 34 percent transposition, three percent adaptation, and three percent equivalence.

As can be seen in

Table 3, within the subcategories of modulation, both Kessler and Wolpé frequently used the part-for-the-whole procedure in 29 and 19 cases, respectively. Then, the most frequently used procedure was change of symbol for Kessler in 28 cases, and change of symbol as well as explicative modulation in 10 cases for each for Wolpé. Kessler used 18 times the abstract-for-concrete procedure while this occurred only eight times for Wolpé. Both translators used the one-part-for-another procedure nine times. Kessler used explicative modulation, reversal of terms, active to passive, exchange of intervals for limits, negation of opposite, and space for time in eight, seven, five, four, three, and one cases, respectively. Wolpé used active to passive in four cases and negation of opposite, reversal of terms and exchange of intervals for limits one time each. She did not use space for time in her translation. Regarding the supplementary procedures, Kessler mostly used explicitation for 26 cases followed by economy and amplification for 20 cases each. Instead, Wolpé commonly used amplification in 24 cases followed by economy in 23 cases and explicitation in 19 cases (see

Table 3).

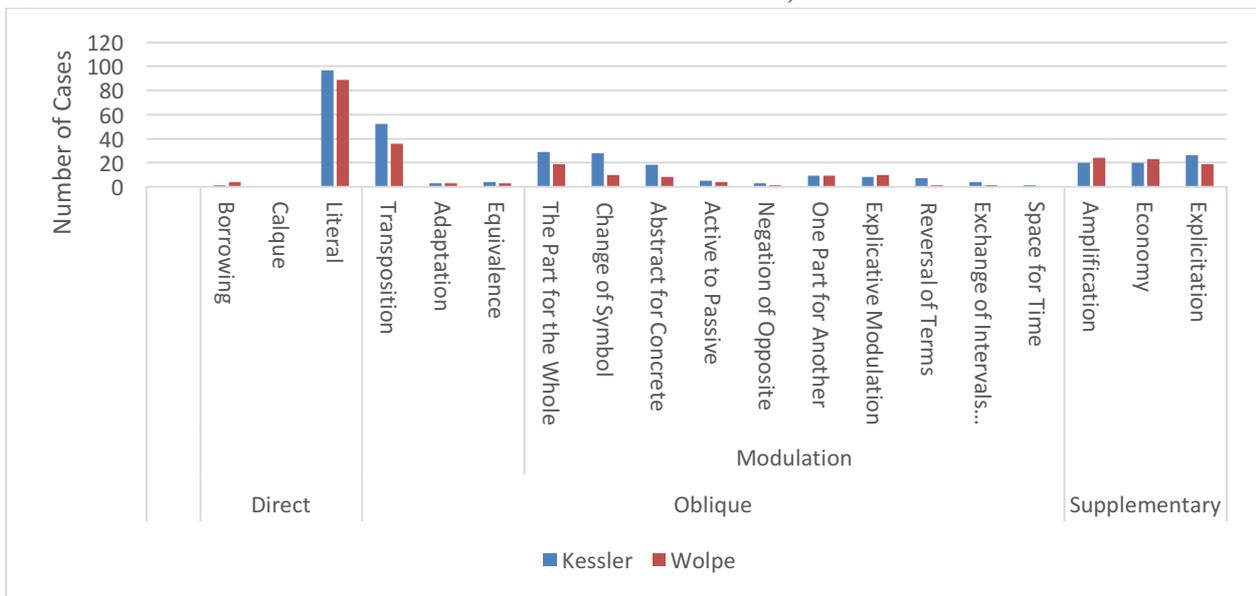
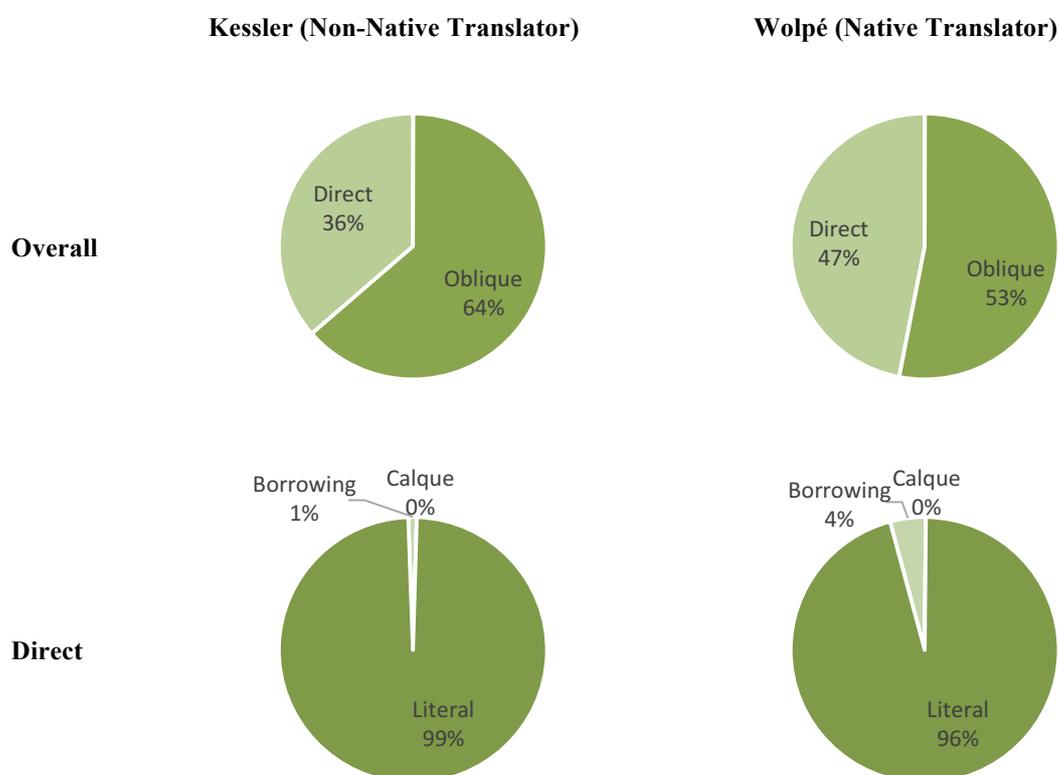


Figure 1. Comparative bar chart of procedures used by the two translators

Table 3.
Number of procedures used by the two translators

		Kessler	Wolpé	
Direct	Borrowing	1	4	
	Calque	0	0	
	Literal	97	89	
Oblique	Transposition	52	36	
	Adaptation	3	3	
	Equivalence	4	3	
	The Part for the Whole	29	19	
	Change of Symbol	28	10	
	Abstract for Concrete	18	8	
	Active to Passive	5	4	
	Modulation	Negation of Opposite	3	1
		One Part for Another	9	9
		Explicative Modulation	8	10
		Reversal of Terms	7	1
		Exchange of Intervals for Limits	4	1
		Space for Time	1	0
		Amplification	20	24
Supplementary	Economy	20	23	
	Explicitation	26	19	



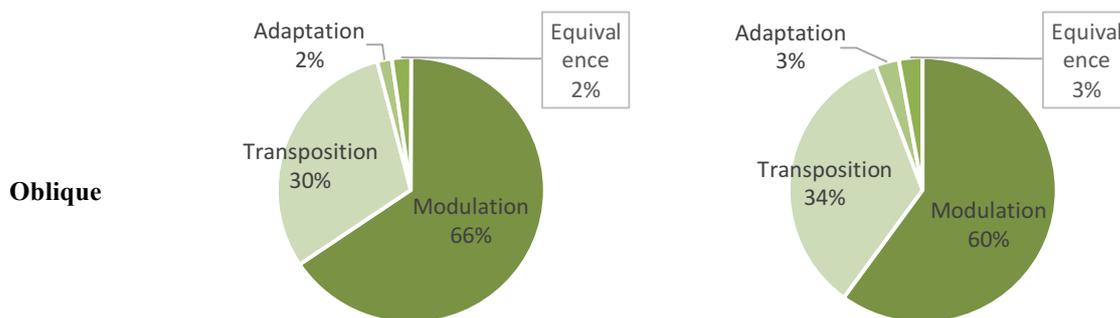


Figure 2. Percentage of translation strategies and procedures utilized by the two translators

According to the results achieved, both translators mainly made use of the oblique strategy, though Kessler utilized the oblique strategy considerably more than Wolpé and out of the procedures of the oblique strategy, modulation containing 10 subcategories, was often applied by the translators. However, regarding the direct strategy, the literal procedure was widely employed by both translators, and concerning the supplementary procedures, explicitation and amplification were frequently used by Kessler and Wolpé respectively.

DISCUSSION

Even though both translators applied the oblique strategy more than the direct one, Kessler, as a non-native speaker of the source language (Persian), used oblique strategy, which is a kind of free translation, more than Wolpé, the Persian native-speaking translator. Within the procedures of direct strategy, they both used literal translation with a noticeable difference compared to other procedures, and from the procedures of oblique strategy, both translators commonly used modulation followed by transposition, while the least used procedures by both of them were adaptation and equivalence. Therefore, the application of Vinay and Darbelnet's (1995) procedures was almost the same for Kessler and Wolpé, while in the application of their main strategies (oblique and direct), considerable differences could be found between the translators.

Suggesting Complementary Procedures

In 31 cases, the procedures and strategies developed by Vinay and Darbelnet (1995) could not be applied to the translation of Forough's selected poems by Wolpé; the same happened for Kessler in 27 cases. The researchers analyzed these cases and tried to categorize them. The new categories have been labeled *complementary procedures* by the researchers and can include three procedures which the researchers called *addition*, *omission*, and *mood change*.

Addition.

Adding words to the TT whereas that word or expression is absent in the ST is called *addition* by the researchers which is originated from the description by Newmark (1988) who classified the addition of information into the TT as cultural, technical and linguistic. This procedure mostly happens when the translator intends to add emphasis. Wolpé used *addition* in eight cases while Kessler used it in 17 cases. The following is an example of *addition* in which the translator used additional words in the TT. The English line is the TT and the Persian line is the ST. In English, *the very*, which is a common phrase to emphasize something notable, is added to the TT by the translator while the term is absent in the ST.

And travel to *the very* beaches of the Sun
 می روم تا ساحل خورشید
 (p.367)

(translated by Kessler, 2006)

Omission.

According to Vinay and Darbelnet (1995), using fewer words in the TT than the ST for conveying the same idea without changing the meaning of the utterance, is called economy. However, *omission* is a term used by the researchers which implies excluding words in the TT while that word or expression exists in the ST. Omission is a familiar term in the field of translation studies as it is used by many theorists in various states. Here, the term *omission* is derived from the description by Baker (1992), for situations in which a term is excluded in the TT due to its redundancy. This procedure mostly happens for the sake of summarizing. In the following line, the translator used *omission* in order to summarize. In the previous lines, the translator used *perhaps life* for زندگی شاید but in this line, she just used the word *or* since it was no longer necessary to repeat the same expression. In 23 cases, Wolpé used *omission*, while this occurred seven times for Kessler.

or is a child returning home from school (p.79) زندگی شاید طفلیست
که از مدرسه بر میگردد
(translated by Wolpé, 2007)

Mood change.

There are four sentence types in grammar called declarative, interrogative, exclamatory and imperative sentence. Using one of these sentence types in the ST and a different one in the TT is suggested by the researchers to be called mood change. The term mood is borrowed from the functional linguistic approach by Halliday and Matthiessen (2004) which serves to preserve social relations and the expression of social roles, including the communication roles generated by the language and the interaction between people (for example the roles of questioner or respondent). This procedure can be added to the procedures of modulation developed by Vinay and Darbelnet (1995), since there is a change in the point of view. In three cases, Kessler translated imperative sentences to interrogative ones. For instance, in the following line, نگاه کن which is an imperative in the ST, should be rendered as look,

but Kessler translated it as do you see, which is an interrogative sentence. This procedure is not used by Wolpé.

Do you see on our way نگاه کن که موم
the tallow of night (p.33) شب بره ما
(translated by Kessler, 2006)

Defective translations.

Based on the raters' analysis, in three cases Kessler had a misunderstanding of the Persian line and the same occurred for Wolpé in four cases. These cases are called *defective translations* by the raters that can be defined as the translations that do not appropriately match the ST (most probably) due to the translators' misunderstanding of the TT. For example, in the following line, the word نور (meaning *light*) is translated as *distant* which may be due to misspelling in the translator's version of the poetry book. Since the Persian equivalents for the words *distant* and *light* have close spellings (دور and نور respectively) depending on the typeset, misunderstanding might have arisen from misreading.

wash my body in تا بشویم تن به آب چشمه
distant springs, (p.12) های نور
(translated by Wolpé, 2007)

Drawing on Previous Studies

Though the comparative studies on Persian-English translation analysis through Vinay and Darbelnet (1995) are scant and inconclusive, the findings of the previous studies can yield further insight into how the results of this study can be interpreted. Delzendehrooy and Karimnia (2013) worked on Khayyam's quatrains based on the subcategories of modulation that is one of the procedures of oblique strategy but they did not consider direct strategy or other procedures of oblique strategy as well as supplementary procedures developed by Vinay and Darbelnet (1995). Thus, their findings cannot be entirely compared to the findings of the present study. However, they found that the most frequently used subcategory of modulation was the part-for-the-whole by the two translators which is similar to this study.

Both of the translators, Kessler and Wolpé, used the part-for-the-whole procedure more than the other procedures of modulation.

In another study, Iranmanesh and Azadmanesh (2015) studied translation of collocations in *Great Gatsby* considering the strategies (direct and oblique) developed by Vinay and Darbelnet (1995), disregarding supplementary procedures. The results indicated that the literal procedure followed by modulation were the most commonly used procedures. Similarly, in the current study, literal translation and modulation were the most frequently used procedures from the direct and oblique strategies, respectively.

Shahbaiki and Yousefi (2013) investigated adjective-noun collocations from English into Persian in *Jane Eyre* according to Vinay and Darbelnet's (1995) model by two translators, yet they disregarded the supplementary procedures. It was revealed that one of the translators commonly used equivalence while the other frequently used literal translation. In the current study, however, both of the translators frequently used literal translation. Yarahmadzahi et al. (2013) studied Persian translations of English phrasal verbs in the novel *Harry Potter and the Order of the Phoenix* based on the Vinay and Darbelnet's (1995) taxonomies and found that the most frequently used translation procedure was equivalence. However, in the current study equivalence and adaptation were the least used procedures by Kessler and Wolpé.

By analyzing the style in two Persian translations of Pink Floyd's lyrics, Zandrahimi and Marzban (2017) shifted their attention from the frequency of each employed strategy and procedure and the gaps in the applied model, to the quality of translations. Though they did not consider the frequency of each procedure and only focused on the style of translations, the findings suggested that in a considerable number of parts, literal translation lead to an error.

Sharei (2017) conducted a comparative study of the strategies employed in the novel *The Old Man and the Sea* by two translators based on the strategies developed by Vinay and Darbelnet

(1995). Contrary to the present study where both translators commonly used the oblique strategy, one of the translators in her study mostly used oblique translation while the other used the direct one most frequently. Quite recently, Behtash and Moghadam (2017) studied an oblique translation of *Animal Farm* and found that the translator mostly used the equivalence procedure and as mentioned previously, equivalence was seldom used by both of the translators analyzed in the present study.

Very few studies have applied the model on poetry, and in almost all of the previous studies using the model, the ST was English and the TT was Persian. One of the exceptions is the study by Delzendehrooy and Karimnia (2013) who worked on Khayyam's quatrains. In this study, the ST is Persian poetry and the TTs are its two English translations. Also, this study investigated supplementary procedures proposed by Vinay and Darbelnet (1995), which few researchers in this area have done.

CONCLUSION

Two English translations of the selected poems of Forough by Kessler and Wolpé (a non-native and a native Persian speaker, respectively) were analyzed based on Vinay and Darbelnet's (1995) model. The analysis was conducted independently by two raters to ensure the reliability of the findings. Based on the findings from the analysis, it was revealed that in most of the cases, the raters had consensus, though in less than 10 percent of the cases, agreement between the raters had not been achieved. By drawing on the analysis of a third rater for those cases, the frequency of each applied strategy and procedure by the two translators was estimated for the corpus of interest. After counting the frequencies, it was found that both of the translators commonly used the oblique strategy, though the non-native translator used the oblique strategy more than the native one. So, considering that the oblique and direct strategies resemble free and literal translations, respectively, the non-native translator generally refused to translate literally; rather he had a trend

toward free translation. However, though translating fluently, the native speaker employed the word-for-word rendering more than the non-native translator. Therefore, it may be inferred that the non-native translator's main focus was on the sense so as to convey it properly to the target audience.

Additionally, both of the translators considerably used supplementary procedures. During the analysis, it was realized that Vinay and Darbelent's (1995) procedures were not applicable for translating some of the lines (of poems), so new categories were suggested by the raters called *complementary procedures* to be added to Vinay and Darbelent's (1995) model so as to make it more vigorous and give it more explanatory robustness. The three *complementary procedures* are *addition*, *omission*, and *mood change*.

This study, being comparative in nature, investigated the translation product and tried to contribute to research on translating Persian poetry. It might help researchers to identify different characteristics in two different languages (English and Persian in our case) in order to perceive the idea that people in difference languages express situations differently. Also, it may benefit those who are interested to conduct further studies on the English translations of Forough's poems. Other researchers are encouraged to conduct studies on the English translations of Forough's poems using the same or a different translation model using the same or a different selection of her poems. Researchers can also use Vinay and Darbelnet's (1995) model to investigate poems of other outstanding poets with a similar style.

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