



Applying the Tensive Model to Ferdowsi's *Rustam and Sohrab* and Its Translation by Arnold

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Abstract

The purpose of this study is to look into post-Greimasian semiotics and investigate how this tensive model can be applied to *Rustam and Sohrab* in Ferdowsi's *Shahnameh* and its translation by Arnold. The tensive model, considering the two dimensions of intensity and extent, investigates meaning formation and production. Accordingly, this research intends to analyze the semiotic patterns in the two poems and see whether Arnold's translation follows the same pattern as the source text. There are four elementary plus canonical models defined for the tensive model. Since in Arnold's version of *Rustam and Sohrab*, some parts of the source text do not exist (although the main topic is followed), only those common parts in meaning were selected and the tensive model was applied to the discourses. Arnold followed the Greek style in his poems that considered mostly the impression derived from the poem and regarded the whole poem and not the isolated parts. In *Rustam and Sohrab*, Arnold shows this Greek style remarkably. The results of this study demonstrate that the discourses in the two poems mostly follow the tensive model which shows more affection, sensation, emotion, and tension. Furthermore, Arnold's translation follow the same semiotic patterns as Ferdowsi's *Rustam and Sohrab* in most cases.

Keywords: Extent; Intensity; Literary Criticism; Semiotics; The tensive model

INTRODUCTION

In the era of communication and globalization, translation acts as an important tool for exchanging information, representing cultures, and keeping informed about what is going on in the world (Bell, 1991). Translation as an act of communication constantly deals with at least two different languages together with various elements including cultural, historical, political and ideological differences (Hatim & Mason, 1997).

Any text with any topic in different area of

basic sciences, arts, engineering, medical sciences and literature can be translated from a language to the others, and this process involves changes to the structure of the source text at different levels. Translators as mediators between languages and cultures play an essential roles considering that they may impose their own styles and points of view in their works. In a literary translation especially in poems this manifestation of styles can be more observable. Poems are seriously concerned with human senses and apprehension. Translation of literary texts seems more difficult and demands more changes since it

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involves connotation meaning. “ It is nothing new to say that the position occupied by translation studies in the study of literature generally today is, at best, marginal”(Hermans, 2014).

A comparison of original and translation will not only reveal the constraints under which translators have to work at a certain time and in a certain place but also the strategies they develop to overcome, or at least work around those constraints(Bassnett & Lefevere, 1998).Such a comparison can lead to a critique of the translated works. As Foucault (cited in Sheridan, 1988) states a critique is not a matter of saying that things are not right as they are. It is a matter of pointing out on what kinds of assumptions, what kinds of familiar, unchallenged, unconsidered modes of thought the practices that we accept rest.

Semiotics as a critical theory can help us to overcome this comparison. In order to find out the relation of translation and semiotics it can be said that according to Gorlee (1994) translation addresses aspects of communication and is concerned with the use, interpretation and manipulation of messages, that is of signs; semiotics does exactly the same. Semiotics studies the production, transmission, exchange and interpretation of messages consisting in one or more signs. All words represent signs, because they can generate meaning. According to Jakobson, the meaning of a sign is translation of that sign into an alternative sign in which it is fully developed.

To criticize a text a critic should be able to analyze the text deeply. Semiotics posits the notion of levels of meaning: it is, for instance, the deep abstract level that generates the narrative and discursive levels. Semiotics views the text, any text, as an autonomous unit, that is, one that is internally coherent. Semiotic analysis begins with a study of the actual language and structures of the text, showing how meanings are constructed and, of course, at the same time what these meanings are(Martin & Ringham, 2006).

Semiotics is known as the science of the signs and as Eco (1976) states semiotics is concerned with everything that can be taken as a sign. As a

whole the concept “semiotics” refers to a theory of signification and Charles Sanders Peirs and Ferdinand de Saussure are known as the founders of this science. As well as the approaches introduced by these two linguists there is another approach presented by Paris School and founded by Algirdas Julian Greimas. The Paris School is concerned with the relationship between signs and with the manner in which they produce meaning within a giving text or discourse (Martin & Ringham, 2006) that is to say that now the modern semiotics is concerned with the study of discourse instead of single signs.. According to Fontanille 1998 (cited in Bostic, 2006) “discourse may be considered as a set of sentences, as a group of organized remarks, or as the product of an enunciation. According to the situation, discourse is the concern either of textual linguistics, or of enunciative linguistics or, finally of rhetoric or pragmatics.” By development of semiotics the relation between tension and meaning was introduced by Jacque Fontanille and Claude Zilberberge; the students and colleagues of Greimas; in 1998. The elementary structure of tension attempts to account for the actual process whereby meaning emerges from the sense/perception (Martin & Ringham, 2006). This new model is known as The Tensive Model. In the tensive model the presence of a body proper who can interact between the exterior world and the interior world is considerable. There may be many subjective, special and temporal factors which influence the senses and affections and consequently the meaning is formed. This research intends to apply this model on “Rustam and Sohrab” poems of Ferdowsi Shahnameh and its translation by Arnold.

In fact the research presents a literary criticism for better understanding of the tensive meaning and meaning formation process. As Bressler (2012) remarks it is this discerning activity of criticism that we can knowingly and deliberately explore the questions that help define our humanity, critique our culture, evaluate our actions and feelings, or simply increase our appreciation and enjoyment of both a literary work and our fellow human beings.

Persian literature is a treasure of Iranian culture, history and tradition. Shahnameh written by Ferdowsi that has taken place among the 20 famous epic poems in the world is the book of Iranian traditional culture. It was through this masterpiece that Ferdowsi renewed Farsi. One of the great stories in this book is the epic of "Rustam and Sohrab". The story evokes the emotion of the reader. The story indicates how a great Iranian champion sacrifices everything to protect Iran. Ferdowsi brings us a story with a great emotional conflicts. Arnold is well-known as the one who devoted his famous poem to the story of Rustam and Sohrab (Tamimdari, 2009). Here to reach the goal of the research, i.e. comparing the semiotic patterns of the Arnold's translation of Rustam and Sohrab with the Persian original version, a literary criticism on the basis of semiotics generally and The Tensive Model specifically is performed. The Tensive Model is a post Greimasian semiotics and as Fontanille 1998 (cited in Bostic, 2006) indicates it presents the notion that any entity is for subject first of all a sensible presence and this presence is expressed in terms of intensity and extent and quantity. In general, in The Tensive Model any given value is a combination of two dimensions named intensity and extent. To clarify more the subject, an example that is given by Fontanille about mobile and immobile material is brought here. Fontanille 1998 (cited in Bostic, 2006) states that "the mobile and the immobile, for example, may be appreciated according to intensity: different levels of energy seem attached to the different sensible states of material, or according to extent: the movement is relative to the successive positions of a material presence, and it implies an appreciation of the space covered and the time elapsed."

METHODS

To gain the goal of this research, i.e. explaining the meaning formation process and finding out whether the Arnold's translation of "Rustam and Sohrab" followed the same semiotic patterns as the Ferdowsi's version, the Tensive Model was used as a critical semiotic approach. "Rustam and

Sohrab" story by Ferdowsi was selected as the source text. This poem was selected from Mir Jalal-ad-Din Kazzazi's "Ancient Book" published on 1381 (2002) and the target text was Arnold's translation of "Rustam and Sohrab" published by Forgotten Books & C. Ltd. It must be mentioned that for better understanding and explaining of the Persian poem the researcher used two other books written by Kazzazi (1386 & 1391).

THEORETICAL FRAMEWORK

The research intends to compare and analyze "Rustam and Sohrab" poem of Ferdowsi and Arnold's translation applying "The Tensive Model" as a theoretical framework. As it was mentioned "The Tensive Model" is an analytical tool used in post-Greimasian semiotics and in this model any given value is a combination of two dimensions named intensity and extent. The functions of intensity and extent as are as follows:

1. Intensity makes up the content plane (the plane of signified) and extent makes up the expression plane (the plane of signifier) (Fontanille, 2003, cited in Hebert, 2011). The important thing is that since any sign originates from the junction of these two planes, any sign is theoretically describable in Tensive terms.
2. Intensity is a matter of perception or affective feeling and extent is a matter of understanding (Zilberberg, 2002; Fontanille, 2003, cited in Hebert, 2011).
3. Intensity refers to states of mind or passions and extent refers to states of affairs (Zilberberg, 2002, cited in Hebert, 2011).
4. Intensity has to do with interception (sensitivity to stimuli originating inside the organism) and extent has to do with exteroception (sensitivity to stimuli originating outside the organism) (Fontanille, 2003, cited in Hebert, 2011).
5. Intensity corresponds to feelings or passions and extent corresponds to cognition (Fontanille 2003, cited in Hebert, 2011),
6. Intensity governs or controls extent (Zil-

berberg, 2002, cited in Hebert, 2011), and

7. The two basic functions of intensity are increase and decrease and the basic functions of extent are sorting (which increases diversity and/or number) and blending (which decreases diversity and/or number) (Zilberberg, 2006, cited in Hebert, 2011).

According to the relation of intensity and extent four elementary Tensive Models exists and are represented usually by the graphs. . The relations can be direct or inverse and the models are named as follows:

The Declining Model

A decrease of intensity combined with an unfolding of extent brings about a cognitive relaxation: this is the descending schema, or the schema of decadence. An example of this schema according to Fontanille 2003 (cited in Hebert, 2011, p.64) “may be found in the transition between what advertisers call the ‘hook’ (which is strongly affective, but often limited in extent) and the rest of the ad.”

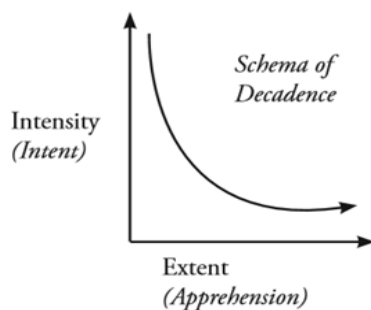


Figure 1/ schema of decadence

The Ascending Model

An increase of intensity combined with a reduction of extent brings about an affective tension: this is the schema of ascendance. In this regard Fontanille 2003 (cited in Hebert, 2011, p.64) points out that “an example of the ascending model may be found in literature in the transition between the body of a short story and its ending (the climax which is more limited in extent, but has a higher intensity).

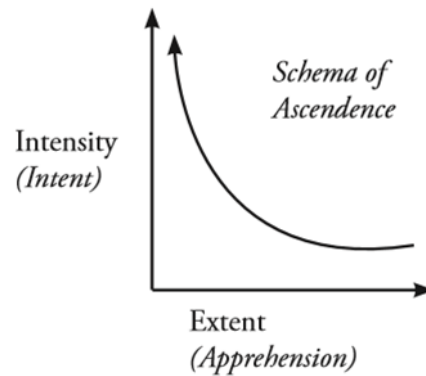


Figure 2/schema of ascendance

The Amplification Model

An increase of intensity combined with an unfolding of extent brings about an affective-cognitive tension: this is the schema of amplification. “The amplification model is exemplified in the majority of symphonic structures, which lead from the barely audible line played by one or just a few instruments into repetitions of growing intensity with more and more instruments” (Fontanille, 2003 as cited in Hebert, 2011, p.64).

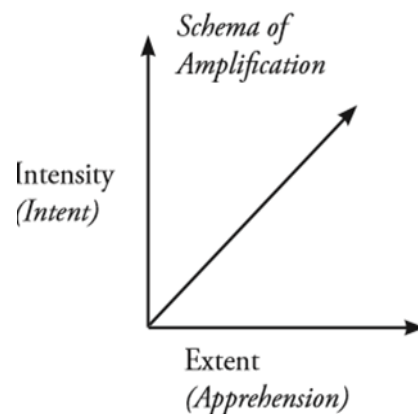


Figure 3/schema of amplification

The Attenuation Model

A decrease of intensity combined with a reduction of extent brings about a general relaxation: this is the schema of attenuation. “An example of the attenuation model is a drama with a happy ending or a comedy, where the number and intensity of problems decreases at the end, although they may not disappear entirely” (fontanille, 2003 cited in Hebert, 2011, p.64)”.

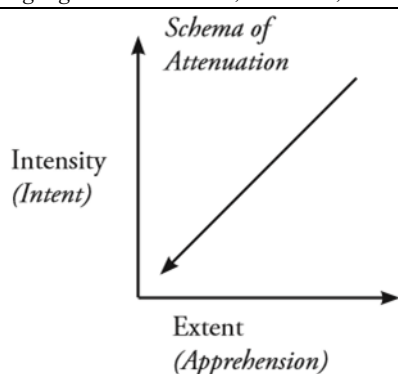


Figure 4/schema of attenuation

DESIGN

This study used a comparative-descriptive method under qualitative category. Comparative sense refers to the process where source text discourses and their translations were analyzed and compared to find the semiotic patterns and the descriptive sense refers to the process in which the researcher tried to find and describe the semiotic patterns and different manipulated Tensive Models.

PROCEDURE

“Rustam & Sohrab” poem of Ferdowsi was selected as the ST and “Rustam & Sohrab” poem of Arnold was selected as the TT. As the second step, to delimit the limitations common discourses of the poems were selected according to their meaning and events. Thirdly, discourses of ST & TT were analyzed separately applying the Tensive Model. Fourthly, the appropriate schema for each discourse was drawn considering the meaning formation process. In the fifth step, a comparison was done to see whether the translated discourses followed the same semiotic patterns as the source text and finally, the similarities and differences of the semiotic patterns were analyzed and described.

DATAANALYSIS

For data analysis, the researcher selected 30 discourses of each poem including 174 verses of Ferdowsi’s “Rustam & Sohrab” against 143 verses of Arnold’s version of the poem. For all of these discourses, The Tensive Model schemas were drawn to indicate the tensions imposed by the

various exterior, interior and spatiotemporal factors and other relations which affect the meaning production process.

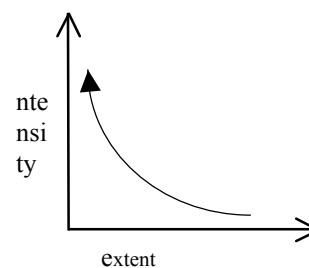
Following the comparison of the drawn schemas for the source discourses and the target discourses, those schemas which followed the same semiotic patterns and those which followed different semiotic patterns were identified.

Here some discourses of the compared poems are brought as the samples:

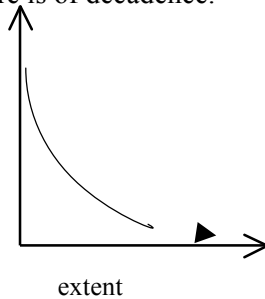
1) The Ascending Model (discourses with different semiotic patterns):

چو سهراب را دید با یال و شاخ، برش چون بر بر
سام جنگی فراخ
بدو گفت "از ایدر به یکسو شویم؛ به آوردگاهی بی
آهو شویم"

And Rustum came upon the sand, and cast
His eyes toward the Tartar tents, and saw
Sohrab came forth, and eyed him as he came. In
the Persian poem the discourse returns in the
third verse to the direct discourse which leads the
intensity to be increased. Also at the beginning of
this part the adjectives dedicated to Sohrab in-
crease the intensity. The extent is restricted in
this part since the objects and any spatio changes
are toward more restriction. For more clarifica-
tion, the verses ("از ایدر به یکسو شویم" /*aziidar be
yeksoushamviim*;/ means let’s leave this place
and battle field” and ("به آوردگاهی بی آهو شویم" /*be
aavardgaahibiiaahoushaviim*;/ means let’s find a
suitable place far from the army and battle” can
be mentioned that in spite of willingness for a
spatio changes no movement occurs. The schema
here is of ascendance.



In the English poem there is no direct discourse and no sensitive situation or words so we have a decrease in intensity. Regarding the extent, since Rustum and Sohrab move toward each other and the battle ground, we have spatio extension which leads to the increase of extent. The schema here is of decadence.



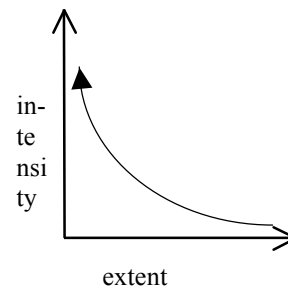
2) The Ascending Model (discourses with similar semiotic patterns):

ز تن دور کن ببر و شمشیر کین ؛ بزن جنگ و
بیداد را بر زمین
بیا تا نشینیم هر دو به هم؛ به می تازه داریم
روی دژم.
به پیش جهاندار، پیمان کنیم. دل از جنگ جستن
پشیمان کنیم.
بمان تا کسی دیگر آید به رزم؛ تو با من بساز و
بیاری بزم.

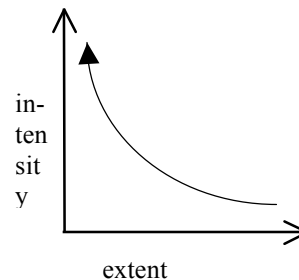
O thou old warrior, let us yield to Heaven!
Come, plant we here in earth our angry
spears,
And make a truce, and sit upon tis sand,
And pledge each other in red wine, like
friends,
And thou shalt talk to me of Rustum's deeds.
There are enough foes in the Persian host,
Whom I may meet, and strike, and feel no
pang;
Champions enough Afrasiab has, whom thou
Mayst fight; fight them, when they confront
thy spear!
But oh, let there be peace twixt thee and me!

In the Persian discourse there is a direct and heavy emotional discourse between Rustum and

Sohrab. Sohrab tries to leave the tensive situation which is followed by the war as indicated in the verse (بزن جنگ و بیداد را بر زمین) *"/bezanjang-o biidaadraa bar zamiin/*; here means leave fighting". Indeed the modality 'wanting' exists but 'being able to' is not realized. Actually if Sohrab was succeeded the tensive situation was changing to a stable situation but it is not the case. The situation is still tensive and the extent is restricted because nothing else and nobody else is engaged except these two actors. The schema here is of ascendance.



In the English discourse the same situation exists as mentioned in the verses "come, plant we here in earth our angry spears" and "But oh, let there be peace twixt thee and me". So the schema here is of ascendance, too.



3) The Amplification Model (discourses with similar semiotic patterns):

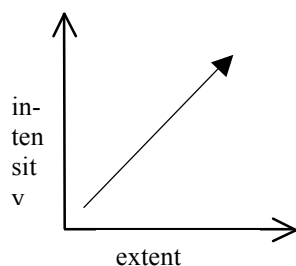
از این نامداران و گردنگشان، کسی هم برد
سوی رستم نشان،
که: "سهراب کشته است و افکنده خوار؛ تو را
خواست کردن همی خواستار"

Surely the news will one day reach his ear,
Reach Rustum, where he sits, and tarries long,

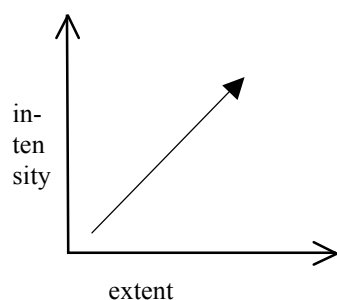
Somewhere, I know not where, but far from here;

And pierce him like a stab, and make him leap
To arms, and cry for vengeance upon thee

In the Persian discourse there is a direct discourse between Rostum and Sohrab. In the verse where it is said that (کسی هم برد سوی رستم نشان) *"/kasi ham barad souyerostamneshaan/*; means somebody will inform Rostum" shows that somebody else except the sender and receiver moves to another place. This means there would be an increase in extent. The message that Sohrab talks about and will be said to Rostum contains a sensational content which increases the intensity: (که سهراب کشته است و افکنده خوار) *"/kesohraabkoshtast-o afkandehkhaar/*; means Sohrab is killed" (تو را خواست کردن همی خواستار) *"/to raakhaastkardanhamiikhaastaar/*; indicates that Sohrab desired to see his father Rostum at the time of his death". So the schema here is of amplification.



In the English discourse the same situation exists. The words "one day" which denotes to another time and "somewhere" and "far from here" which denote to another place the extent develop. The intensity also reaches its high position especially at the two final verses. So the schema here is of amplification, too.



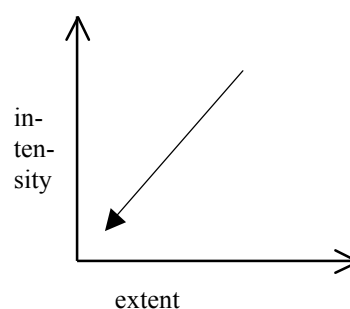
4) The Attenuation Model (discourses with similar semiotic patterns)

ندارم سواری ورا همنبرد
از ایران نیارد کس این کار کرد

These came and counsel'd, and then Gudurz said:

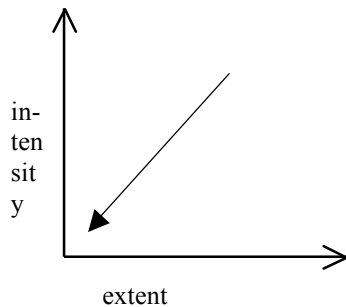
"Ferood, shame bids us take their challenge up,
Yet champion have we none to match this youth

In Persian discourse, Kavos in a direct discourse says to his co-fighters that there is nobody to fight with Sohrab (ندارم سواری ورا همنبرد). *"/nadaaramsavaariveraahamnabard/*; means there is nobody to fight him". Here Kavos believes in his army's weakness so the discourse leads to the low intensity. Kavos stresses this fact in the both verses. In the first he means there is nobody in the army and in the second he says there is nobody in Iran to fight Sohrab. So there is no ability to fight, no action and no tension, and by mentioning that there is nobody in the army to fight Sohrab and then elaborating that to 'nobody in Iran' the extent is restricted more. It can be said that the schema is of a kind with very low intensity and restricted extent that is the schema of attenuation.



In English discourse the same situation exists. In a direct discourse between Ferood and Gudurz, it is evident that Gudurz wishes to challenge the opponents but the situation goes backward to an almost stable low tense form. Like the Persian discourse, no action is taken place here. So the intensity is low. The extent is at its restricted

range since it is said that 'we have **no one** to match this youth'. The schema here is the same like the Persian discourse.



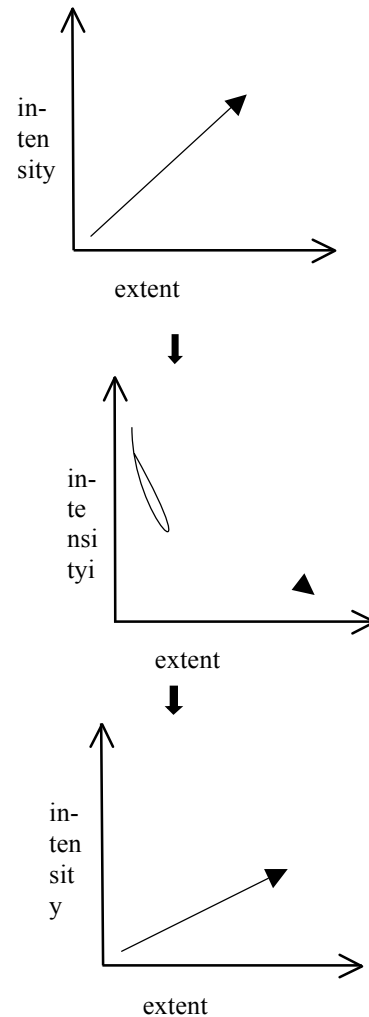
5) The Canonical Model i.e. a compound of different elementary models (discourses with different semiotic patterns)

ز تنها ، خوی و
چو شیران، به کشتی بر آویختند؛
خون همی ریختند
بر آوردش
بزد دست سهراب، چون پیل مست؛
از جای و بنهاد پست
زند دست و
به کردار شیری که بر گور نر،
گور اندر آید به سر

At once they rush'd
Together, as two eagles on one prey
Come rushing down together from the
clouds,
One from the east, one from the west; their
shields
Dash'd with a clang together, and a din
Rose, such as that the sinewy woodcutters
Make often in the forest's heart at morn,
Of hewing axes crashing trees-such blows
Rustum and Sohrab on each other hail'd.

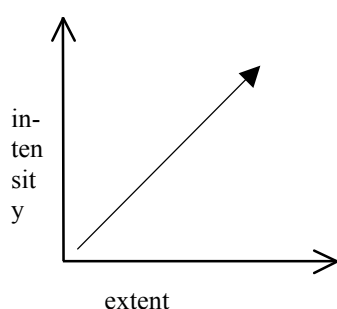
In the Persian poem of this part the discourse has a story and narrative form. In the first verse the poet describes the battle ground and the two opponents. By saying (چو شیران) */choshiiraan/*; means like two lions" and (ز تنها، خوی و خون همی ریختند) */zetanhaakhoy-o khounhamiiriikhtand/*; indicates the two fighters effort and tiredness" the intensity and extent increase (the schema of amplification). During the battle when Rustum prevails over Sohrab the intensity shows a remarkable decrease since the battle nears the end but the

extent still shows some development as mentioned in the verse (بر آوردش از جای و بنهاد پست) */bar aavardashaz jay-o benhaad past/*; means lifting him up and then put on the ground easily" (the schema of decadence). Finally, by assigning a powerful adjective to Rustum like (به کردار شیری) */be kerdaar-e shiirii/*; means like a lion" the intensity again goes a little high and the extent stays developed (the schema of amplification). Here as it was explained we have a canonical schema.



To analyze the English poem of this part it can be said that we encounter a narrative and story situation. The narrator explains magnificently and skillfully the battle space between Rustum and Sohrab. This enables the reader to imagine the battle ground as it is. Most of the words and phrases used in all the verses of this part evokes

the affection and sensation of the reader and displays the power of the opponents. Since the beginning the verse “they rush’d together” shows a sudden event which leads to a high intensity. All the other verses lead to a more and more increase of intensity. For example the phrases “as two eagles” and “a din rose” and sentence “their shields dashed with a clang together” familiarize the reader with the dramatic situation of the battle. Considering the extent, it can be said that various objects are talked about and their specifications are used to increase the intensity of the discourse. So the schema here is of amplification.



RESULTS

As indicated before 30 discourses of Rustam and Sohrab poem from Shahnameh written by Ferdowsi was analyzed and compared to Arnold’s translation of the same poem. The tensive model was applied and accordingly the results extracted considering the different types of the tensive model. The results show that:

- 1) 10 of the discourses followed The Ascending Model (7 of them with the same semiotic patterns and 3 of them with different semiotic patterns);
- 2) 10 of the discourses followed The Amplification Model (7 of them with the same semiotic patterns and 3 of them with different semiotic patterns);
- 3) 6 of the discourses followed The Canonical Model (1 of them with the same semiotic pattern and 5 of them with different semiotic patterns);
- 4) 3 of the discourses followed The Attenuation Model (2 of them with the

same semiotic patterns and 1 of them with different semiotic pattern); and

- 5) 1 of the discourses followed The Declining Model. The drawn schema showed a different semiotic pattern from the source discourse.

DISCUSSION

The aim of the research was to perform a semiotic analysis on “Rustam and Sohrab” poem of Ferdowsi and its translation by Arnold on the basis of the Tensive Model introduced by Fontanille and Zilberberg. To apply the model it is notable to consider that each effect of sensible presence relates to a certain degree of intensity and a certain position or quantity in extent. In order to gain the aim of the research, the common discourses of the two poems were selected and compared. Ferdowsi’s poem includes all the parts since the marriage of Rustam till transferring the death body of Sohrab to his father’s land and death of Sohrab’s mother. Arnold’s poem starts at the point where the two armies are encamped by the River and proceeds to sohrab’s challenge of the Persian lords, Rustam’s final consent to take it up, and the combat itself, and ends with Sohrab’s death and his father’s lonely grief. The story presented by Ferdowsi includes 1050 verses while Arnold’s includes 891 verses. To delimit this limitation, the researcher has to focus just on those parts of the poems that were common in meaning. The results showed that most of the Persian discourses showed a tensive situation. There were some cases showing developed extent but even in those cases the tension was saved such as the discourses which followed the schema of amplification. Also in canonical schemas it was shown that the final schema tended to a tensive situation and in half of them the extent was developed accordingly. To analyze the Arnold’s translation the results showed mostly that the tension existed except in two cases. It was remarkable that even in most of the discourses which followed different semiotic pattern tension has been observed in Arnold’s translation. In general it can be said that most of the discourses followed the

same semiotic pattern and those which didn't follow the same semiotic pattern mostly observed a tensive situation.

CONCLUSION

To do a semiotic criticism on literary works and to see how modern semiotic theories such as "The Tensive Model" are applied on literary works and their translations, the researcher selected a Persian famous epic and its translation. The researcher selected the poem of 'Rustam and Sohrab' from Ferdowsi Shahnameh as the ST and Arnold's translation of the same poem as the TT. Since the poem is an epic it would be proper to be analyzed according to the Tensive Model. To do so 30 discourses of each version were selected according to their similarity in meaning and analyzed qualitatively. The research intended to show whether the Arnold's version of the poem follows the same semiotic pattern as Ferdowsi's version. According to the findings most of the discourses in both the ST and the TT follow a tensive situation and significantly the translation observes mostly the same semiotic patterns as the original poem. It is mentionable that there are a few differences. But even in those cases the translation shows mostly (with an exception in two discourses among the 30 analyzed) a tendency toward more tension. Analysis of the discourses showed that in "Rustam and Sohrab" Arnold had illustrated his ideas of that unity which

gratifies the poetical sense and has approached very close to his Greek models in which he believed. As the Greek poets he believed that a total impression should be derived from the poem and the focus should be on the whole story (here can be interpreted as discourse) instead of the separate lines. The analysis made it clear that Arnold successfully transferred his style and also his notion of producing a total impression from the poem.

IMPLICATIONS

This study is based on semiotic analysis generally and 'the Tensive Model' specifically. This model is mostly applied on discourses and analyzes meaning formation process considering cognition, apprehension, tension, and spatiotemporal factors. Therefore, the main implication of this study is to:

- 1) Familiarize the students, interested in semiotics, with "the Tensive Model" so they can apply the model to various disciplines and analyze different texts.
- 2) Serve as an idea for those students who are interested in comparing and criticizing narrations and discourses of a ST with a TT.
- 3) Prepare a basic notion for those evaluators who engage themselves with literary texts specially epics.

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Biodata

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