Classroom Translation of Tabib's Poem: A Practical Model for Analysis and Evaluation of Poetry Discourse Translation

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Abstract

Poetry Translation is a high-quality open access translation of classical texts by famous poets, the characteristics of poetry can be based on sound, syntax, structure, or pragmatics .In addition to text transformation, poetic translation is concerned with the perception, discourse and action of and between people and textual agents in a material and social context. A public poetry translation project generally aims to feature one or more poets. Poetry translators are interested in interpreting the meaning layers of the source poem; they rely on reliability to judge this and produce a poem in the target language that is readable and pleasing to the literary text. They are responsible for making their writing easy to understand. The reader is also responsible for understanding the translator's translation. The possible solutions to these problems are a collaboration between authors and translators. This article highlights the challenges associated with translating poetry. Although poetry makes up only a small percentage of the world's translation output, case studies and examples from poetry have dominated theoretical construction in translation studies to the detriment of genres translated more often.

1. INTRODUCTION

Translation is the equivalent of the text in the target language to convey the meaning of the text in the source language (Bhatia, 1992). English establishes the distinction of term between translation and interpretation; under this distinction, translation can only begin after a word appears in the language community. Translators always risk introducing words, grammar or syntax of the source language into the interpretation of the target language. On the other hand, these "spillover effects" sometimes introduce useful copying and borrowing in the source language, thereby enriching the target language. Translators, including early translators of sacred texts, helped shape the languages they translate (Kasparek, 1983; Abdi, 2021). Due to the arduousness of the translation process, since the 1940s, attempts have been made, with varying degrees of success, to automate translations or to mechanically assist translators (Hutchins, 2000; Mahdy, et al., 2020; Jamoom & Al-Omrani, 2021). More recently, the rise of the Internet has boosted the global market for translation services and facilitated "language localization" (Hornby, 2006).

2. LITERATURE REVIEW
2.1 Types of Translation

Dryden (1680) is frankly judging the imitation that he is considering one of two equally despicable opposite extremes in any attitude one might have toward translation. Dryden's classification consists of dividing the translation process into three types:

1. Metaphrasis: In this type of translation, especially in the parallel text version, it is possible that the translated page does not contain the actual text but is only an auxiliary tool to read the original text. The translator here is not focused on creating metatext but rather translates individual words so that readers can go back to the original words without consulting the dictionary. This word comes from the Greek "metaphrázō", which means "I express the internal" and "I explain the internal", and now it is a word that is rarely used.
2. Interpretation: a translation in which the translator has an idea of the author, not their words, but their conscience. It implies that the translator understands the meaning of a text (obviously unique, without any possible ambiguity) and, without any possibility of error, decides how to best interpret it to reformulate it in the reader's language. The term also comes from the Greek word "paraphrázō", meaning "I show near". Paraphrasing is taught in school and is meant to be a kind of translation of content.
3. Imitation: Here, the translator assumes the freedom not only to change the meaning of the words, but also to abandon them in any possible situation, only extract some general suggestions from the original text, and divide them on the basis.

2.2. Poetry Translation

Poetry translation can be defined as the translation of poetry into another language. This may be the hottest topic of debate in translation studies. Even those who are not good at translating often have their own opinions on this topic; therefore, it is too cliché. One of the most boring and useless debates is about the translatability and untranslatability of poetry. It is not worth spending time on this because the poetry translation is commercially and privately produced, so readers are prepared to read these translated texts and identify the perceptible traces of the identity of the different authors. Someone translates poems, and someone reads translated poems; it is enough (Osimo, 1398).

Even for poetry, the dilemma of translation is to create a text that allows readers to access the original text or to create a beautiful poetic text inspired by the original text. In general, there are many differences between the original text and the text interpreted by the translator.

1. Direct access to the original text: Probably the most common form of poetry translation is metatext, which includes a critical device prepared for the same or another language of poetry, allowing people who are not particularly proficient in the language obtain interpretation by clarifying the semantic value of the text of the original text.

2. Interline translation of the parallel text: This is another form of direct access to the original text; however, in this case, the help is textual rather than meta-text, even if it is not always possible to call parallel text. When a parallel verse is a verbatim copy of the original poem, its sole purpose is to show the meaning of each word in the original poem (the meaning chosen by the translator among the many possible meanings) and rarely complete the result it can be called the word correct. The meaning of "text" is a group of consistent and coherent words. (Osimo, 1398)

3. Philological translation: It does not consider the legibility of the generated text, it only considers its linguistic conformity with the original text. This translation is designed to allow readers who cannot access the original through one of the above strategies to access the original. Language translation can be prose or poetry. In the verses, the verse of the metatext usually coincides with the verse of the original text, although there is no rhyme, nor is alliteration sought, and the rhythm of the text and other non-extensive aspects are not considered. Vladimir (1969) explained that, "There is a certain small Malayan bird of the thrush family which is said to sing only when tormented in an unspeakable way by a specially trained child at the annual Feast of Flowers. There is Casanova making love to a harlot while looking from the window at the nameless tortures inflicted on Damiens. These are the visions that sicken me when I read the "poetical" translations from martyred Russian poets by some of my famous contemporaries. A tortured author and a deceived reader, is the inevitable outcome of arty paraphrase. The only object and justification of translation is the conveying of the most exact information possible, and this can be only achieved by a literal translation, with notes." (p. 81)

4. Single-dominant translation: It is often the result of a cursory and superficial text analysis, of poetic incompetence or of a discreet publication policy. There is an aspect of the original, the aspect most visible to the uninitiated reader, like rhyme. In translation, the rhyme motif is reproduced. Due to the invisibility of natural codes, the pursuit of rhyme means the compulsion to reduce the meaning. For the sake of the dominant, all that is left will be lost, making the role of the sub-dominant significant, as part of it can be preserved. This type of translation, especially when the rhyme and measurements of the verse are the same, is also known as "singing" because the effect is similar to the rhyme translation.

5. Dominant and Subdominant Translation: This method assumes that it is impossible to translate everything when translatability and non-translatability balance the two extremes. This is a strategy derived from Torop's overview translation view. It first performs a translation-oriented analysis of the original text to determine the main elements in the culture of origin. Therefore, these advantages are projected into the receptive culture, people must anticipate the intelligible elements, the elements that are not comprehensible in the text and the elements that are partially comprehensible. Based on the model readers, the publishing strategy, the type of publication and the taste of the translators under normal circumstances, it is possible to determine which important elements of the original text can become the dominant element of the metatext and which elements can only be presented in the metatext form. Then a critical device was made in which the metatext reader was provided with the metatext interpretation of the translation residue (for example, explaining the rhyme of the original text that cannot be copied into the metatext or what connotative meaning a given poetic form has in the source culture). When writing a translated text, the main advantage is an absolute priority; after the translation is completed, the translator will try to make room for other leaders based on the hierarchical structure established in the analysis process. The most critical aspect of this approach is the absolute transparency of the decisions made by the translator; that is, the translation strategy is involved. Poetry translations that have not clarified the blind spots of their careful analysis run the risk of presenting themselves as "complete" and "absolute" translations, or, as some people insist, the "faithful" translations of the original works, a situation in which readers feeling deceived, annoyed, and/or manipulated.

6. Cultural transposition: It is the strategy of people thinking of people who believe that they can find the cultural similarity of poetic forms of this culture into other culture. Mona Baker (1998), clarifying that the "Sonnet form" does not point to the contemporary North American readers, which she has made on the contemporaries of Petrarch in fourteenth Italy. Use the

same form for a translation in another age, and another culture can make a different meaning and creating opposition with faithful results. A solution is to find an equivalent culture or a temporary equivalent (Page 174). In any case, it is clear that the choice is highly controversial. Hence, a strategy that sets aside implicit assumptions about the likely choice of 'equal' to be cultural or temporal, such a strategy has very little consideration by its model leaders. It means someone who is not open-minded enough to understand that a given format can have different meanings at different times and cultures. This is what I have already written about upholding responsibility and respecting readers. These strategies underestimate the reader and take away any responsibility they may have. Above all, make them suggest texts that are very different from the original text but are presented as "faithful translations".

7. Poetic translation - author's translation: the translation is given in the receiving culture. The result is often poetry, sometimes wonderful, sometimes better than the original. If you want to create a text of poetry inspired by the original in another language, this is the best option.

3. RESEARCH QUESTIONS

My intention in doing this research was to introduce Tabib's poem translated by Dr. Vahid Dastjerdi and find translation methods for this work and compare both styles**.** And what has been important to me is that the design of this model and the method of translation is an alternative in terms of the target culture. How was this poem translated into the context and culture of the target language? And what Dr. Vahid has selected suitable cultural alternatives to translate the desired poem into the target language? According to Textual Analysis alliteration has been well replaced in the target language. And in the Rhyme Scheme alliteration has been well replaced in the target language too.

4. METHODOLOGY

Tabib Esfahani (1168) is one of the ode poets and lyricists of the return period in persian literature. His poems are mostly in praise of the Holy Prophet (حضرت محمد) and Imam ALI. His quatrains are also a testament to his gentle nature**.** Bazm-e-Mohabbat is one of his most famous poems. The emotional expression, fluent language and pleasant music of this poem have caused a special and general whisper. The harmony and unity of the themes of natural and harmonious descent of the verses when reaching the monorhyme has made it one of the lasting and beautiful lyric poems of Persian literature.Dr. Hossein Vahid Dastjerdi. PhD in Applied Linguistics, University of Isfahan. Born in Isfahan. Translator of Abundance of Light and has work experience in the field of English translation and literature. Bazm Mohabbat has been translated into English by him.

5. ANALYSIS

Based on Figure 1. This model is Top- Down and Prose (Source Language) divided to 6 sections:

- Form: The book of the text (rhythm and rhyme, stanzas, structural patterns, punctuation, kind: sonnet, song)
- Sound: The music of the text (alliteration: assonance & consonance, stress patterns, rhythm & rhyme, fast or slow)
- Words: The lexis of the text (complex or straightforward, familiar or unfamiliar, concrete or abstract, meaning suggestion)
- Images: The figure of the text (connotations, similes, metaphors, other tropes)

- Tone: The aura of the text (light or serious, elegiac or panegyric, lyrical or admonitory, ironic, straightforward)
- Content: The massage of the text (realistic, mythical, time, place, descriptive)

And textual impact could have 2 sections in Target Language:

- Logical
- Emotional

For the purposes of this study, the translation of the poem Tabib (see Appendix) will be compared and contrasted with its original Farsi at the textual level. By dealing with the subject (product / translated text) and not the subject (process used by the translator) of the translation, this process first combines the look or appearance of the text at the lower level of the text under three headings main, that is to say, the music, rhymes and tropes. In this section, two texts are examined in terms of words, images, stanzas and structural structure, literary device, and poem genre. In addition, the linguistic differences and similarities are presented in detail between the source text and the target text. Further, the aura or tone of the text is considered and expressed clearly for the genre of the poem. Finally, the text message is underlined.
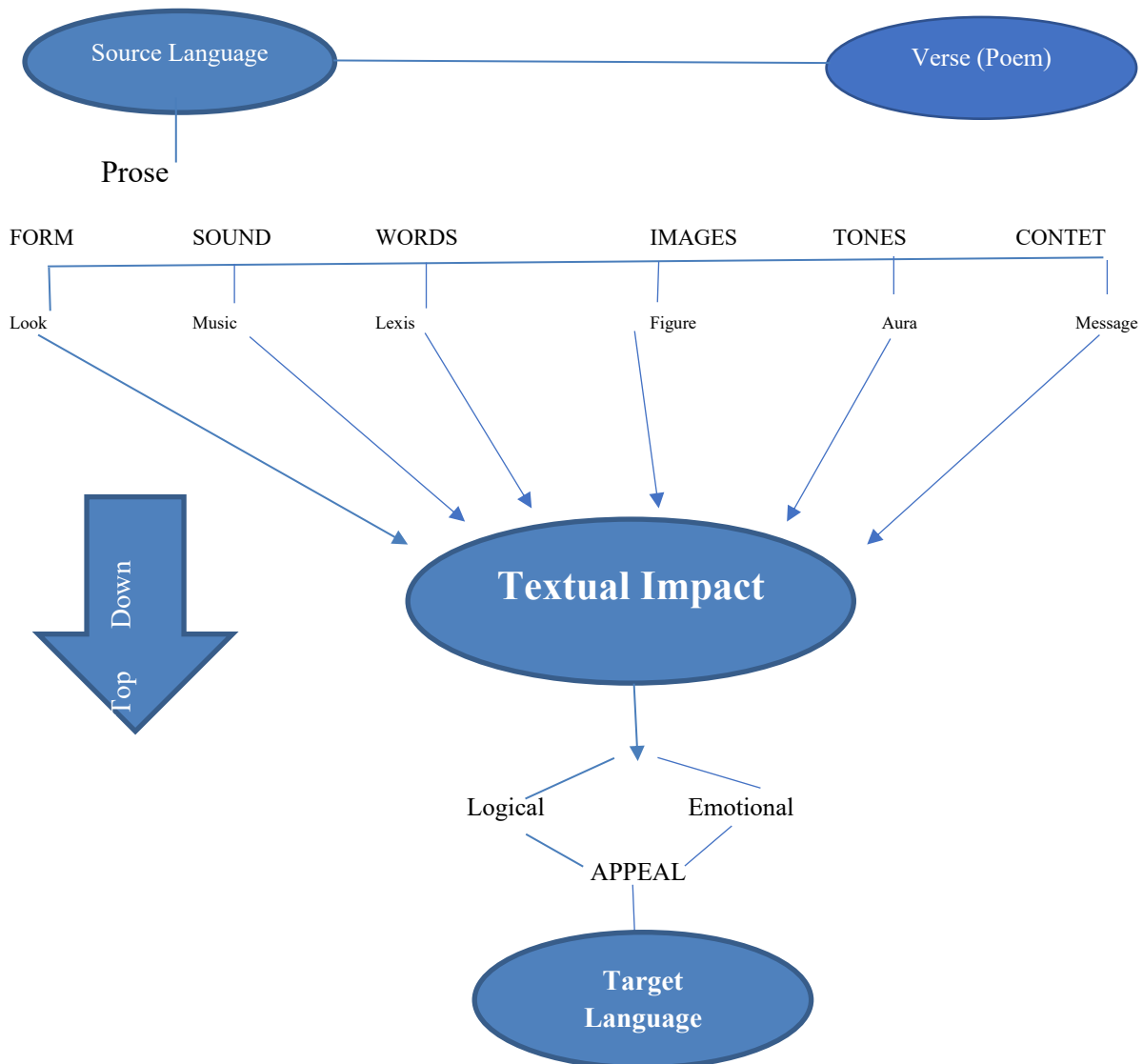
Fig. 1 A Tentative model of Analysis and Evaluation of Poetry Discourse Translation: Textual Level

5.1 Textual Analysis

Forms (linguistic features) are defined by actual words, phrases, clauses, paragraphs, etc. In general, seeing and hearing are structural parts of the language. In literary criticism, form often refers to a type of literary work (lyric, ode, short story, etc.) or rhythm, rhyme, line-verse pattern. In this study, the material to be analyzed is a Persian piece of modern poetry or blank verse that is devoid of any meter. Therefore, in the analysis of the translated text, the focus is not on rhythm.

5.1.1 Music

✓ In **Persian poem,** there is some use of alliteration.

The below words make **consonance**:

- In the first & second lines /L/: دل (/del/), مـحـمـل (/mahmel/), and گِـل (/gel/)
- In the second line /g/: گـریـم (/geryam/) and گـریـه ام (/geryeam/)
- in the third line /m/: سـا زم (/sazaam/) and بـر آرم (/bararaam)
- in the fifth line /b/: بـزم (/bazm/) and بـنـا زم (/benazam/)
- in the sixth line /t/: طبـیب (/tabib/) and طـلب (/talab/)

The **vowel** is a case of assonance in words:

- In the first line, the vowel /I/ in the words نـا زی (/nazi/) and لـیـلـی (/laili/)
- In the third line, the vowel /aa/ in the words بـر آرم (/bararaam/) and سـا زم(/sazaam/)
- In the fourth line, the vowel /I/ in the words وحشی (/vahshi/) and بـا مـی (/bami/)

✓ In **English translation**, more alliterations are seen:
- In the first line, **"m"** in the words may/my and **"L"** in the words laili/litter
- In the second line, **"k"** in the words couch/cry, **"sh"** in the words she/shall, and **"L"** in the words camel/shall
- In the third line, **"th"** in the words thorns/the and **"t"** in the words but/heart
- In the fourth line, **"L"** in the words shall/well/shall and **"e"** in the words decline/thine
- In the fifth line, **"p"** in the words praise/party, **"e"** in the words whole/love/above, and **"b"** in the words beggar/both
- In the sixth line, **"t"** in the words tabib/thou, **"d"** in the words bound/sound,**"th"** in the words then/them, and **"t"** in the words not/but

The vowels are seen in words:

- In the first line, the vowel **/aa/** in the words sorrow/reside and the vowel **/e/** in the words secret/chest
- In the second line, the vowel **/o/** in the words ensuing/couch/so
- In the third line, the vowel **/a/** in the words on/throns, how/heart

- In the fourth line, the vowel **/a/** in the words thus/heart/love and the vowel **/aa/** in the words decline/thine
- In the fifth line, the vowel **/a/** in the words praise /party/love/above and the vowel **/i/** in the words wherein/king/sit
- In the sixth line, the vowel **/au/** in the words know/thou/bound and the vowel **/e/** in the words heaven/earth /then/them

Table 1 Textual Analysis: Alliteration in the Source and Target Texts

Type of alliteration	Line	English	Persian	No. of cases in English	No. of cases in Persian
Assonance	1 2 3 4 5 6	sorrow/reside/secret/chest ensuing/couch/so on/throns, how/heart thus/heart/love decline/thine praise/party/love/above wherein/king/sit know/thou/bound heaven/earth/then/them	نــا زی (/laili/)لــیــلــی(/nazi/) بــر آرم(/bararaam/) ســا زم(/sazaam/) وحشی(/vahshi/) بــا مـی(/bami/)	30	6
Consonance	1 2 3 4 5 6	may/my , laili/litter couch/cry, she/shall, camel/shall thorns/the, but/heart thus/heart/love, decline /thine praise/party, whole/love/above, beggar/both tabib/thou, bound/sound then/them, not/but	دل (/del/) and مـحـمـل (/mahmel/) گـل (/gel/) گـریـم(/geryam/) and گـریـه ام (/geryeam/) ســا زم(/sazaam/) بــر آرم and (/bararaam) بـزم(/bazm/) and بــنــا زم(/benazam/) طبـیـب(/tabib/) and طـلـب(/talab/)	34	10

5.1.2 Rhyme

✓ In **Persian poem,** there are 11 rhymes:
- In the first line, the words مـحـمـل and دل
- In the second line, the words گـریـم and گِل
- In the third line, the words بــر آرم and دِل
- In the fourth line, the word مـشکـل
- In the fifth line, the words آنـجـا and مـقــا بــل
- In the sixth line, the words مـیـاسـا and مـنـزل

In this section, there are seven monorhyme compositions, verbs نــشـیـنـد

✓ In **English translation**, 12 rhymes are seen:

- In the first line: **chest** and **rest**
- In the second line: **so** and **go**
- In the third line: **cure** and **endure**
- In the fourth line: **decline** and **thine**
- In the fifth line: **love** and **above**
- In the sixth line: **bound** and **sound**

Table 2 Rhyme Scheme in Source and Target Texts

Line	Persian	English	No. of rhymed terms in English	No. of rhymed terms in Persian
1	مــحمـل and ددل	**chest** and **rest**	2	2
2	گِل and گــریــم	**so** and **go**	2	2
3	دِل and بــرآرم	**cure** and **endure**	2	2
4	مـشکـل	**decline** and **thine**	2	1
5	آنــجــا and مقــابــل	**love** and **above**	2	2
6	مــیــا سا and مـنـزل	**bound** and **sound**	2	2

5.1.3 Tropes

A literary trope is the use of figurative language (through words, phrases, and even images) to achieve artistic effects, such as the use of a figure of speech. The word trope has also begun to be used to describe literary and rhetorical techniques, themes, or cliches that often appear in creative works. The tropes used in the Persian and English texts are detailed and explained below to show what remains intact, changed, or lost during the translation process. In **Persian poem,** some figures of speech are used:

- **Poetry style**: It is serious.
- **The music of the poem**: It is fast because it has no punctuation.
- **The type of the poem**: It is sonnet or lyrical.
- **Meaning suggestion in the poem**: The poet is trying to understand the intensity of love.
- **The tone of the poem**: It is ironic and has the irony of valuable opportunities and the world.
- **Words in the poem**: All words are simple and there is one complex word in the third line of the poem, خــلـدگـر, which is an archaic word.
- **The concrete words in the poem**: گـری، بـرخـاست، نـشیـند
- **The abstract words in the poem**: مـحبت، غم، نــاز، رنـج
- **The connotations in the poem**:
  - ❖ **Allusion:** بــه نــازي کــه لـیـلي بــه مـحمل نــشیـند
  - ❖ **Hyperbole:** کـه از گـریـه ام نــاقـه در گل نــشیـند
  - ❖ **Metaphor:** بـه خــاری کـه در دل نــشیـند /کسی چون مـیـان دو مــنزل نـشیـند
  - ❖ **Simile:** مـرنجان دلـم را کـه ایـن مـرغ وحشی

❖ **Paradox:** زبـامـی کـه بـرخـاست مـشکل نـشیـنـد/ گـدایـی بـه شـاهـی مـقـابـل نـشیـنـد

✓ In **English translation**, some figures of speech are used:

- **Translation style**: It is serious.
- **The music of the translation**: it is slow because it has more punctuation.
- **The type of the translation**: It is couplet and lyrical.
- **Meaning suggestion in the translation**: The translator is trying to understand the intensity of love.
- **The tone of the translation**: It is ironic and has the irony of valuable opportunities and the world.
- **Words in the translation:** All words are simple and there is one complex word in the first line of the translation, doth, which is an archaic word.
- **The concrete words in the translation**: cry, go, cease, sit,
- **The abstract words in the translation**: sorrow, secret chest, grief, cure, pique, praise, love, bitterly, rest, endure, art, seek, repose, sound
- **The connotations in the translation are**:
  - ❖ **Metaphor**: in my secret chest
  - ❖ **Oxymoron**: secret chest
  - ❖ **Allusion**: gently as Laili o 'er the litter doth rest
  - ❖ **Hyperbole:** bitterly me cry so
  - ❖ **Synaesthesia:** bitterly me cry so
  - ❖ **Metonymy:** wherein a beggar and a king both sit above/Repose not then, but seek for them what 's sound
  - ❖ **Paradox:** wherein a beggar and a king both sit above/to Heaven and Earth thou art bound
  - ❖ **Shift of image:**
    Change the abstract form to a concrete form:
    She camel shall cease to go/it shall well decline and shall hardly be thine / repose not then, but seek her for them what s sound /
  - ❖ **Expansion:**
    Emotion expansion: bitterly me cry so
    Imagery expansion: beggar and a king both sit above.
    Form expansion: to heaven and earth thou art bound

6. FINDINGS AND DISCUSSION

By this study, I found some similarities and differences between the two poetry and Dr.Vahid choose the best equivalence in terms of his style for target language. Then I express two authors point of views below:

Form

✓ <u>Rhymes</u>: In poem verbs (نـشیـنـد / نـشیـنـد ، گـریـم /بـرآرم ، وحشی /) with verbs **(chest/rest, so/go, cure/endure,** (سروی ،آنـجا / مـیـاسا **decline/thine, love/above, bound/sound)** in the target text are same.

✓ <u>Rhythm</u>: In Persian poetry it is based on 10 to 11 and in translation of poetry based on 9 to 10, so poetry has rhythm both in Persian and in its translation.

✓ <u>Stanzas</u>: Translation of this poem is considered a section because it is not fragmented.

✓ <u>structural patterns</u>: Both the structure of the poem and its translation are simple, but the translator has made changes in the poem because the number of verses in Persian

is 16 (there are 14 rhymes in Persian and 12 rhymes in the translation of the poem). And he has shortened it to 12 verses according to his translation style. (Delete verses 4 and 6 in the translation of the poem).

✓ Punctuation **:** In the main poem, in the third and eighth verses, commas and question marks are used, while in translating the poem, dots, commas, and question marks are observed in each verse, which has caused a pause.

But in the translation of the poem, there is no such fluent due to the observance of punctuation.

✓ Kind: The type of poem in Persian is the sonnet. The stanzas of the first verses are rhymed with the stanzas of the pair. The main theme of this sonnet is the expression of emotions and feelings, mentioning the beauty and perfection of the beloved and the glory of the times, and the verses of this sonnet are independent in terms of content. In the last verse, the poet has given his nickname, but the translator has changed most of the poetry to couplet because the verbs are rhyming together in all the verses.

Music
Alliteration

✓ Assonance: In Persian, the seventh verse (گـدایـی / شاهـی) and in the translation of the poem (**reside / my, decline / thine, then / them, know / thou).**

✓ Consonance: In Persian (دل / مـحمـل ، گُـل / گِـل) and in the translation of the poem (**my / thy, laili / litter, she / shall, shall / well).**

✓ stress patterns: In Persian poetry, the first verse (دل ــ لــیـلـی), the second verse (تــرسم ــ گِـل), the third verse (خـلـدگـر ــ دل), the fourth verse (زار ــ گِـل), the fifth verse (د امـان), the sixth verse (مـرنـجـان ــ مـشکل), the seventh verse (پـای), and in (بـزم مـحبت) translating poetry (**sorrow- gently, bitterly -grief, pricked - how, thus-decline, praise -beggar, tabib –repose).**

✓ fast and slow: Due to the punctuation in the translation of the poem, the translation is less fluent than the original poem and has more pauses.

Words

✓ simple or complex: In Persian poetry, the third verse is the word (خَـلَـدگَـر) and in the fourth verse of the translation is the word (**pique).**

✓ familiar or unfamiliar: In the second stanza of the first verse, the word (**doth**) seems unfamiliar.

✓ concrete or abstract: In Persian poetry, (غم و مـحبت) have concrete meanings, and (و نـا ز گـریـه) have abstract meanings, and in the translation of the poem, (**sorrow, secret chest, grief, cure, pique, praise, love)** are concrete meanings.

✓ meaning suggestions: In Persian poetry, the poet tries to understand the intensity of love, which includes the condition of all prosperous or non-prosperous human beings, and in translating poetry, the translator expresses the poet s intention more softly or delicately and it has more simplicity.

Images
In Persian poetry
✓ connotations:

Allusion: in the first stanza (لــیـلـی بـه مـحمـل نـشیـند). It refers to the story of Layla and Majnun.

Exaggeration: in the second verse (کـه از گـریـه ام نــاقـه در گـل نـشیـند)

Īhām: in the third stanza (به خاری که در دل نشیند), it refers to two meanings: 1. The thorn into the foot 2. The sorrow of love, the intensity of love

Simile: in the fifth stanza (مرغ وحشی), heart images to the wild bird Metaphor: in the fifth stanza (بام), refers to remembering the beloved paradox: in the fifth stanza (برخاست و نشیند), Get up and sit down

Pun: in the sixth stanza (گُل و گِل)

Images

In translating poetry

✓ connotations:

Metaphor: in the first stanza (in my secret chest), Refers to the hidden house of the heart "depth of heart"

Oxymoron: in the first stanza (in my secret chest), secret chest are two contrast word.

Allusion: in the first stanza (laili) refers to the story of Layla and Majnun.

Hyperbole: in the second stanza (bitterly me cry so), It is an exaggeration

Synaesthesia: in the second stanza (bitterly me cry so)

Metonymy: in the fifth stanza (Wherein a beggar and a king both sit above), Refers to non-discrimination and justice

Rhetorical question: in the fifth stanza (Wherein a beggar and a king both sit above)

Paradox: in the fifth stanza (beggar and a king, Heaven and Earth).

Tone

✓ light or serious: Also, the style of poetry is the style of the return period (Isfahani style) and the translation of the poem together has a normal style.

✓ panegyric or elegiac: This poem has not been written in praise of someone.

✓ Lyrical or admonitory: The main theme of this sonnet is the expression of emotions and feelings, mentioning the beauty and perfection of the beloved and the glory of the times, and the verses of Persian sonnets are independent in terms of content. In the last verse, the poet has given his nickname. The translator expresses these emotions and feelings too.

✓ Ironic, straightforward: In the seventh verse of the poem and the fifth verse of the translation of the poem, the poet and translator have used ironically. (گدایی به شاهی مقابل نشیند) and (Wherein a beggar and a king both sit above).

7. CONCLUSION

The source and target texts were analyzed at both the textual levels. We looked at various aspects of the form, such as metaphor, rhyme, and music, with reference to textual level analysis. I also studied the tone and content of the text. The rhyme aspect of TT has made it more literary and beautiful than the original. All the figures of speech such as metaphor, allusion, and hyperbole have been well-preserved in TT. The tone of the poem is lyrical, admonitory, and serious, which has been preserved in translation. Poetry is a sonnet, and the translator changed the style of his poetry to a couplet. Translation is used more punctually and is more fluent than translation because this results in a fluent break in poetry.

Finally, the whole text of the poem is literally - semantic, but the translation of the text is semantic in the other section is a pragmatic form.

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Taheri Aysu, MA. After graduating with a Bachelor of Arts in English Translation from university college Shahreza, she received a Master of Arts in English Translation from the university of Shahreza and her MA project investigated Translation of Psychology Books and published her book. Apart from Psychology Translation, her ongoing research interests also include cultural studies.

Appendix

Target text

1. *May thy sorrow reside in my secret chest,
Gently as Laili o 'er the litter doth rest.*

2. *Ensuing the couch, bitterly me cry so,*
That in grief the she-camel shall cease to go.

3. *And pricked on thorns, the foot I easily cure,*
But how can my heart a tiny one endure?

4. *Thus, pique not my heart; for should it thy love decline,*
It shall well decline and shall hardly be thine.

5. *Let the whole praise be to the party of love,*
Wherein a beggar and a king both sit above.

6. *And know, Tabib, to Heaven and Earth thou art bound,*
Repose not then, but seek for them what 's sound

Source Text

به نازي كه ليلي به محمل نشيند   **1.** غمت در نهانخانه ی دل نشيند

كه از گريه ام ناقه در گل نشيند   **2.** به دنبال محمل چنان زار گريم

چه سازم به خاري كه در دل نشيند؟   **3.** خلد گر به پا خاري، آسان برآرم

ز بامي كه برخاست، مشكل   **4.** مرنجان دلم را كه اين مرغ وحشي نشيند

گدايي به شاهي مقابل نشيند   **5.** بنازم به بزم محبت كه آن جا

كسي چون ميان دو منزل، نشيند؟   **6.** طبيب، از طلب در دو گيتي مياسا