



A Comparative Study of Transposition in English Translations of Gulistan of Saadi: A Case Study of Thackston's and Rehatsek's Translation

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Abstract

This study aimed at investigating transposition in English translations of Gulistan of Saadi. To this aim, a mixed methods design was utilized. The corpus of this study consisted of 20 poems and 20 proses along with their English translations by Thackston (2008) and Rehatsek (2010). To collect the data, first, the researcher and an experienced translator explored the translations carefully to identify the cases of transposition. Then, the identified cases of transposition were categorized based on Whittlesey's (2012) framework. Next, the frequency and percentage of different types of transposition were calculated. Finally, chi-square test was run to investigate the difference between the two translations in terms of transposing form and content. The results of data analysis showed 10 and 14 cases of transposing the form in the translations by Rehatsek and Thackston, respectively. The content has been modified in 30 cases of translation by Rehatsek and in 26 cases of translation by Thackston. Thackston revealed more transpositions of form while Rehatsek revealed more transpositions of content in English translations of Gulistan of Saadi. There was no significant difference between the two translations in terms of transposing form and content.

Keywords: Literary texts; Transposition; Transposing the content; Transposing the form.

INTRODUCTION

Newmark (1988) defined the translation as a process through which a written message is changed from one language into another language in the direction that the author comprehended the text. According to Newmark (1988), translation of technical texts is recognized by their terminologies which cause special problems in translating these kinds of texts. The difference between technical translation and any other types of translations may be due to the fact that it

goes beyond delivering words from the source to the target language. Since technical translation has a vital role in expanding public knowledge, the translator should translate technical texts by rendering related knowledge accurately (Newmark, 1988).

The great role of translation in human life as a way for information transmission among humans cannot be denied. Throughout history, translation has served as an important entity in human social life, communication, and the relationship between people (El-dali, 2012). Recently, translation has become more necessary in developed

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societies. In other words, translation has helped people communicate with each other, become aware of recent advancements in different fields, and keep their knowledge in different areas up-to-date. In sum, translation is a way for people to understand others and to communicate with the whole human community in various countries (El-dali, 2012). From this argument, it can be inferred that nowadays translation is an important and essential part of the world and it is impossible to imagine a world without translation. Translation has become more important in recent years due to some phenomena among which globalization can be mentioned.

Texts in translation involve a wide variety of subjects. Among these subjects, technical texts have a special topic based on applied knowledge from natural sciences (Byrne, 2006). Besides, literary texts in general and poems in particular are a kind of technical text which are used by different readers who are diverse in terms of education, employment, family background, gender, etc. Thus, translation quality of this genre is of high importance, requiring the use of different translation strategies. Different translation strategies have been proposed by the scholars in the field of translation among whom House (1997), Klingberg (1986), Newmark (1988), Nord (1991), Pierini (2007), Schjoldager (2008), Vinay and Darbelnet (1995), Whittlesey (2012), etc. can be mentioned.

One of the common translation strategies proposed by scholars in the field, which is also the main focus of this study, is transposition. In a general sense, Newmark (1988) regarded transposition as a change which occurs in translation from source language into target language intentionally and unavoidably. According to Newmark (1988), transposition is considered as one of the translation procedures which is mainly concerned with grammatical change. It has also been considered as a change of word-class in translation (Schreiber, 1993). Klegr (1996) classified transposition into two types namely, formal and functional transpositions. By these two types of transposition, Klegr (1996) meant word-class and se-

mantic transpositions, respectively. According to Molina and Albir (2002), when using transposition as a translation procedure used due to grammatical differences between source language and target language, translator replaces grammatical categories of the source language with the target language. Conversion of words to phrases can be mentioned as an example of this change. Listiani (2010) considered transposition as including change of parts of speech as well as syntactic transformations. According to Listiani (2010), in transposition, one word class is replaced with another, but the meaning does not change. It also involves grammatical changes wherein, for instance, a singular noun changes to a plural one; place of adjective is changed; and word class or part of speech changes. The term transposition is defined in Whittlesey's framework as linguistic and literary shifts and alterations which are placed somewhere between translation and adaptation and include changes of content and form (Whittlesey, 2012).

Moreover, literary texts and poems are characterized by a specific style which makes translating procedure more difficult and complex for translators in different languages (Zekavati & Seddighi, 2012). In an attempt to cope with these problems, apparently some translators use literal translation as a common strategy. Accordingly, too much use of this strategy leads to translations whose quality level is low and which do not express the authors' intended meaning of the source text. This implies that this area requires more investigations in the field.

Furthermore, there are many great literary works in the Persian literature some of which are considered as masterpieces including the *Divan* of Hafiz, *Masnavi Mowlavi*, and *Bustan and Gulistan of Saadi* (Bahraman & Erfaniyan Qonsuli, 2017). Providing an accurate translation of these works leads to presenting a more accurate image of Persian culture to the world, among other potential benefits.

Taking the above discussion into consideration, with a view to the fact that translation of literary texts has always been controversial in the field of translation studies, and noticing that

missing in the existing literature is a study on transposition in English translations of Gulistan of Saadi, the main aim of this study is to investigate occurrence of transposition in English translations of Gulistan of Saadi.

Literary texts including poems are considered as a type of technical text used by a broad audience who are diverse regarding education, employment, family background, gender, etc. This implies that a high quality translation is required for this genre. As a way to cope with translation difficulties, translators use different techniques when translating this kind of texts (Zekavati & Seddighi, 2012). Thus, the techniques used by translators are worth investigating to make translation process easier for other translators.

Furthermore, in addition to complexity of translation of some elements in poems including figurative speech, the specific style of poems causes literary translators confront with some problems and complexities when translating in different languages (Christensen, 2014). What deteriorates the situation is that some translators resort to word-by-word translation in an attempt to cope with the mentioned problems. Accordingly, low quality translations are observed in the market, which do not represent the intended meaning of the source text. This necessitates more investigations in translation of great works including Gulistan of Saadi which represents rich Iranian culture. However, lack of research is noticed in the literature on transposition in English translations of Gulistan of Saadi. To bridge this gap, the present study was conducted.

Taking the mentioned problem into account, purpose of the current study is investigating transposition in two English translations of Gulistan of Saadi by Thackston's (2008) and Rehatsek's (2010) based on Whittlesey's (2012) framework in transposition.

RESEACH QUESTIONS

This study addresses the following research questions:

1. To what extent the form has been transposed by translators in English transla-

tions of Gulistan of Saadi?

2. To what extent the content has been transposed by translators in English translations of Gulistan of Saadi?
3. Which translator has transposed form more in English translations of Gulistan of Saadi?
4. Which translator has transposed content more in English translations of Gulistan of Saadi?
5. Is there any significant difference between two translations in terms of transposing form (i.e., simplification, complication, retention, elimination, and modification by addition, subtraction and/or rearrangement)?
6. Is there any significant difference between two translations in terms of transposing content (i.e., transposing character, transposing setting, maintaining the character's consciousness, transposing identity, and transposing/recreating voice in a different language)?

In line with the mentioned research questions, the following null hypotheses were examined in the present study:

H_{01} . There is no significant difference between two translations in terms of transposing form (i.e., simplification, complication, retention, elimination, and modification by addition, subtraction and/or rearrangement).

H_{02} . There is no significant difference between two translations in terms of transposing content (i.e., transposing character, transposing setting, maintaining the character's consciousness, transposing identity, and transposing/recreating voice in a different language).

The results of this study bridge the gap in literature with regard to the enhancement of translators' knowledge of transposition in English trans-

lations of Gulistan of Saadi as a Persian masterpiece.

METHODS

Gulistan of Saadi has been translated into English a number of times by translators such as Sullivan (1774), Gladwin (1813), Ross (1823), Lee (1827), Johnson (1863), Whinfield (1880), and Arnold (1899), to name a few. The most recent English translations have been published by Thackston (2008) and Rehatsek (2010). Thus, to fulfill the aims of the current study, Thackston's (2008) and Rehatsek's (2010) translations were studied and examined.

The corpus of the study consisted of 20 poems and 20 proses from Gulistan of Saadi along with their English translations by Thackston (2008) and Rehatsek (2010). The mentioned poems and proses were selected through simple random sampling. The electronic bilingual version of Gulistan of Saadi was used in the present study. The reason behind choosing Thackston's (2008) and Rehatsek's (2010) translations from among several English translations of Gulistan of Saadi available in the market was that the researcher found these two publications more fluent than the other translations.

A mixed method research design was used to conduct the present study. This study was qualitative in the sense that it attempted to compare and contrast two translations in order to determine how transposition has been employed by the two translators. It was also quantitative since it tried to estimate the frequency and percentage of transposition employed throughout the rendition by the translators through comparing them with the original Persian text.

To collect relevant data, the following steps were taken. First, English translations of Gulistan of Saadi by Rehatsek (2010) and Thackston (2008) were bought by the researcher. Next, the two translations were read carefully by the researcher and an experienced translator for the identification of the cases of transposition based on Whittlesey's (2012) framework. Last, identified cases of transpositions were categorized

based on Whittlesey's (2012) framework. In other words, the transpositions were categorized into one of the following categories:

- Transposing form: It occurs through grammatical or formal changes, using simplification, complication, retention, elimination, modification by addition, subtraction and/or rearrangement (Whittlesey, 2012).

- Transposing content: It refers to any change in content in terms of time, context, meaning, character, character's consciousness, identity and voice (Whittlesey, 2012).

- Transposing form and content: Obviously, in transposing form and content, translator changes the text both grammatically/formally and semantically. In other words, both form and meaning are changed in this type of transposition.

To analyze the collected data, qualitative content analysis and quantitative analysis were carried out. Qualitative content analysis included parallel comparison of content of the source and target texts to identify different types of transpositions used in translations. Quantitative analysis contained descriptive statistics (i.e., frequency and percentage) of transposition types identified in translations. Moreover, chi-square test was run to see whether there was any significant difference between the two translations in terms of transposing form and content. Consequently, inter-rater and intra-rater reliabilities of analyses was done by two raters to confirm stability of the results.

RESULTS

Having analyzed 20 poems and 20 proses from Gulistan of Saadi along with their English translations by Thackston (2008) and Rehatsek (2010), the use of 10 cases of transposing form and 30 cases of transposing form and content was identified in translation by Rehatsek (2010). Moreover, 14 cases of transposing form and 26 cases of transposing form and content were identified in translation by Thackston (2008). Some examples are indicated below.

Table 1.**Example (Prose 38)**

No	Source Text	Target Text (Rehatsek)	Transposition Type	Target Text (Thackston)	Transposition Type
1	گروهی حکما به حضرت کسری در به مصلحتی سخن همی گفتند و بزرگمهر که مهتر ایشان بود خاموش گفتندش چرا	A company of philosophers were discussing a subject in the palace of Kesra and Barzachumihir, having remained silent, they asked him why he took no share in the debate.	Transposing the form and content	Some philosophers were discussing a matter at Chosroes' court. Buzurgmihir, who was the chief among them, was silent.	Transposing the form and content

In this example, the text has been translated through transposing form and content by both translators because the translators have not fully conveyed meaning of the source text. Moreover,

rearrangement is observed in both translations because the text has been changed grammatically or formally.

Table 2.**Example (Prose 26)**

No	Source Text	Target Text (Rehatsek)	Transposition Type	Target Text (Thackston)	Transposition Type
2	ظالمی را حکایت کنند که هیزم درویشان خریدی به حیف و توانگران را دادی به طرح .	It is narrated that a tyrant who purchased wood from dervishes forcibly gave it away to rich -people gratuitously.	Transposing the form and content	The story is told of a tyrant who bought kindling from the poor for a pittance and gave it openhandedly to the rich.	Transposing the form

The second example indicates a case where the Persian text has been translated by Rehatsek (2010) using transposing form and content. This means that meaning of the text has been changed

and grammatical arrangement of the text has been shifted using rearrangement. However, in Thackston's (2008) translation, just form of the text has been changed using rearrangement and the meaning has been fully conveyed.

Table .**Example (Prose 22)**

No	Source Text	Target Text (Rehatsek)	Transposition Type	Target Text (Thackston)	Transposition Type
3	یکی را از ملوک مرضی هایل بود که اعادت ذکر آن ناکردن	A king was subject to a terrible disease, the mention of which is not sanctioned by custom.	Transposing the form and content	A king had a horrible disease it would be better not to mention.	Transposing the form and content

Table 3 is also a case of translation through transposing form and content by both translators. In other words, both translators have changed

source text grammatically by rearranging the source text and have changed the meaning by semantic changes.

Table 4.**Example (Prose 16)**

No	Source Text	Target Text (Rehatsek)	Transposition Type	Target Text (Thackston)	Transposition Type
4	یکی از رفیقان شکایت روزگار نامساعد به نزد من آورد که کفاف اندک دارم و عیال بسیار و طاقت بار فاقه نمی آرم	One of my friends complained of the unpropitious times, telling me that he had a slender income, a large family, without strength to bear the load of poverty.	Transposing the form	One of my companions brought before me a complaint of his unlucky lot, saying my livelihood is small and my family is large. I cannot bear the burden of poverty.	Transposing the form

In this example, the Persian text has been translated using transposing form by both Rehatsek (2010) and Thackston (2008). Indeed, meaning has been fully conveyed but form of the

text has been changed in both translations. As seen, arrangement of the source text has been changed in both translations.

Table 5.**Example (Prose 10)**

No	Source Text	Target Text (Rehatsek)	Transposition Type	Target Text (Thackston)	Transposition Type
5	بر بالین تربت یحیی پیغامبر علیه السلام معتکف بودم در جامع دمشق که یکی از ملوک عرب که به بی انصافی منسوب بود اتفاقاً به زیارت آمد	I was constantly engaged in prayer, at the head of the prophet Yahia's tomb in the cathedral mosque of Damascus, when one of the Arab kings, notorious for his injustice, happened to arrive on a pilgrimage to it.	Transposing the form and content	I was in contemplation at the tomb of the prophet John in the mosque in Damascus when one of the kings of the Arabs who was known for injustice chanced to come for a visit.	Transposing the form

The fifth example shows a case of transposing form and content by Rehatsek (2010) because the text has been changed formally or has been rearranged. Moreover, meaning of the source text has

been changed. But in Thackston's (2008) translation, meaning has not been changed and the translator has just changed form of the text through rearrangement.

Table 6.**Example (Poem 3)**

No	Source Text	Target Text (Rehatsek)	Transposition Type	Target Text (Thackston)	Transposition Type
6	آن شنیدی که لاغری دانا گفت باری به ابلیهی فریه اسب تازی و گر ضعیف بود همچنان که طویله خر به	Hast thou not heard that a lean scholar One day said to a fat fool: 'Although an Arab horse may be weak It is thus more worth than a stable full of asses.'	Transposing the form	You have heard that a skinny wise man once said to a fat fool: An Arabian horse, although it is slender, is still better than a whole string of asses	Transposing the form

In translating this poem, both translators have changed the text formally. In other words, they

have rearranged the text. However, they preserved the original meaning of the text.

Table 7.**Example (Poem 6)**

No	Source Text	Target Text (Rehatsek)	Transposition Type	Target Text (Thackston)	Transposition Type
7	هر که فریاد رس روز مصیبت خواهد گو در ایام سلامت به جو انمردی کوش	Who desires succour in the day of calamity, Say to him: 'Be generous in times of prosperity.'	Transposing the form and con- tent	Let anyone who wants a helper on a day of misfor- tune strive to be generous during the days of pros- perity	Transposing the form and con- tent

According to the translations of this poem, Rehatsek (2010) and Thackston (2008) changed both form and meaning of the text. In other

words, they have translated the poem using rearrangement and changing the meaning of the source text.

Table 8.**Example (Poem 14)**

No	Source Text	Target Text (Rehatsek)	Transposition Type	TargetText (Thackston)	Transposition Type
8	چو دارند گنج سپاهی دریغ از آیدش دریغ دست بردن به تیغ	If he refrains from giv- ing treasure to the troops They refrain from putting their hands to the sword.	Transposing the form and con- tent	When a soldier is refused treasure, he will refuse to wield the sword	Transposing the form

This example demonstrates the use of transposing form and content by Rehatsek (2010) since both arrangement and meaning has been

modified by the translator. But Thackston (2008) has preserved the meaning and only changed form of the text using rearrangement.

Table 9.**Example (Poem 25)**

No	Source Text	Target Text (Rehatsek)	Transposition Type	Target text (Thackston)	Transposition Type
9	دو بامداد اگر آید کسی به خدمت شاه سیم هر آینه در وی کند به لطف نگاه	If a man comes two mornings to serve the shah He will on the third certainly look benevolently on him.	Transposing the form	If a person comes to serve a king two mornings in succession, on the third he will certainly be looked upon kindly.	Transposing the form

Table 9 demonstrates transposition of form in translating the poem. Although the text has been

rearranged, both translators have been successful in conveying the source meaning.

Table 10.**Example (Poem 23)**

No	Source Text	Target Text (Rehatsek)	Transposition Type	Target Text (Thackston)	Transposition Type
10	چو کردی با کلوخ انداز پیکار سر خود را به نادانی شکستی	When thou fightest with a thrower of clods Thou ignorantly breakest thy own head.	Transposing the form	If you fight with a clod-thrower, you will get your own head broken in ignorance.	Transposing the form

This example shows a case wherein the source poem has been translated using transposing form by both Rehatsek (2010) and Thackston (2008). In other words, although form of the poem has

been changed using rearrangement, meaning has been preserved.

Table 11 illustrates the frequency distributions and percentages of the transposition types identified in the translations by Rehatsek (2010).

Table 11.**Frequency Distributions and Percentages of the Transposition Types by Rehatsek (2010)**

Transposition Type	Frequency	Percentage
Transposing the form	10	25
Transposing the content	0	0
Transposing the form and content	30	75
Total	40	100

The results indicate 10 cases of transposing form and 30 cases of transposing form and content in the translation of 40 proses and poems by Rehatsek (2010). Clearly, among transposition types used by Rehatsek (2010), the most frequent

one was transposing form and content, with frequency of 30 and frequency percentage of 75.

Table 12 demonstrates the frequency distributions and percentages of transposition types recognized in translation by Thackston (2008).

Table 12.**Frequency Distributions and Percentages of the Transposition Types by Thackston (2008)**

Transposition Type	Frequency	Percentage
Transposing the form	14	35
Transposing the content	0	0
Transposing the form and content	26	65
Total	40	100

The analysis of Thackston's (2008) translation in 40 proses and poems shows 14 cases of transposing form and 26 cases of transposing form and content. Evidently, among transposition types used by Thackston (2008), the most frequent one was transposing form and content, with frequency of 26 and frequency percentage of 65.

Next, to see whether there is any significant difference between two translations in terms of transposing form (i.e., simplification, complication, retention, elimination, and modification by addition, subtraction and/or rearrangement), a chi-square test was run which led to the following results:

Table 13.
The Results of Chi-square Test in Terms of Transposing Form

	Rehatsek & Tackston
Pearson Chi-Square	18.11
Asymp. Sig. (2-sided)	.40

Table 13 indicates that chi-square test was not significant ($\chi^2 = 18.11$, $p > .05$). Therefore, it can be claimed that there is no significant difference between two translations in terms of transposing form (i.e., simplification, complication, retention, elimination, and modification by addition, subtraction and/or rearrangement).

Similarly, to investigate whether there is any significant difference between two translations in terms of transposing content (i.e., transposing character, transposing setting, maintaining the character's consciousness, transposing identity, and transposing/recreating voice in a different language), another chi-square test was run the results of which can be seen in the following table:

Table 14.
The Results of Chi-Square Test in Terms of Transposing Content

	Rehatsek & Tackston
Pearson Chi-Square	9.20
Asymp. Sig. (2-sided)	.31

As shown in the Table 14, the chi-square test was not significant ($\chi^2 = 9.20$, $p > .05$). There-

fore, it can be stated that there is no significant difference between two translations in terms of transposing content (i.e., transposing character, transposing setting, maintaining the character's consciousness, transposing identity, and transposing/recreating voice in a different language).

At last, in order to calculate inter-rater reliability, Pearson Product Moment Correlation test was run.

Table 15.
The Results of Correlation Test

		Rater 1	Rater 2
Rater1	Pearson Correlation	1	.810**
	Sig. (2-tailed)		.000
Rater2	Pearson Correlation	.810**	1
	Sig. (2-tailed)	.000	

The findings of inter-rater reliability test indicates a high correlation between the two raters' ratings (.81).

DISCUSSION

Regarding the first research question which deals with the extent to which form has been transposed by translators in English translation of Gulistan of Saadi, the results indicate identification of 10 and 14 cases of transposing form in translations by Rehatsek (2010) and Thackston (2008), respectively. In these cases, the meaning of the original text is produced through changing the grammatical structures of the source text. In view of that, the translator has correctly understood and interpreted the meaning of the source text. In justifying this finding, it can be claimed that English and Persian languages have their own formal system. Accordingly, translating between the two languages requires changing the formal aspects of the source language (i.e., Persian). Consistent with this finding, in Al Sughair's (2011) study wherein translation of the literary texts was investigated, it was reported that translators have changed the structures of the source text in translating the literary texts. This finding is also in line with the results of a study by Larasati (2013) wherein it was found that in translations

of literary texts, the grammatical structure of the source text has been modified.

Concerning the second research question which is related to the extent to which the content has been transposed by translators in English translation of *Gulistan of Saadi*, the findings reveal that in 30 cases in translation by Rehatsek (2010) and in 26 cases in translation by Thackston (2008), the content has been modified. This can be due to translators' misunderstanding of the source text and consequent wrong interpretation of the source text in the target text. Another justification for this finding can be Saadi's complex style, word choice, and wording which have made it difficult for translators to understand *Gulistan*. Similarly, this finding is consistent with Christensen's (2014) study wherein the researcher concluded that translators' use of straightforward translation in the literary translations has contributed to the changes of meaning in the source texts. Furthermore, in the study by Dastmard, Gowhary and Azizifar (2016), semantic patterns of the translations of the literary texts were explored and it was concluded that in most cases, translators have directly translated the texts and this has led to distortion of meaning.

On the third research question (Which translator has transposed form more in English translation of *Gulistan of Saadi*?), the results show transposing form in 10 and 14 cases in translations by Rehatsek (2010) and Thackston (2008), respectively. This shows that Thackston (2008) has transposed form more in English translation of *Gulistan of Saadi*. A reason for this finding can be Rehatsek's (2010) adherence to direct translation compared with Thackston (2008). Another reason for this can be Rehatsek's (2010) significant attention to grammatical framework of Persian language. Since no study has addressed the comparison of translations of *Gulistan of Saadi* by Rehatsek (2010) and Thackston (2008), this finding could not be compared with the previous studies. The same is true about the remaining three research questions.

In answering the fourth research question (Which translator has transposed content more in English translation of *Gulistan of Saadi*?), it is revealed that in 30 and 26 cases in translations by Rehatsek (2010) and Thackston (2008), content has been transposed. Clearly, it can be stated that Rehatsek (2010) has transposed content more in English translation of *Gulistan of Saadi*. However, it is worth mentioning that as shown in *Tables 11* and *12*, no case of exclusive content transposition is found in the two translations and all the cases wherein content is changed, form is also changed. To justify this finding, it can be argued that Thackston (2008) has understood the source text more than Rehatsek (2010), consequently he has resorted to changes of meaning less than his counterpart.

Concerning the fifth research question which addresses the difference between the two translations in terms of transposing form (i.e., simplification, complication, retention, elimination, and modification by addition, subtraction and/or rearrangement), the results reveal no significant difference between the two translations in terms of transposing form (i.e., simplification, complication, retention, elimination, and modification by addition, subtraction and/or rearrangement). This can be due to the matter that possibly both translators, more or less, had the same level of familiarity with the formal and grammatical system of Persian language.

Last but not least, regarding the sixth research question (Is there any significant difference between two translations in terms of transposing content (i.e., transposing character, transposing setting, maintaining the character's consciousness, transposing identity, and transposing/recreating voice in a different language)?), it is identified that the two translations are not significantly different in terms of transposing content (i.e., transposing character, transposing setting, maintaining the character's consciousness, transposing identity, and transposing/recreating voice in a different language). This result can be justified by saying that probably translators' understanding of the complexities of Saadi's lan-

guage has not been different significantly. This finding is also justifiable when it is seen that even some Persian translators whose mother tongue is Persian make several errors in translating Gulistan of Saadi.

This study has a number of limitations. One limitation of the study is that it was not possible for the researcher to consider more raters to increase the validity of the results. Also, it was not possible to apply the research in more than 40 works, so the feedback of studied material might have been manipulated by some other factors such as the translation strategy of the studied materials, culture, etc. Also, considering the limited time based on the deadline of the research, it seemed uncertain to extend and compare the translation to more than 40 poems and proses or frameworks; and lack of enough time could negatively affect the correct process of data collection and procedure, but at the same time it tackles the certainty and generalizability of the results. Moreover, the concepts under investigation are narrowed only to two parts of translation procedure which are content and form; so these do not let the researcher generalize the results to other sections of translations with certainty.

CONCLUSION

This study revealed that both form and content has been transposed in English translations of Gulistan of Saadi. This means that both form and content have been changed in English translations of Gulistan of Saadi. Firstly, given that some cases of transposing form were identified in translations, it is implied from the results that translators should try to increase their knowledge of the grammatical and formal framework of the Persian language when translating the literary texts. Secondly, with a view to the high frequency of transposing content in the two translations, the results imply that translators should seek to add to their command of Persian vocabulary and meaning so that misunderstandings and semantic distortions are reduced in literary translations. Thirdly, those involved in holding translation workshops and teaching translation techniques, which have become recently popular, can get useful insights from the results by becoming more aware of the transpositions identified in literary translations. However as mentioned before, due to some limitations, findings of the present study cannot be taken as exclusive and they should be generalized with much caution.

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