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FACULTY OF PERSIAN LITERATURE AND FOREIGN LANGUAGES

STRATEGIES APPLIED IN TRANSLATING  
SHAHRYAR'S. "*HEYDAR BABAYA SALAM*"  
INTO ENGLISH

A Thesis

Submitted in Partial Fulfillment of the Requirements for  
MA Degree in Translation Studies

BY

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## چکیده

الف. موضوع و طرح مسئله (اهمیت موضوع و هدف):

موضوع این تحقیق بررسی استراتژیهای بکار رفته در ترجمه شعر "حیدر بابایه سلام" سروده شاعر ملی ایران شهریار می باشد. یافته های این تحقیق می تواند برای مترجمین شعر ترکی آذربایجانی مفید باشد. همچنین گرد آوری اطلاعات از طریق تجزیه و تحلیل اشعار ترجمه شده، مانند آنچه در این تحقیق صورت گرفته، می تواند به غنای اصول و نظریات ترجمه کمک کند.

ب. مبانی نظری شامل مرور مختصری از منابع، چارچوب نظری، پرسشها و فرضیه ها:

در مبانی نظری این تحقیق نظریات نظریه پردازانی چون نایدا، نیومارک، یاکوبسن در در زمینه معادل، بوش، کادون در زمینه ترجمه ادبی، دیوید کونولی در مورد ترجمه شعر و هولمز، جونز و لوفوور در زمینه استراتژیهای ترجمه بررسی می گردد.

پ. روش تحقیق شامل تعریف مفاهیم، رویه تحقیق، ابزار تحقیق، نمونه گیری، شیوه گرد آوری و تجزیه و تحلیل داده ها:

در این تحقیق نمونه هایی از ترجمه انگلیسی شعر "حیدر بابایه سلام" که توسط غلامرضا صبری تبریزی ترجمه شده است به منظور یافتن استراتژیهای ترجمه ای بر اساس مدل جونز با اصل ترکی آذربایجانی آنها مقایسه می شود.

ت. یافته های تحقیق:

مترجم شعر "حیدر بابایه سلام" بیشتر مصراعها را به روش ترجمه تحت الفظی ترجمه کرده است. ترجمه اقتباسی دومین روشی است که مترجم به کار برده است. ترجمه تقریبی و ترجمه تقلیدی در مکانهای بعدی قرار دارند.

ث. نتیجه گیری و پیشنهادات:

به خاطر تفاوتهای ایدئولوژیکی، فرهنگی و زبانی موجود بین ترکی آذربایجانی و انگلیسی، ترجمه این شعر کار بس دشواری برای مترجم بوده است. چون عناصر فرهنگی و تاریخی زیادی در شعر "حیدر بابایه سلام" وجود دارد، انتقال این عناصر بدون توضیح دادن آنها در پاورقی یا در درون شعر باعث از بین رفتن کارایی (function) شعر شده است. اشعار شفاهی بسیار زیادی در ترکی آذربایجانی وجود دارد که با استفاده از روشهای بکار رفته در ترجمه این شعر می توان آنها را ترجمه کرد.

صحت اطلاعات موجود در این فرم را بر اساس محتوای پایان نامه و ضوابط مندرج در فرم ۱ گواهی می نمایم.

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DEDICATED

TO

**MY FAMILY**

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## Abstract

Literature is the heritage of our ancestors. The thoughts and ideals of a nation are represented in its literature. A nation without literature will die in the process of time. One of the best ways to declare the existence of a nation is translating its literature to the international languages. Poetry represents the aesthetic nature of any literature. There were different approaches to the possibility of poetry translation in history of translation studies. "Poetry is what is lost in translation," wrote Frost, a notion we have probably all heard. "Poetry is what is gained in translation" wrote Brodsky, the Nobel Prize winning Russian poet who also spoke several languages. Or as Paz, the Mexican Nobel prize winning poet says, "poetry is what gets transformed". The present research intends to review the approaches about the possibility of poetry translation and the problems a poetry translator may face in his work. It also intends to describe and explain the strategies and procedures which may be used in translating Azerbaijani Turkish poetry into English. Shahryar's "*Heydar Babaya Salam*" as one of the masterpieces of Azerbaijani Turkish literature is the corpus of the research. Michele Jones' model for poetry translation is the base of the analysis. English translations of the pentastiches of this poem which have been translated by Gholam-Reza Sabri-Tabrizi are compared with their original pentastiches to find the most frequent method used in their translation. The results of the study show that literal translation is the most frequent method.

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# Chapter I

## Introduction

## **Introduction**

Newmark (1981: 7) defines translation as: “a craft consisting in the attempt to replace a message or statement in one language by the same message or statement into another language, in the way that the writer intended the text”. The earliest theoretical model of translation seems to have been a static, product-oriented one: source text=target text.

So it may seem simple at first because one who is bilingual ought to be able to say something in one language as well as in another language. But the translator finds it as a complicated and artificial activity.

The most current models are dynamic. They focus on the translation process and versions of the familiar communication model: input-black box-output. Black box refers to the translator. According to Nida (1964), a translator should have complete proficiency in the source language. This means he should understand the source text and this understanding is more than the ability of using dictionaries and encyclopedias. And he should understand both denotations and connotations of the words. He is expected to be a master of his native language (target language). He should have a complete proficiency in the receptor language and this means that he should know the semantic, sound and grammatical system of the target language.

The third factor is that, besides knowing the source language and target language, a translator should be aware of the type of the text he is going to translate. He should be familiar with the subject matter of the text.

The fourth factor is the familiarity of the translator with the cultures of the source language and the target language and their norms. There are some words and expressions in a language that are cultural and can not be translated literally.

So we see that translating is not so simple as it may seem at first. There are lots of factors, which are involved in translation. Therefore, the other model which is the simplest dynamic one is: source text-translation process-target text.

Translation process consists of all the problems, tensions, decision makings and activities that a translator encounters in translating a text. There are many different tensions in translation, which may affect the translated text.

Newmark (1988: 4) shows some of them as:

“One of the main concerns of the translator is transferring the meaning of the source language into the target language. This transfer is done by going from the form of the source text into the form of the target text. What is more important is the meaning, which is transferred and must be held constant. Only form changes”.

Larson (1984:3) believes that:

“So translation involves studying the lexicon, grammatical structure, communication situation and cultural context of the source language, analyzing it in order to determine its meaning and then reproduce the same meaning by the use of lexicon and the grammatical structures, which are appropriate in the target language and its cultural context.”

Translator in his attempt to transfer meaning from the source text to the target text faces many linguistic, stylistic and even cultural problems. So the translation is not performed directly and is not without its difficulties. This means that the act of translating can be analyzed along a range of possibilities, which brings about some kinds of loss of meaning.

Some of these factors which may cause loss of meaning are (Newmark, 1981):

- 1- If the text describes a situation which has elements peculiar to the natural environment, institutions and culture of its own language area, there is an inevitable loss of meaning because the transference to or replacement by the target language can only be appropriate.
- 2- The writer and the translator do not coincide in the individual use of language. Everybody has lexical if not grammatical idiosyncrasies.

- 3- The translator and the writer have different theories of meaning and different values. The translator's theory colors his interpretation of the text. He may set greater value on the connotations and so less on the denotations.
- 4- The inevitable source of loss of meaning is the fact that the two languages have different lexical, grammatical and sound systems. Because of these differences in the two languages, translation and the original may differ; usually the closer the two languages and cultures, the closer the target text and the original.

As mentioned above, language is the central subject of any discussion about translation. However, there are certain elements involved in the process of translation which go beyond this conventional area. This is especially true for literary translation in general and translation of poetry in particular.

### **1.1-Background of the Problem**

In the last years, a lot of time and effort has been devoted to study the problems of poetry translation by scholars of translation. In these attempts, they tried to delineate procedures for translating poetry and discuss problems that may rise in the process of poetry translation.

Because poetry has its own characteristics that are different from prose, translating poetry seems to have its own procedures. There are some scholars like Jakobson who believe poetry translation is impossible. He says (1959: 118) that it requires creative transposition. Contrary to some critics' argument that poetry "loses" in translation or poetry is "untranslatable", there are others with the opposite standpoint that it can be preserved, illustrated and illuminated if a good job is done, because poetry is in large part found again and re-painted by the translator. Of course, many of the original poetical touches of color cannot be transposed and "they must be arranged; yet these new arrangements may be even more luminous than the original". Thus a good translation discovers the "dynamics" of poetry, if not necessarily its "mechanics" (Kopp, 1998). Newmark (1988: 162) states, literary translation is "...the most testing type of translation...". According to Jackson (2003), literary translation is a translational species in itself, but it "differs in many important respects from the kind of translation practiced in a language class". He contends that, on the one hand, literary translation involves a good deal of interpretation about intent and effect. On the other hand, the literary translator is often not as much interested in literal "transliteration" as in finding a corollary mood, tone, voice, sound, response,

and so forth. It can further be claimed that translation of poetry is the acid test showing the challenging nature of the task.

## **1.2-Statement of the Problem**

In prose translation, the translator is normally expected to transfer meaning as correctly as possible and pays less attention to the form of language in comparison to poetry translation. But in poetry translation, he should pay attention to both form and meaning simultaneously. Paying attention to both form and meaning makes poetry translation more difficult.

The translator is faced with the paradoxical situation that on the one hand the character of the semantic and formal structure of the source language text leaves him only a minimum of linguistic room for maneuvering, and on the other hand he must overcome the limitations set by the aesthetic function of the source language text by using all his expressive-poetical imaginative power and his language-creative resources.

Connolly refers in his article “poetry translation” (cited in Baker,2001:170), to the generally accepted view that the translation of poetry is the most difficult, demanding, and possibly rewarding form of translation, but he maintains that definition of poetry as that which is lost in translation is said in literature to highlight the difficulty of the task.

### **1.3-Significance of the Study**

In studying different kinds of poems and among different languages no one can overlook Shahryar’s masterpiece “*Heydar Babaya Salam*”. This masterpiece is one of the most famous and important poems in Azerbaijani Turkish. Linguistically speaking, English and Turkish are completely different languages. They are from two different language families. English is a branch of Indo-European languages and Turkish is the largest branch of Ural-Altai languages. Translating from Turkish into English is difficult in prose type. This difficulty will be multiplied in translating a Turkish poem into English. The other reason that makes translating this poem into English an ordeal is the differences that exist between Turkish culture and English culture. There are lots of culture specific items in this poem. From functionalistic point of view, translating these items without transferring their function is a drawback in translation.

## **1.4-Purpose of the Study**

This research is a case study and tries to survey different translation methods applied in translating Shahryar's masterpiece, "*Heydar Babaya Salam*" into English. The goal of this study is to list different methods that can be used in translating a poem from Azerbaijani Turkish into English. The results can be helpful for the translators who translate from Azerbaijani Turkish and other branches of Turkish into English. It can also be helpful for the translation of oral literature of Azerbaijani Turkish.

## **1.5- Corpus**

In this research which is a corpus-based study, I have analyzed English translation of Shahryar's masterpiece "*Heydar Babaya Salam*" which is translated by Gholam-Reza Sabri-Tabrizi.

The analysis is done to identify and list different methods applied by the translator to solve the linguistic and cultural problems in translating a poem from Azerbaijani Turkish into English in general and Shahryar's masterpiece in particular.

This research can also be considered a product-oriented study of translation phenomenon, since the translated texts which are the products of translation process are analyzed and explored in order to find out some facts about translation process and also translator's decision-making.

### **1.6-Research Question**

The question of this research is as follows:

1- Which one of Michele Jones' translation methods is most frequently used in the translation of Shahryar's poem "*Heydar Babaya Salam*" into English?

### **1.7-Theoretical Framework**

In this study the unit of analysis ranges from word to the whole pentastich.

In some of the poems the unit of analysis is word; in others it is sentence, whole verse or whole pentastich. The theoretical framework for this study is Halliday's functional theory. Poems are analyzed to see whether they have the same function in the target language as they had in the source language.

There are some models for poetry translation and among them Michele Jones' model is the base of this study.

## **1.8-Definition of key terms**

The key terms of this research are as follows: adaptation, imitation, approximation, literal translation.

### **1-Literal translation**

It is similar to Nida's formal equivalence. He explains formal correspondence as follows:

“Formal equivalence focuses attention on the message itself, in both form and content...one is concerned that the message in the receptor language should match as closely as possible the different elements in the source language” (cited in Munday, 2001:60).

Literal translation is that one attempts to be faithful to both form and content of the original. Newmark (1981:39) maintains that “in communicative as in semantic translation, provided that equivalent effect is secured, the literal word-for-word translation is not only the best; it is the only valid method of translation”.

### **2-Adaptation**

According to Munday (2001:58) adaptation involves changing the cultural reference when a situation in the source culture does not exist in the target culture.