



Applying Newmark's Strategies in the English Translation of Parvin E'tesami's Poetry with a Cultural Perspective

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ABSTRACT

Language and culture are closely interrelated, and besides linguistic knowledge, cultural knowledge is crucial for a translator. Culture and Linguistics specifically intertwine during poetry translation. To manifest this interconnectedness, the present study was focused on the poems of Parvin E'tesami, a 20th-century Persian poetess, to determine the cultural elements in her poems and investigate their English translation. Eighteen couplets of Parvin E'tesami's poems were randomly selected to represent her poetry as a whole. The method was comparative-descriptive and the theoretical framework was based on Newmark's (1988) strategies of translation. The concept of culture was studied within the paradigm of Linguistics. The results of the analyses implied that in the majority of cases, Pazargadi resorted to two or more translation strategies for translating a cultural item simultaneously, indicating Newmark's translation strategy of "couplets". The second most frequent translation strategy was "modulation". The translation strategies of "synonymy" and "reduction" were the least frequent ones. Strategies of "recognized translation", "translation labels", and "compensation" were not present in the selected samples. Hence, these strategies are not mentioned in the theoretical framework. The analyses indicated that the translator applied a literal translation besides different strategies to convey the intended meanings and preserve the style of the original poems.

Keywords: Culture, Linguistics, Literal Translation, Translation, Parvin E'tesami, Poetry

INTRODUCTION

Language and its structure are important in the process of translation as are the linguistic differences between two languages; when language is combined with culture, expressing the meaning that is beyond the lexical and literal meaning of the words and expressions, without doubt, linguistic translation results in an inadequate and inappropriate target text. Lotman and Uspensky (1978) and Sapir (1921) argued that language and culture are so closely intertwined that they cannot exist on their own.

Thriveni (2002) claimed that culture is deemed present in conditioning everyday life, and Newmark (1988) believed that culture is peculiar to specific communities that use specific languages for the negotiation of meaning. Taking the strong ties between language and culture into account, source and target texts can be compared and contrasted based on cultural dimensions (Naudé, 2002). Retaining the cultural elements of the source text can be challenging for the translators, because, as Baker (1992) mentioned, there is no transparent equivalence for such elements as equivalents in the receiving language. As Newmark (1988)

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argued, the non-equivalent cultural concepts of the source text withstand the strategy of a literal translation. Manafi Anari (2005) argued that the meaning of cultural words can be apprehended from the "form" of the original text, and the lack of correspondence between languages would cause the translators to withdraw from the linguistic translation and show tendency to the cultural, descriptive interpretations and explanations.

In the present case study, the issue of translating cultural items was investigated by analyzing the selected poems of Parvin E'tesami. Parvin E'tesami's poetry is to a great extent impacted by the social structure of the Pre- and Post-Constitution Revolution of Iran; it bears cultural, social, political, moral, and religious concepts. According to Izadyar and Azizmohammadi (2015), Parvin always had a condemning vantage point with regard to the government and its organization (p. 22). Parvin E'tesami's poems bared her soul which was wounded from injustice, deceit, and deception. As Askari Fard (2013) mentioned, in an age when women have been seen as lemans in sonnets, the poems of Parvin manifested her strong role in establishing the foundations of individual and social equality between men and women. Appreciating her role in Persian literature, scholars have studied the original works of Parvin from different aspects; e.g. her verbal techniques in inciting people against tyranny (Bahadori, 2016), women's role and social standpoint (Tavousisimakani & Noorafshan, 2017), freedom and education of women (Moradi & Shokrpour, 2020), Parvin's social ideas (Izadyar & Azizmohammadi, 2015; Rezaei, 2010), her moral advice (Sharifpour & Marjazaeh, 2014), her imagery poems (Tabibzadeh, 2020), and religious reflections on her works (Emadi & Bahadori, 2018), to name but a few. In 2002, a collection of Parvin Etesami's poems was translated by Alaeddin Pazargadi. Her poems were also translated by Smith (2015). However, there are very few studies on the way Etesami's poems are translated into English (e.g. Emadi et al., 2019). Since translation plays a crucial role in transferring the culture, ideology, and beliefs

of the poetess, the present study opts to find clear answers for the below questions:

RQ1. *What strategies are applied by Pazargadi in rendering Parvin E'tesami's poems cultural elements?*

RQ2. *In which ways are the original concepts of the source text preserved in the translation?*

METHODOLOGY

The translation of cultural elements of the source text is investigated in the present study with regard to Newmark's (1988) methods to determine the ways the translator, Alaeddin Pazargadi, coped with the problem of non-equivalence. Eighteen original poems, selected randomly from Parvin E'tesami's Divan, were analyzed at the cultural level to find out whether the intended meanings of Persian poems, which encompassed moral and religious contents, were transferred into the target text. The method of this case study was comparative-descriptive and the theoretical framework was based on Newmark's (1988, pp. 81-92) translation procedures as mentioned below:

1. *Transference*: the term also used by Catford, is the one through which the translator conveys a word from native language to the text of receiving language. This encompasses trans-literalism that has to do with a change in alphabets (Newmark, 1988).

2. *Naturalization*: it adapts the source language word at first place to the standard diction, afterwards to the standard morphological patterns of the target language (Newmark, 1988).

3. *Cultural equivalent*: is a translation procedure through which a SL cultural item is substituted by a close cultural item of TL (Newmark, 1988).

4. *Functional equivalent*: translator makes use of this strategy when s/he wants to apply a culture-free item. As Newmark asserts it "therefore, neutralizes or generalizes the SL word" (Newmark, 1988, p. 83).

5. *Descriptive equivalent*: it involves the explanation of the words meaning using several words (Newmark, 1988).

6. *Synonymy*: whenever translator can not find an exact equivalent for a SL word, he chooses an approximate equivalent for it in the receiving language (Newmark, 1988).

7. *Through-Translation*: when translator resorts to the literal translation of a compound constituents such as names of institutions, according to Newmark (1988), this strategy “is known as calque or loan translation” (Newmark, 1988, p. 84).

8. *Shifts or Transpositions*: it has to do with making a change in the structures or grammatical patterns of the source text in the act of translation (Newmark, 1988).

9. *Modulation*: a change in the point of view or according to Vinay and Darbelnet “a change in category of thought” (Newmark, 1988, p. 88).

10. *Componential Analysis*: separating a word into some other words in the act of translation in such a way that it’s meaning

or concept can be perceived (Newmark, 1988).

11. *Reduction and Expansion*: translator uses this strategy based on her/his fore-knowledge or intuition (Newmark, 1988).

12. *Paraphrase*: when a translator explains the sense of a “poorly written” part of a text, sometimes when some significant parts are omitted from a text, it is said that s/he paraphrase it (Newmark, 1988, p. 90).

13. *Couplets*: when a translator combines two or more translation strategies when translating cultural words (Newmark, 1988).

14. *Notes and additions*: some supplementary details can be added to a translated text which explain distinctions between the cultures of two languages to the reader (Newmark, 1988).

RESULTS

In this section, 18 samples were analyzed in detail.

Sample 1: (poem “ارزش گوهر” /aržeš-e gohar/ or “A jewel’s worth”)

/xândanš gohar be piš ke man la?le rošanam/

/ruzi be in šekâf fetâdam ze gardani/

“The jewel called the bird near, saying: ‘I am a ruby, that fell down from a neck on this crack one day’

(Pazargadi, 2002, p. 117).

خواندش گهر به پیش که من لعلِ روشنم

روزی به این شکاف فتادم ز گردنی

Table 1
Strategies and Procedures Used in the Translation

Persian Cultural Item	English Equivalent	Translation Strategy
گهر	The jewel	Cultural Equivalence
ش	The bird	Synonymy

According to Dehbashi (1991), perhaps what Parvin meant by “گهر” (gohar) is a precious stone and the translator’s choice for its equivalent as “the jewel” is an appropriate and correct one. As Dehbashi puts it, in his book,

Parvin E’tesami’s Memorial, the translation of this word as “pearl” may lead to misunderstanding and fail to transfer the intended meaning of this word. He asserts that “However, ‘pearl’ is the correspondent to ‘گهر’ (gohar), but this fact that what kind of pearl can be claimed to be a ‘لعل’ (la?l) is beyond the author’s understanding” (Dehbashi, 1991, p. 281). Considering these discussions, Pazargadi’s selection of “jewel” as an equivalent for the word “گهر” (gohar) is correct as to transferring the meaning intended by the original poet.

Sample 2 (poem “گرگ و سگ” /gorg o sag/ or “The wolf and the dog”)

/man in qallâde-ye simin az ânzamân dâram/

/rafiq-e dozd nagardam behile o talbis/

“and this silver collar is the reward for my deeds.” (*Sic*)

‘I (*Sic*) won’t make friends with a thief by fraud;’

(Pazargadi, 2002, p. 302)

من این قلاده سیمین، از آنزمان دارم

رفیق دزد نگردم بحیله و تلبیس

Table 2
Strategies and Procedures Used in the Translation

Persian Cultural Item	English Equivalent	Translation Strategy
قلاده	Collar	Cultural Equivalence
از آنزمان دارم	Is the reward for my deeds	Modulation
رفیق نگردم	I won't make friends	Modulation
تلبیس	Fraud	Functional Equivalence

When translating the first line, the translator has resorted to the strategy of modulation suggested by Newmark (1988) as a translation procedure (p. 88). This procedure is related to the perspective change used for stylistic preference and is rather subjective or intuitive in such a way that some elements can be added to the TT, which do not dwell in the original poem, since the literal rendering might have brought about an awkward text that is weird to its readers. Parvin intended to say that she gained some precious and invaluable stuff due to her well-doing; this is why Pazargadi uttered the ST expression "از آنزمان دارم" (az ânzamân dêram) in a different manner, to con-

vey the poet's thought and preserve the grace of her poem. Through translation strategy of modulation, the translator creates a shift in the source language attitude without changing the sense or causing bizarreness in the audience (Bosco, n.d.). The SL widely used borrowed culture-bound word from Arabic, i.e. "قلاده" (qallâde) has been translated by a cultural equivalent "collar" using Newmark (1988, p. 82) translation strategy of cultural equivalence. The SL expression "رفیق شدن" (rafiq šodan) has an equivalent in English with the same usage and meaning, i.e. "making a friend". Pazargadi translated this cultural item using Newmark's translation strategy of modulation or changing the point of view. Another culture-specific item of this couplet is the Persian infinitive "تلبیس" (Talbis) that has been defined in the *Amid Persian Dictionary* (2009) as "to cover one's guile, fault or drawback from others, hide a fact or guile" (p. 3610). The TT equivalent selected by the translator is the noun "fraud" which conveys the function of this CSI considering the meaning offered by *Amid Persian Dictionary*.

Sample 3: (poem "کارهای ما" /kârhâ-ye mâ/ or "Our affairs")

/ze fart-e âz čo mordârxâr-e tire-darun/
/hamâr-e bar sar-e in lâš-e hây o hu kardim
"Like a carrion-kite and due to excessive greed we
were in perpetual dispute over the carcass"
(Pazargadi, 2002, p. 285).

ز فرط آز، چو مُردارخوار تیره درون
هماره بر سر این لاشه، های و هو کردیم

Table 3
Strategies and Procedures Used in the Translation

Persian Cultural Item	English Equivalence	Translation Strategy
مردارخوار	Carrion-kite	Modulation

When translating the second line, Pazargadi utilized one translation procedure as suggested by Newmark (1988) in rendering the culture-specific word "مردارخوار" (mordârxâr) to "carrion-kite". This procedure is called modulation in which he changed the ST point of view (p. 88). He

applied modulation by using the noun "kite" meaning "dragon" in place of the original word "خوار" (xâr) in the sense of "eater" in English. On one hand, this change was optional and subjective to a large extent. On the other hand, it is done to preserve beauty for the sake of style. However, the literal translation of this word, i.e. "carrion-eater" was grammatically correct. As Newmark points out, the translator makes use of an approximate replacement in this case (p. 91) for the original word "خوار" (xâr) or "eater", i.e. "kite".

Sample 4: (poem “کوه و گاه” /kuh o kâh/ or “The mountain and straw”)

/marâ bečarx barafrašt bordbâri sar
 /to gah be-owje samâi o gâh dar bon-e çâh/
 “The sphere has elevated me by my fortitude, but
 you are sometimes up and then deep down”
 (Pazargadi, 2002, p. 295).

مرا بچرخ برافراشت، بُردباری، سر
 تو گاه باوج سمائی و گاه در بُن چاه

Table 4
Strategies and Procedures in the Translation

Persian Cultural Item	English Equivalent	Translation Strategy
بچرخ	The sphered	Transposition
سما	Up	Modulation (change of symbol)
سر	-----	Reduction
چاه	Down	Modulation (change of symbol)

Newmark’s suggested procedure to translation known as “transposition” has been applied in rendering the SL cultural element “بچرخ” (bečarx) which was transposed into the TT “the sphered” in which a prepositional phrase was translated by a noun phrase. Modulation has also been used in translating the ST nouns “سما” (samâ) that is a literary

form of the word “sky” in Persian, and “چاه” (çâh) which means “well” in English into “up” and “down”, respectively. In these two cases, the translator changed the symbols using the word “up” instead of “سما” (samâ) that implies the ST word with connotation of something that is above the earth, and the word “down” that is a symbol of “the well” or “چاه” (çâh). This line depicts the ups and downs of life and its difficulties and hard times as well as its ease and pleasures. So, the TT managed to transfer the poetess thought. The translation strategy of “reduction” has been applied by the translator in the first line by omitting the ST noun “سر” (sar) in the TT. This word has been omitted mostly because of not being significant enough to be transferred to the TT.

Sample 5: (poem “کیفر بی هنر” /keyfar-e bi-honar/ or “The punishment of the artless”)

/man az kojâ o fetâdan be-matbax-e dehgân/
 /magar nabud dar in qar-ye hizom-e digar/
 “What threw me into a peasant’s kitchen here?
 Was there no other firewood in the village?”
 (Pazargadi, 2002, p. 297).

من از کجا و فتادن بمطبخ دهقان
 مگر نبود در این قریه، هیزم دیگر

Table 5
Strategies and Procedures Used in the Translation

Persian Cultural Item	English Equivalent	Translation Strategy
مگر	-----	Reduction
مطبخ دهقان	Peasant’s kitchen	Modulation (reversal of terms)
هیزم	Firewood	Transposition (noun to noun group)- Componential Analysis (couplets)

The Persian culture-specific word “مگر” (magar) has no equivalence in English. This word is an adverb that conveys a state of exception in terms of meaning. This word may be used to deny or emphasize a fact, as well. Precisely speaking, this word is not considered as an actual interrogative article in Persian. Baker (1992) calls such items as non-equivalence in translation and asserts that

there is not any direct equivalent for a SL lexical item in the TL. In this case, the sense that expressed by SL lexical item, may be awkward in the receiving culture (p. 21). The translation strategy chosen by the translator, in this case, is a translation by reduction introduced by Newmark (1988, p. 90). As Baker points out, loss of meaning is unavoidable in the case of omission in translation, and Baker

advises this strategy when creating a readable text is more important than conveying the exact meaning of ST (Baker, 1992, p. 42). The translator, hence, carried off his translation accurately as to the information and sense existing in the original poem, but regarding the lexical accuracy, especially in the case of the CSI "مگر" (magar), the TT is not accurate in terms of conveying the original sense. This item was designated as an untranslatable element in its linguistic sense. The strategy of reduction has been selected to translate this culture-bound item, because this word is completely untrans-

latable. There is also a transposition procedure to translation in which Pazargadi applied a shift when translating the SL noun to the target language noun group, i.e. "هیزم" (hizom) to "firewood". Pazargadi also used Newmark's (1988) strategy of componential analysis when translating this cultural word, because he split up this item into its sense components, which consists of two lexical units (p. 90), i.e. "fire + wood". Because he resorted to two strategies to translate this item, the strategies applied are called "couplets" by Newmark. This strategy is particularly common for cultural words.

Sample 6: (poem "صاعقه ما، ستم اغنیاست" /sâeqe mâ setam-e arniâst/ or "Our thunderbolt is the oppression of the rich")

/moddat-e mâ jomle be-mehnat gozašt/

/nobat-e xun-xordan o ranje šomâst/

"Our life-span was spent with hardship; now it is your turn to work hard and suffer"

مُدتِ ما جُمْلَه بِمَحْنَتِ گُذِشْت

نوبتِ خُونِ خورْدَن و رَنجِ شِمَاسْت

(Pazargadi, 2002, p. 248).

Table 6
Strategies and Procedures Used in the Translation

Persian Cultural Item	English Equivalent	Translation Strategy
مدت	Life-span	Transposition (noun to noun group)
خون خوردن	To work hard	Paraphrase - Descriptive Equivalence (couplets)

The noun of the original poem has been translated to a noun group in the TL as mentioned in Table 6. This strategy describes Newmark's suggested procedure of translation known as transposition dealing with grammar and the structure of the text. According to Khazaeifar (2006), these shifts are, in fact, stylistic devices by which the translator can achieve a text with a fluent and natural language without having the color of translation (p. 47). Aside from the level of structure and syntax, this Persian expression is considered as an idiom in which the word "خون" (xun) when comes together with the infinitive "خوردن" (xordan) conveys a meaning that has nothing

to do with the meaning of its constituents in isolation. The literal translation of this expression would have been as "eating blood" which is meaningless in this context and may cause misunderstanding for the TT readers. Hence, the equivalent is chosen as its translation that is "to work hard" is an appropriate substitution conveying the intended meaning rightly. The meaning of this idiom is given as follows: "to grieve sorrow and suffer so much, to tolerate fatigue" ("Ma?ni-ye xun xordan"). As Baker (1992) mentions, what makes a culture-specific element untranslatable, is the concept it carries and its relationship with a given cultural context (p. 68).

Sample 7: (poem "کعبه دل" /ka?be-ye del/ or "The Kaaba of the heart")

/ke man merât-e nur-e zol-jalâlam/

/arus-e parde-ye bazm-e vesâlam/

"I am the mirror of the Glorious God, and the bride in the Feast of Union"

(Pazargadi, 2002, p. 288).

که من، مرآتِ نورِ ذوالجلال

عروسِ پردهٔ بزمِ وصال

Table 7
Strategies and Procedures Used in the Translation

Persian Cultural Item	English Equivalent	Translation Strategy
ذوالجلال	The Glorious	Cultural Equivalence
نور	God	Functional Equivalence

The ST word "ذوالجلال" (zol-jalâl) is a culture-specific item that has been translated into an adjective in the TL. This word means "possessing majesty and magnificence". Its equivalent in the TT that is the word "Glorious" is an appropriate substitution conveying the same meaning. The translation strategy used here is a cultural equivalent proposed by Newmark. The word "نور" (nur) is referred to as "God" in Islam. This is mentioned in the *Holy Qur'an* in Surah Al-Noor و "اللَّهُ نُورُ السَّمَوَاتِ وَ الْأَرْضِ"

(The Qur'an, Surah Al-Noor, Verse. 35, p. 419). Following Muslims' beliefs, God is like a "Light" that is above any other lights in the earth and the sky. The translator rendered this culture- and religious-bound item of the ST using Newmark's procedure of functional equivalence. According to Newmark (1988) this strategy of translation, applied to culture-bound lexical items, results in a new TL word without any cultural load (Newmark, 1988, p. 83).

Sample: 8 (poem "جان و تن" /jân o tan/ or "Body and soul")

/hamčo jân niku negah mi-dâštaš/

/behtar az lowzine mi-pendâštaš/

"To keep the soul happy with something is better than desiring sweetmeat"

(Pazargadi, 2002, p. 168).

همچو جان نیکو نگه می داشتش

بہتر از لوزینہ می پنداشتش

Table 8
Strategies and Approaches Used in the Translation

Persian Cultural Item	English Equivalent	Translation Strategy
همچو جان نیکو نگه می داشتش	To keep the soul happy with something	Modulation – Paraphrase (couplets)
لوزینہ	Sweetmeat	Functional Equivalence

When translating the first line, the translator used Newmark's translation procedure of modulation in which he expressed the same idea using different words by changing the viewpoint of the original poem. The fixed expression of the SL "همچو جان نیکو داشتن" (hamčo jân niku dâstan) means "having something precious". The translator applied the strategy of translation by paraphrase introduced by Newmark (1988, p. 90). As Baker (1992) points out, this procedure is applied when the translator can find a lexical item in the TL for meaning of the source language element but with a different structure

(Baker, 1992, p. 37). The word "لوزینہ" (lowzine) is another SL culture-specific item which has been defined in *Amid Persian Dictionary* (2009) as follows: "a sort of marsh-mallow made from almond, pistachio, rose-water, and sugar" (p. 894). The translation of this cultural word with a Pahlavi origin that is no longer used nowadays among Persian speakers has been done according to the strategy propounded by Newmark (1988) as "functional equivalence" in which the CSI has been deculturalized in the TL (p. 83). "لوزینہ" (lowzine) is a type of "sweetmeat" that is more specific in its use.

Sample 9: (poem “کعبه دل” /ka?be-ye del/ or “The Kaaba of the heart”)

/analhaq mi-zanand injâ dar o bâm/

/setâyeš mi-konand ajsâm o ajrâm/

“The motto ‘I am God’ is uttered here by this door and roof, and all objects and planets express their worship”

(Pazargadi, 2002, p. 289).

«انالحق» می زنند اینجا، در و بام

ستایش می کنند، اجسام و اجرام

Table 9**Strategies and Approaches Used in the Translation**

Persian Cultural Item	English Equivalent	Translation Strategy
انالحق	“I am God”	Through Translation
انالحق می زنند	The motto “I am God” is uttered	Modulation - Transposition (couplets)

The SL culture-specific expression "انالحق" (analhaq) is a well-known cultural Islamic-gnostic expression. This controversial utterance had been spelled by Hussein Ben-Mansour Hallaj who is one of the third-century gnostic learned men. He is considered the most eminent Iranian-Islamic gnostic figure. His speeches, especially his famous saying "انالحق" (analhaq) and the way of his death have distinguished him from others in such a way that no one else could get such attention during the history of literature and Gnosticism as he could. Hallaj's saying "انالحق" (analhaq) among various gnostic poets and scholars is implicated and interpreted as “connection in divine love and attaining Pantheism” (Safavi, n.d.). This expression has been translated as “I am God” in the TT. Since this expression is Arabic using Arabic lexical items, it is appropriate to say that this expression has no

verb and comprises a personal pronoun + noun. The verb “am” has no direct equivalent in Arabic and most of the sentences in this language are without a verb. According to Baker (1992), this is a matter of difference in form, and, in this specific situation, the verb “am” can be inferred from the context, because Arabic has no real mechanism for producing verb as a structural form, which is often replaced by an appropriate substitution (p. 24). Newmark's translation procedure of through translation has been used in this occasion; that is the literal translation of a compound constituents also referred to as “calque” (1988, p. 84). As clarified above, the components of this expression have been translated literally excepting the element of the verb “am” that was added to its translation because of structural differences between Arabic and English.

Sample: 10 (poem “آرزوها” /ârezuhâ/ or “Aspirations”)

/âbe heyvân yâftan bi-ranj dar zolomat-e del

/zân hami nušidan o yâd-e sekandar dâštan

“To find the water of life painlessly in the darkness of the heart, To drink it and revive the memory of Alexander¹

(Pazargadi, 2002, p. 105).

آب حیوان یافتن بیرنج در ظلمات دل

زان همی نوشیدن و یاد سکندر داشتن

Table 10**Table Strategies and Approaches Used in the Translation**

Persian Cultural Item	English Equivalent	Translation Strategy
آب حیوان	The water of life	Through Translation
سکندر	Alexander	Naturalization - Notes and Additions (couplets)

1- This refers to the labours of Alexander in his long travels to unknown regions to find the water which gives eternal life, and his eventual failure in this search” (Pazargadi, 2002, p. 105).

The cultural word of the SL "آب حیان" (âbe heyvân) that is a symbol of immortality, has been translated into "the water of life" following Newmark's translation strategy of "through translation" or literal translation of common collocations (1988, p. 84). The Arabic noun "حيوان" (heyvân) has been defined in *Amid Persian Dictionary* (2009) as "a living creature, any kind of creature whether the ones who can talk or not" (p. 466). The noun "life" with the same expressive meaning has been replaced by this SL word. The other culture-

specific noun used in the original poem is the proper noun "سکندر" (sekandar). This culture specific item has been translated using Newmark's (1988) translation strategies of "naturalization" and "notes and additions". In the first strategy, Pazargadi adapted the noun "سکندر" (sekandar) to its normal pronunciation in the TL, then to the standard morphological patterning of the receiving language, i.e. "Alexander" (p. 82). In the second strategy, he provided the readers with extra information about the SL proper name outside the TT (p. 91).

Sample 11: (poem "لطف حق" /lotf-e haq/ or "God's favour")

/âxer ân nur-e tajalli dud šod/

/ân yatim-e bigonah namrud šod/

"At last that light of manifestation turned into smoke,
And that innocent orphan became Namrood"

(Pazargadi, 2002, p. 343).

آخر، آن نور تجلی دود شد
آن یتیم بی گناه، نمرود شد

Table 11

Strategies and Approaches Used in the Translation

Persian Cultural Item	English Equivalent	Translation Strategy
دود شد	Turned into smoke	Modulation
نمرود	Namrood	Transference - Notes and Additions (couplets)

The translator expressed the Persian expression "دود شدن" (dud šodan) with a different diction using different words from those of the original poem. This translation procedure is known as modulation in which the point of view will be changed. The Cultural word of the SL "نمرود" (namrud) was translated based on Newmark (1988) translation procedure of transference (p. 81) which is also known as transliteration suggested by Catford (1965) in which each letter of the SL is replaced by a TL letter. In this case, the SL lexical item diction

were rendered into TL lexical item diction (p. 66). Pazargadi explained this word in the footnote following Newmark's translation procedure of notes and additions. In a footnote to the name Namrood, we read that he was a "king of ancient Babylon who rejected the call of the Prophet Abraham to break up the idols and turn to God, and threw Abraham into fire to burn him, but God saved Abraham. Namrood declared himself god, and rose to fight God, but was eventually destroyed by Him" (Pazargadi, 2002, p. 343).

Sample 12: (poem "شب" /šab/ or "Night")

/savâbat jomle heyrân istâde/

/čo mahkumân be-hengâm-e zalifan

"The fixed stars stood there perplexed looking
like the condemned paralyzed with fear"

(Pazargadi, 2002, p. 238).

ثوابت، جمله حیران ایستاده
چو محکومان بهنگام زلیفن

Table 12
Strategies and Approaches Used in the Translation

Persian Cultural Item	English Equivalent	Translation Strategy
ثوابت	The fixed stars	Transposition (noun to noun group) - Functional Equivalence - Descriptive Equivalence - Componential Analysis (couplets)
زلیفن	Fear	Cultural Equivalence
محکومان	The condemned	Transposition

The borrowed Arabic word, "ثوابت" (savâbat), is a plural form of the word, "ثابته" (sâbete) that means "firm or fixed", which is defined in *Amid Persian Dictionary* (2009) as "the collection of stars that are motionless, and have no transferal move and have the light of their own as contrary to other planets emitting heat" (pp. 387-388). Concerning the definition offered in *Amid Persian Dictionary* (2009) for the borrowed Arabic word, "ثوابت" (savâbat), as can be inferred from the translated poem, this cultural word has been described in terms of its definition and function. Considering the

mentioned discussion, Newmark's (1988) procedure of translation by a descriptive equivalent describing the cultural item as well as a functional equivalent using a neutral item for the SL word (p. 83) has been applied by the translator. Since this cultural element has been divided into its components which determine its meaning, the translation strategy of componential analysis has been used by the translator, too. Another cultural word mentioned in the original poem is "زلیفن" (zalifan) that is a Persian noun defined as "fear, threat and rancor" (*Amid Persian Dictionary*, 2009, p. 605).

Sample 13: (poem "باد بُروت" /bâd-e borut/ or "Conceit")

/âlemi ta?ne zad be nâdâni/

/ke be har mu-ye man do sad honar ast/

"A learned man taunted an ignorant one, saying:

'Each hair of mine has two hundred skills'"

(Pazargadi, 2002, p. 128).

عالمی طعنه زد به نادانی

که بهر موی من دو صد هنر است

Table 13
Strategies and Approaches Used in the Translation

Persian Cultural Item	English Equivalent	Translation Strategy
عالم	A learned man	Transposition (noun to noun group) - Descriptive Equivalence - Paraphrase - Componential Analysis (couplets)
نادان	An ignorant one	Transposition (adjective to adjective group) - Descriptive Equivalence - Paraphrase (couplets) - Componential Analysis (couplets)
بهر موی من دو صد هنر است	Each hair of mine has two hundred skills	Through Translation

Newmark's translation procedure of transposition has been applied during the translation of the first line elements into the TT. Transposition is the only strategy in translation deals with structure which can be used based on the translator's intuition (Newmark, 1988, p. 88). The words "عالم" (âlem) and "نادان" (nâdân) have been translated applying Newmark's translation procedure of descrip-

tive equivalence in which the meanings of the original words were described in the TT. Paraphrase is a procedure of translation suggested by Newmark (1988, p. 90) in which Pazargadi describes the sense of the ST words, namely "عالم" (âlem) and "نادان" (nâdân). Transpositions are more optional than shifts that are proposed by Catford, since they may not exert due to some TL grammatical rules that are im-

posed upon the translation process through which the translator will be obliged to do some changes merely because the TL rules entail them. The Persian expression stated in the second line means “a person that has many skills”, which has been translated literally as “each hair of mine has two hundred skills” and this translation would have been acceptable only when the TT readers had cultural background knowledge about this SL expression, otherwise the literal translation will be contrary to the norms of naturalness in the TL and the audience most probably will confront with misunderstand-

ing when reading it. The translation of this expression has been carried out word-by-word except for a change in the ST verb transitivity. The translator has to be equipped with cultural knowledge besides linguistic knowledge, since both of them are important prerequisites for rendering a text. According to Cook (2006), if word-for-word translation is applied, the text will not be understood (p. 55). Through translation is another name for literal translation suggested by Newmark (1988) in which the components of an expression or a phrase are rendered literally.

Sample 14: (poem “قصیده» «\» /qasideh yek/ or “Ode (1)”)

/dar dâm-e ruzgâr ze yekdigar/

/natvân šenâxt pašše o anqâ râ t/

“In the net of the world it is very hard to know the gnat from the phoenix”

(Pazargadi, 2002, p. 3).

در دام روزگار ز یکدیگر
نتوان شناخت پشه و عنقارا

Table 14

Strategies and Approaches Used in the Translation

Persian Cultural Item	English Equivalent	Translation Strategy
عنقا	Phoenix	Cultural Equivalence

The culture-specific word "عنقا" (anqâ) in the second line is another name for “Simorgh”, i.e. is a literary form of this word. According to Manafi Anari (2003), the culture-specific word of the SL: "سیمرغ" (simorǵ) has no proper substitution in other languages, because it is tied to the Persian culture and literature; hence, it is untranslatable (p. 147). Therefore finding a natural and adequate equivalent for this word even in the covert translation is not plausible. The translators may either transcript such item in the TL and then clarify it inside the parenthesis or in the footnote or may resort to the explicitation or other strategies of translation (p. 156). Hejazi (2008) asserts that “in *Shahnameh* of Ferdowsi, Simorgh is a giant

bird that possesses two faces; one is the devil and the other is the divine, and unlike phoenix which is born only once, Sohrevardi’s Simorgh is changing to a new creature all the time and starts another life anew; this frequent renewing and flourishing increases the human’s capacity to be born several times to reach immortality” (p. 137). The translator chose an equivalent for the SL culture-specific word "عنقا" (anqâ) in the TL, which has the same denotative meaning but has a different expressive meaning, since both of them are told to be beautiful and wise birds. The phoenix is a symbol of immortality (“Farq-e qoqnus va simorǵ; âyâ in do parand-e yeki hastand?”). Since phoenix is an approximate equivalent in the target culture, it is implied that Newmark’s translation strategy of cultural equivalent has been used by the translator. Therefore, the intended meaning of this cultural item has almost been transferred into the TL.

Sample 15: (poem “کعبه دل” /ka?be-ye del/ or “The Kaaba of the heart”)

marâ dast-e xalil-ol-lâh barafrâšt/
/xodâvandam aziz o nâmvar dâšt/

مرا دستِ خَلیلِ الله برافراشت
خُداوندم عزیز و نامور داشت

“I was raised by the hand of the Friend of God²
and God favoured and gave me renown”

(Pazargadi, 2002, p. 288).

Table 15**Strategies and Approaches in the Translation**

Persian Cultural Item	English Equivalent	Translation Strategy
برافراشت	I was raised	Modulation (active to passive)
خلیل الله	The Friend of God	Through Translation - Notes and Additions (couplets)
عزیز داشت	Favoured	Transposition (verb group to verb)
نامور داشت	Gave me renown	Modulation - Transposition (couplets)

As clarified in Newmark's book, *A Text-book of Translation* (1988), changing active to passive is a translation procedure known as modulation or perspective change which is a common form of transposition (p. 89). The cultural-religious element "خلیل الله" (xalil-ol-lâh) which is an Arabic expression

widely used among Muslims has been translated using Newmark's translation procedure of notes and additions as follows "the Friend of God". This translation procedure provides the readers with some additional details outside the translated text (Newmark, p. 91).

Sample 16: (poem “دریای نور” /daryâ-ye nur/ or “The sea of light”)

/čo maššâte roxsârat ârâstam/
/fozudam do sad gar yeki kâstam/

چو مَشاطه، رُخسارت آر استم
فزودم دوصد، گر یکی کاستم

“For, like a bride-dresser I have adorned your face and
if I have reduced one thing, I have added many virtues”

(Pazargadi, 2002, p. 187).

Table 16**Strategies and Approaches Used in the Translation**

Persian Cultural Item	English Equivalent	Translation Strategy
مشاطه	Bride-dresser	Functional Equivalence - Transposition (noun to noun group) - Componential Analysis (couplets)
دوصد	Many	Modulation (change of symbols)

The SL culture-specific item "مشاطه" (maššâte) has been translated into a noun group in the TL that is "bride-dresser". Translator cannot find a lexical item for this culture-bound element in the TL (Baker, 1992). The SL word that is a borrowing (borrowed word from Arabic) expresses a meaning which is clear in the TC but simply there is no appropriate lexical item in the TL for it. In other words, the English language does not allocate a specific word to express that concept. Hence, Pazargadi used a cultural substitution for the word "مشاطه" (maššâte). As defined in *Amid Persian Dictionary* (2009), the word "مشاطه"

(maššâte) means "a woman whose business is to make up other women" (p. 944). Following this definition, women may include the bride as well, but, in this context, it does not necessarily imply the meaning of a person who makes up a bride. Therefore, it has been used in the sense of a woman who brings along beauty by herself. The equivalent selected for this word introduces Newmark's (1988) functional equivalence regarding using cultural componential analysis through which the culture-specific element will be deculturalized (p. 83). Newmark's translation procedure of transposition has also been used in the translation of

2. "Khalil olah or 'Friend of God' is the title of the Prophet Abraham" (Pazargadi, 2002, p. 288).

this cultural item in which the original noun is transposed to the TL noun group. These kinds

of transpositions are considered as Newmark's third type of transposition (p. 86).

Sample 17: (poem “فرشته انس” /ferešte-ye ons/ or “The angel of sociability”)

/agar falâton o soqrât bude-and bozorg/

اگر فلاطن و سقراط، بوده اند بزرگ

/bozorg bude parastâr-e xordi-e išân/

بزرگ بوده پرستارِ خردی ایشان

“If Plato and Socrates³ have been great men,
their nurse in childhood must have been very great”

(Pazargadi, 2002, p. 270).

Table 17

Strategies and Approaches Used in the Translation

Persian Cultural Item	English Equivalent	Translation Strategy
فلاطن	Plato	Naturalization - Notes and Additions (couplets)
سقراط	Socrates	Naturalization - Notes and Additions (couplets)

The cultural nouns of the original poem "فلاطن" (falâton) and "سقراط" (soqrât) have been translated following Newmark's (1988) translation procedures of naturalization and notes and additions. In naturalization, the SL

word will be adapted to its normal and acceptable form and pronunciation in the TL (p. 82). The translator provided the readers with the additional information he wrote in the footnote.

Sample 18: (poem “قصیده «ا ب»» /qasideh šanzdah/ or “Ode (16)”)

/mâh çon šab šavad az jay be jâ? i heyrân/

ماه چون شب شود، از جای بجائی حیران

/pey-e keyxosrow o dârâ o sekandar gardad/

پی کیخسرو و دارا و سکندر گردد

“At night the moon wanders here and there
looking for Khosrows, Daras, and Alexanders⁴”

(Pazargadi, 2002, p. 37).

Table 18

Strategies and Approaches Used in the Translation

Persian Cultural Item	English Equivalent	Translation Strategy
کیخسرو	Khosrows	Naturalization - Notes and Additions (couplets)
دارا	Daras	Naturalization - Notes and Additions (couplets)
سکندر	Alexander	Naturalization - Notes and Additions (couplets)

These three Persian proper nouns all of which are culture-related elements have been translated using Newmark's (1988) translation procedure called “notes and additions” (p. 91). Pazargadi defined the SL nouns "خسرو" (xosrow) and "دارا" (dârâ) as follows: “ancient Iranian ruler”, and the noun "سکندر" (sekandar) as “Alexander was a conqueror of Iran”. It is crystal clear that the TL equivalent of these proper nouns have been given following the translation strategy named “naturalization” that is proposed by Newmark. The translator by utilizing this translation procedure adapts the source language lexical item, at first

place to the standard pronunciation, next to the standard morphological patterning of the TL (Newmark, 1988, p. 89).

DISCUSSION

In this section, the translator's degree of accuracy in and his ability to convey the intended meanings of the original poems will be discussed.

Accuracy in Conveying the Intended Meanings of the Original Poems

One of the questions asked in the introductory part was “has the translator been successful in

3. “Famous philosopher of Greece” (Pazargadi, 2002, p. 270).

4. “The first two were ancient Iranian rulers, and Alexander was a conqueror of Iran” (Pazargadi, 2002, p. 37).

conveying the thought and information of the Persian poems when rendering them?" To answer this controversial question, it should be stated that in some situations where the translator confronts with difficulty in translating the culture-specific elements of the ST and supposes that the TL readers might not comprehend their meanings, he resorts to the particular techniques of translation, which encompass: transpositions, modulation, paraphrase, cultural equivalent, omission, or reduction. Nonetheless, his translations are very near to the original poems, and the literal translation is a dominant strategy used in the majority of cases. This strategy was selected on purpose because the ST style entailed using this strategy. The original poems were written in such a simple way that the translator could oblige himself to convey the simple and unadorned language into his translations in the same manner. Pazargadi's translations can be considered as linguistic translations, that is to say, he preponderantly focuses on the linguistic structures of the original poems and their formal elements. By and large, Pazargadi's translations possess three main attributes: simplicity, accuracy, and correctness. It ought to be pointed out that Alexander Pope, the greatest poet of the first half of the 18th century, recommended these features to be observed in the translated text (as cited in Miremadi, 2006, p. 81). However, the quality of Pazargadi's translations reflects the simple and fluent style of Parvin E'tesami's poems. The poetic style of Parvin, therefore, has been preserved in the TT.

The Translator's Ability to Convey the Intended Meanings

Another issue worth discussing in this study is to demonstrate that the task of translation is individually related to the translator's own subjective decisions. No doubt applying certain techniques of translation such as reduction, modulation, transpositions, and paraphrase are the evidence for such a claim, reflecting the translator's method in rendering the text.

In most cases, Pazargadi used two or more translation strategies simultaneously when translating the culture-specific elements. This

procedure is per se a translation strategy called "couplets" in which a group of strategies is aimed at by the translator for rendering the SL elements and conveying their sense to the TL. Analyses show that this translation strategy was the most frequent one when Pazargadi was translating the culture specific items. Modulation or changing the point of view was the next strategy. Shifts or transpositions were the other translation strategies employed. Functional equivalent determined the function of the cultural word; cultural equivalent which is a cultural substitution and componential analysis were used by the translator. Providing the readers with the footnotes or extra-textual clarifications about culture-specific items, which is known as "notes and additions" suggested by Newmark, was the next translation strategy used by the translator. The frequencies of other translation procedures were determined. It is crystal clear that synonymy and reduction were the least frequent procedures of translation.

CONSLUTION AND IMPLICATIONS

The main framework for Pazargadi's translations is literalism in which he renders the very poetic style of the original poet with extratextual clarifications of the culture-bound elements of the ST. This kind of translation provides the students of the English language to have direct and easy access to the SL as well as the SC, as far as its cultural information is of considerable importance. So, Pazargadi went to great pains to make cultural items of the original decipherable to the TT readers. At the same time, his translations intend to preserve the form and style of the ST, while he makes use of shifts and transpositions to the form being acceptable in the TL. Newmark's translation procedure couplets (using two or more strategies), modulation, transpositions, notes and additions, and naturalization have been used 17, 12, 11, 8, and 6 times, respectively. Cultural equivalent, functional equivalent, and componential analysis have been used with the same frequencies (5 from amongst 18 samples) by the translator. Translation strategies of through translation, paraphrase, and descriptive equivalent have been employed 4 times in the selected samples. The

reduction has occurred 2 times. At last, transference, reduction, and synonymy have been used only once in the selected samples, indicating the least frequencies.

Newmark strategies for translating the culture-specific words of the original poems have been taken into account as a part of modern linguistically-oriented approaches to translation. Equivalences have been analyzed at the word level in this approach set for the present study. However, there was a deficiency in translating a selected cultural item because of resorting to literal or through translation. The Translation of "بهر موی من دو صد هنر است" (be har mu-ye man do sad honar ast) as "each hair of mine has two hundred skills" seems imperfect and awkward. Rather, this suggested strategy can be a proper substitution: "I am an all-rounder" or "I am a person with many skills" that is more understandable for readers.

No doubt, words become meaningful when they come together with other words in a context, and this is the case in the process of translation. It is suggested by the researchers that the strategies of translation selected by the translator when translating the cultural concepts of Parvin E'tesami's poems be taken into account. These concepts include: collocations or the common words co-occur in a given context, as well as the fixed expressions and idioms all of which should be studied in terms of finding a proper substitution that is a matter of equivalence above word level. In a previously conducted study on Parvin E'tesami's poetry using Vinay and Darbelnet's approach, it is mentioned that the translator rendered culture-specific elements such as proverbs and idioms literally rather than using equivalence procedure.

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