Examining the Translations of Forough Farrokhzad’s Selected Poems by a Native and a Non-Native Speaker Using Vinay and Darbelnet’s Model

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Abstract
This study was a Persian-English comparative translation investigation on the selected poems of Forough-Farrokhzad, an influential contemporary Iranian poet. Two English translations were analyzed: one by a native Persian speaker, Sholeh Wolpé, an Iranian poet and translator, and the other by a non-native Persian speaker, Jascha Kessler, an American poet, writer and translator. The translations were reviewed according to Vinay and Darbelnet’s (1995) model which identifies two general translation strategies: direct and oblique, resembling literal versus free classifications, respectively, along with their supplementary procedures in order to investigate the frequency of the application of each procedure by the two translators. After situating every line of the poems in the related categories, the number of times each procedure was employed was examined. The findings indicated that both translators used the oblique strategy more than the direct one. The non-native translator, however, used the oblique strategy considerably more frequently compared to the native translator. Finally, new procedures called complementary procedures were proposed by the researchers to be added to Vinay and Darbelnet’s (1995) model in order to fill the gaps in the application of strategies and procedures to the poems of Forough Farrokhzad and probably other poems.

Keywords: Comparative translation study, Contemporary Persian poetry, Forough Farrokhzad, Oblique translation, Vinay and Darbelnet’s model

INTRODUCTION
Throughout the history of translation, there has been a debate on “literal” and “free” translation. The aim of literal translation is to focus on the meaning of the lexical items of the source language (SL) text with no regard to the context. On the other hand, the purpose of free translation is to give the general meaning of the SL text in the target language (TL) expression. The issue of literal versus free translation has been discussed by many theorists. For instance, Nida (1964) proposed “formal correspondence” vs. “dynamic equivalence,” Newmark (1981) used the terms “semantic translation” vs. “communicative translation,” Vinay and Darbelnet (1995) use the terms direct for literal translation and oblique for free translation, and House (1997) introduced “overt
translation” vs. “covert translation” for literal and free translations, respectively.

Every translator has his/her own approach to translation inspired by translation models developed in the field of translation studies and shall thereby decide whether to generally prioritize literal or free translation depending on the text. Vinay and Darbelnet’s (1995) translation model has been used in several Persian-English comparative studies for different text types including both literary and non-literary texts. However, according to Vinay and Darbelnet (1995), there are some supplementary procedures other than their model’s general strategies which are less frequently used. These procedures include amplification, economy and explicitation. Furthermore, to date, there are few comparative analyses conducted on the English translations of Forough Farrokhzad’s poetry using translation models. This study, therefore, aimed at investigating, in a comparative manner, the strategies frequently used by a Persian native-speaking translator and a non-native translator according to Vinay and Darbelnet’s (1995) translation model and supplementary procedures in order to figure out how extensively each translator applied oblique strategy (free translation), direct strategy (literal translation) or supplementary procedures. Also, it explored the gaps in the application of Vinay and Darbelnet’s (1995) model on the translations of selected poems of Forough Farrokhzad and accordingly recommended new categories which can be added to the model.

There are a number of English translations of Forough Farrokhzad’s poems including *Sin: Selected Poems of Forough Farrokhzad* (2007) by Sholeh Wolpé, *Selected Poems* (2006) by Jascha Kessler and Amin Banani, *Another Birth: Selected Poems of Forough Farrokhzad* (1981) by Hasan Javadi and Susan Sallée, *Another Birth: Selected Poems* (2001) by Ali Salami, and *A Rebirth: Poems* (1997) by David Martin. The first two translations were selected by the researchers for the purpose of this study since the aim of the present research was to investigate the translation strategies used by a native as well as a non-native translator in order to figure out the general trend of each translator in terms of the traditional concepts of literal and free translations, exploring to what extend the native and the non-native translator had the tendency to translate literally or fluently. Furthermore, the selected poems could be found in both translations, thus making a comparative analysis possible. Meanwhile, Vinay and Darbelnet (1995) proposed a set of translation strategies and procedures in their model that turned out to be comprehensive and applicable to various translational comparative studies. The following are a number of Persian-English comparative studies through Vinay and Darbelnet’s (1995) translation model for literary and non-literary texts.

Delzendehrooy and Karimnia (2013) studied modulation in English translations of Khayyam’s quatrains and found that the most frequently used subcategory of modulation was “part for the whole” by the two translators. Iranmanesh and Azadmanesh (2015) conducted a research on collocations from English to Persian in *Great Gatsby* and discovered that the most frequently used procedure was literal translation while the least used was borrowing. Shahbaiki and Yousefi (2013) studied adjective-noun collocations from English into Persian in *Jane Eyre*. They compared the works of two translators and noticed that one of the translators mostly used equivalence, while the other commonly used the literal procedure. Yarahmadzehi, Beikian, and Nadri (2013) conducted a study on the first of the three volumes of the Persian translations of the novel “Harry Potter and the Order of the Phoenix” and concluded that equivalence was the most frequent and successful translation procedure. Zandrahimi and Marzban (2017) analyzed style in the Persian translations of Pink Floyd lyrics and discovered that literal translation caused the majority of errors. Sharei (2017) carried out a comparative study of the translation strategies employed in two Persian translations of *The Old Man and the Sea* in order to investigate which of the categories (direct or oblique) were the prevalent tendency in the two translations. Behtash and
Moghadam (2017) conducted a study on the translation of the novel *Animal Farm*. The findings indicated that the translator mostly used the equivalence procedure. All of the mentioned studies are instances of the application of Vinay and Darbelnet’s (1995) model on literary works. However, some studies were done on non-literary texts that are as follow:

Shakernia (2011) worked on Persian subtitles of American historical drama and romantic comedy movies and realized that direct strategy was mostly used for historical movies and oblique strategy for romantic comedy ones. Khatibzadeh and Sameri (2013) studied translation of binomials in political speeches and reports and discovered that literal translation was the most applied procedure. Lotfollahi, Ketabi, and Barati (2013) studied Persian translations of English print advertisements for cosmetic and hygienic products, and it was revealed that the most frequently used procedures were literal translation and borrowing. Lotfollahi and Moinzadeh (2012) worked on movie titles translated from English into Persian, and it was shown that the most frequently employed translation strategy was literal translation. Lotfollahi and Dabbaghi (2012) studied the translation of terms of address from English into Persian in three short stories and concluded that literal translation was the most common translation strategy used by the translators. Shokri (2014) worked on translation strategies applied in Persian to English cases for translating movie titles and found that the most frequent translation strategy was literal translation. Hejazi and Dastjerdi (2015) studied translation of binomials in hard news and realized that literal translation followed by modulation were the mostly used procedures by translators. They also found that males used more literal translation, while females used modulation more than other procedures. Heshmatifar and Biria (2015) explored the translation strategies utilized for rendering economic terms. The result showed that the most frequently used translation strategy was literal translation. Amiri and Yousefi (2016) studied Iranian students’ translation ability and found that the most frequent translation strategy used by the students was modulation in a literary text selected from the book *Dubliners*. Shabanipoor and Moinzadeh (2013) investigated translation strategies used in the translation of specialized terms of psychology, and it was revealed that the literal procedure was the dominant strategy.

Moreover, studies were conducted on Forough’s poetry including the study by Darznik (2010) which explored the legacy of Forough in the Iranian diasporic art and literature. Hassanpour and Hashim (2012) also analyzed Forough’s poetry through a stylistic and lexicogrammatical method to show the poet’s stance toward women’s status in the society. Additionally, Esmaeili and Ebrahim (2013) worked on the assessment of defamiliarization in the poems of Forough, and, Barekat and Eftekhar (2011) applied semiotics theory, which determines the nature and function of texts, to a poem by Forough.

**Life and Poetic Style of Forough Farrokhzad**

Forough was an influential Iranian female poet who was born in 1935 in Tehran, Iran. She studied embroidery and painting at school. At the age of 16, she got married and a year later, her son was born. In 1954, two years after the marriage, she got divorced and lost the custody of her son. Forough was also a film director and produced several documentary films. *The House Is Black* is the most prominent documentary produced by Forough which depicts a leper colony in Tabriz (a major city in the northwest of Iran). She was so overwhelmed by this work that during the documentary production, she adopted a leper boy. Forough died in a car accident in 1967 at the age of 32 (Farrukhzad, 1981).

The poetic forms of Forough’s works, in terms of rhythm, rhyme, and writing structure, in her five collections of poems can be categorized as poems in (a) traditional or semi-traditional format including Charpareh and Masnavi, (b) modern poetry (contemporary poetry) including Nimai poetry (the first kind of modern poetry influenced by Nima Yushij, a contemporary Persian poet), and (c) new Nimai poetry (the person-
al style of Forough). Forough was highly influenced by Nima Yushij, the Persian poet who established a new perspective in the contemporary Persian poetry (Mousavi, 2005). It is important to note here that the six selected poems in this study cover all of the poetry forms used by Forough, except masnavi. However, the translators, Sholeh Wolpé and Jascha Kessler, did not consider poetic forms in their translations.

Out of Forough’s five collections of poems, four were published during her lifetime: The Captive in 1955, The Wall in 1956, Rebellion in 1957, and Another Birth in 1963. Her last collection, Let Us Believe in the Beginning of a Cold Season was posthumously published in 1974. Forough’s first two collections have love and romance as their theme while in the third collection, the dominant theme is her concern about conventional values. Forough believed that her last two collections mark the turning point in her poetry work where her worldview and vision of the world broadened and when she expresses concerns about the society at that time (Farrukhzad, 1981).

Forough’s poetry is perhaps the most feminine one among the Persian poems so far. Forough wrote about the hidden emotions of Iranian women. In love, she did not know the socially accepted limits and ignored the norms. She was reckless to bare her sinful relationship (Salari, 2015). According to Ahmad Sham lou, the celebrated contemporary Iranian male poet and writer, “Forough is so much a woman that I have never been able to read her poem aloud; when I do so, I feel like wearing a female dress. In my mind, as I read, I hear her poetry with a woman’s voice” (Jalali, 1997, p. 281).

**METHOD**

**Corpus**

The corpus of this study was selected from Forough’s poems and their two English translations by Sholeh Wolpé, a Persian native-speaking translator, from the book *Sin: Selected Poems of Forough Farrokhzad* (2007) and Jascha Kessler, a non-native speaker, from the book *Selected Poems* (2006). Table 1 below lists the poems studied in this paper.

<table>
<thead>
<tr>
<th>Translation by Sholeh Wolpé</th>
<th>Translation by Jascha Kessler</th>
<th>Persian Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Sun Rises</td>
<td>The Sun Coming Up</td>
<td>ﻣﯽ آﻓﺘﺎب</td>
</tr>
<tr>
<td>I Will Greet the Sun Again</td>
<td>Once More</td>
<td>داد  ﻣﯽ آﻓﺘﺎب  ﺧﻮاھﻢ ﺑﮫ</td>
</tr>
<tr>
<td>Captive</td>
<td>Captive</td>
<td>اﺳﯿﺮ</td>
</tr>
<tr>
<td>The Ring</td>
<td>The Ring</td>
<td>ﻫﻠﻘﻪ</td>
</tr>
<tr>
<td>Reborn</td>
<td>Born Again</td>
<td>تولد ﺑﺎدگر</td>
</tr>
<tr>
<td>The Wall</td>
<td>The Wall</td>
<td>ﻫﺪاور</td>
</tr>
</tbody>
</table>

**Theoretical Framework: Vinay and Darbelnet’s Model**

Vinay and Darbelnet’s (1995) model was used as the theoretical framework in this study. This model includes two main translation strategies (direct, oblique) and seven procedures (borrowing, calque, literal translation; transposition, modulation, equivalence, and adaptation). Additionally, three supplementary procedures proposed by Vinay and Darbelnet (1995), including amplification, economy, and explicitation were also used as part of the theoretical framework.
It includes three procedures: borrowing, calque, and literal.

Borrowing is when a word in the SL is transferred to the TL directly to fill a semantic gap, occasionally for the purpose of adding a local color (Munday, 2001).

Example: ST: ﺗﺤﺎﺑ TT: Hijab

Calque is a special kind of borrowing in which a language borrows an expression or a structure form another language and then translates each of its elements literally (Vinay & Darbelnet, 1995).

Example: ST: Sky scraper TT: ﺗﺄﺴﻤﺎﻧﺨﺮاش

Literal translation is the word-for-word translation which entails “the direct transfer of a SL text into a grammatically and idiomatically appropriate TL text” (Vinay & Darbelnet, 1995, p. 33).

Example: ST: ﺧﺪاﺣﺎﻓﻆ TT: God protect you

However, Vinay and Darbelnet (1995) believed that in cases where direct translation is not possible because of metalinguistic or structural differences, the strategy of oblique translation must be used. Oblique translation covers four procedures: transposition, modulation, equivalence, and adaptation. Modulation refers to the process of changing the form of a message through changing the viewpoint. According to Vinay and Darbelnet (1995), modulation can occur along the following lines: abstract for concrete, explicative modulation, the part for the whole, one part for another, reversal of terms, negation of opposite, active to passive, space for time, exchange of intervals for limits (in space and time) and change of symbol (including fixed and new metaphors). Table 2 provides more explanation on modulation subcategories.

Table 2. Modulation subcategories

<table>
<thead>
<tr>
<th>Modulation subcategories</th>
<th>Description and Examples</th>
</tr>
</thead>
</table>
| Abstract for concrete (and vice versa) | Using concrete words, which are easier to be recognized, rather than abstract words.  
ST: to sleep in the open TT: در هواي آزاد خوابیدن |
| Explicative modulation | Providing the cause for the effect.  
ST: you are quite a stranger TT: ﻣﻨﺘﺪﯾﺪه را ﺷﻤﺎ اﺳﺖ ﻣﺪﺗﯽ |
| The part for the whole (and vice versa) | Using an object’s feature to present the whole object.  
ST: خاک TT: یا تار |
| One part for another | When some part of a thing is translated into another part.  
ST: I read this book from cover to cover TT: من این کتاب را صفحه به صفحه خواندم |
| Reversal of terms | Making language sound natural.  
ST: to take an exam TT: امتحان دانی |
| Negation of opposite | Positive for double negative or double negative for positive.  
ST: take it easy TT: ﻣﺴﺤﺖ ﻧﮕﯿﺮ |
| Active to passive (and vice versa) | Translating active sentence into a passive sentence and vice versa.  
ST: او داستان را نوشت TT: the story was written by him |
| Space for time (and vice versa) | When a word or phrase indicating space is translated into a word or phrase representing time and vice versa.  
ST: I see him there TT: ﻣﻨ Handy یا را ﻣﯿﺒﯿﻨﻢ |
| Exchange of intervals for limits | The limit is interpreted as a fixed point in time, and the interval as duration.  
ST: محدوديت پارکيگر TT: no parking between signs |
| Change of symbol | Comparing fixed metaphors, contrasting symbolism in different languages due to entirely different images.  
ST: he is as strong as a horse TT: ﻏ nto نست قوي است |
According to Vinay and Darbelnet (1995), transposition refers to the change in the part of speech without altering the meaning. There are two different types of transposition in translation: obligatory transposition and optional transposition. The following is an example of optional transposition in which the translator has the choice between applying literal or transposition procedures.

ST: it seems great (transposition)  TT: ظاهراً عالياً است
ST: it seems great (literal)  TT: به نظر عالی می‌اید

However, in obligatory transposition, the language has no other choice because of the language system.

Example: ST: دختري کيم TT: a young girl
Expressing the same situation in two different languages using totally different “stylistic and structural method” (Vinay & Darbelnet, 1995, p. 38) is called equivalence. Using equivalence is frequently applied to idioms and proverbs.

Example: ST: کلاه داغ تر از آش TT: more Catholic than the Pope

Adaptation is used when “the type of situation being referred to by the SL message is unknown in the TL culture” (Vinay & Darbelnet, 1995, p. 39)

Example: ST: Sunday (when the holiday is intended) TT: جمعه (in Iran, Fridays are holidays)

Apart from the general translation strategies and procedures included in the model, Vinay and Darbelnet (1995) also proposed some additional translation procedures including amplification, economy and explicitation which are described in detail below.

According to Vinay and Darbelnet (1995), during the amplification process, the TL uses more words than the SL for the same idea, without changing the meaning, which makes target text (TT) longer than source text (ST).

Example: ST: as (e.g., as I explained) TT: همانطور که

Economy is the opposite of amplification that is to use fewer words in the TT than the ST for the expression of the same idea (Vinay & Darbelnet, 1995).

Example: ST: The charges brought against him TT: اتهامات عليه‌اش

Vinay and Darbelnet (1995) defined explicitation as a procedure that includes presenting target language items that remain implicit in the source language, being clear through the related situation and context.

Example: ST: my uncle came to see me TT: عموم به دیدن‌اماد

Vinay and Darbelnet’s (1995) translation model consisting of two general strategies and seven procedures was opted as the framework for the current study to be applied on two English translations of selected poems of Forough.

Procedure
As stated earlier, this study scrutinized two English translations of Forough’s selected poems by a native as well as a non-native translator according to the translation model developed by Vinay and Darbelnet (1995). These two translations were analyzed by two raters independently using Vinay and Darbelnet’s (1995) model as the framework. The raters were 27- and 28-year-old females, native Persian language speakers, with postgraduate education in translation studies. The selected poems of Forough were considered as the source texts and their English translations as the target texts. The two raters prepared 20 tables for each of the translations based on the strategies and procedures developed by Vinay and Darbelnet (1995). The poems were analyzed independently by the raters line by line, and each line was put under the relevant category in the tables. It was observed that the lines were placed in more than one table. Then, the data collected from the raters were compared in order to identify agreements and disagreements. For the cases of disagreement, a third rater (a 35-year-old male native Persian language speaker, with a Ph.D. in applied linguistics and five years of experience in teaching translation to university students) was asked to do the analysis, and from the three deci-
sions, the two similar ones were identified and included in the study. Furthermore, some of the lines were not put under any category and as the raters explained, could not match any of the procedures in the model. Accordingly, through sessions of joint analysis and discussion where the researchers and two of the raters were present, new categories were proposed to address the parts which could not be put under the categories in the model.

The following is an example of literal translation in which all of the key words in the Persian line are transmitted word for word to the English language.

Returning from the feast of the mirror
(243)
(Translated by Kessler, 2006)

In the following line, there is a change in part of speech from Persian to English, so it can be considered as a case of transposition. The word 
(tight), which is an adjective, is translated as 
tightly, which is an adverb.

the meaning of this band
that grabs my fin-
ger so tightly; (p.8)
(Adjective)
(Translated by Wolpé, 2007)

In the following line, the word
(fire) is translated as flame; while flame is part of fire. Thus, part of a thing is replaced for the whole, which is called the part for the whole procedure according to Vinay and Darbelnet (1995).

and in this word
bound you to trees,
water, flame (p.237)
(Translated by Kessler, 2006)

The following is an example of the equivalence procedure in which the same situation is described in the SL and TL using different structural methods.

This has fallen to me
(p.241)
(Translated by Wolpé, 2007)

Analysis
This study is a qualitative product-oriented descriptive research. The agreement and disagreement cases among the raters were collected in tables in order to estimate the degree of agreement between the two raters through inter-rater reliability. After analyzing the disagreement cases and reaching an agreement on them using the results from the analysis of a third rater, each line was placed under the relevant category. Then, the number of applied strategies and procedures was counted in order to estimate its frequency and to find out the extent to which each strategy and procedure was utilized by the two translators.

RESULTS
As mentioned in section 0, raters investigated the translations independently, and there were some cases of disagreement between them. The inter-rater reliability method indicates the degree of agreement among the raters. The percentage of agreement among the raters is 93.7 percent for Kessler’s translations (314 cases out of 335) and 93.9 percent for the translations by Wolpé (248 cases out of 264). Therefore, a clear and strong consensus among the raters could be found for both translations. However, disagreement cases (21 in Kessler and 16 in Wolpé) were discussed by the two raters and finalized using the analysis of a third expert and subsequently added to the accurate data in order to count the frequency of each procedure employed.

After placing each line of the translations by Kessler and Wolpé of Forough’s selected poems in the relevant categories proposed by Vinay and Darbelnet (1995), it was found that in 335 cases, Vinay and Darbelnet’s (1995) taxonomy was applied to Forough’s selected poems translation by Kessler. As shown in Figure 2, Kessler mostly used the oblique strategy with the frequency of
64 percent and used direct strategy for 36 percent of the times. Among the procedures of direct strategy, he widely used literal translation with 99 percent and used the borrowing procedure only for the remaining one percent. Remarkably, he did not use the calque method at all throughout the translation. Within the procedures of the oblique strategy, modulation was the most frequently used procedure with 66 percent, followed by transposition with 30 percent, and adaptation and equivalence with the same frequency of two percent.

On the other hand, in 264 cases, the translations by Wolpé were positioned under the strategies and procedures developed by Vinay and Darbelnet (1995). She used the oblique strategy more than the direct one (53 percent and 47 percent for each, respectively). Within the procedures of the direct translation, she often used literal translation with a frequency of 96 percent, while borrowing was seldom used by her (four percent only). Like Kessler, she did not use calque procedure at all in her translation. From the procedures of the oblique strategy, Wolpé used 60 percent modulation, 34 percent transposition, three percent adaptation, and three percent equivalence.

As can be seen in Table 3, within the subcategories of modulation, both Kessler and Wolpé frequently used the part-for-the-whole procedure in 29 and 19 cases, respectively. Then, the most frequently used procedure was change of symbol for Kessler in 28 cases, and change of symbol as well as explicative modulation in 10 cases for each for Wolpé. Kessler used 18 times the abstract-for-concrete procedure while this occurred only eight times for Wolpé. Both translators used the one-part-for-another procedure nine times. Kessler used explicative modulation, reversal of terms, active to passive, exchange of intervals for limits, negation of opposite, and space for time in eight, seven, five, four, three, and one cases, respectively. Wolpé used active to passive in four cases and negation of opposite, reversal of terms and exchange of intervals for limits one time each. She did not use space for time in her translation. Regarding the supplementary procedures, Kessler mostly used explicitation for 26 cases followed by economy and amplification for 20 cases each. Instead, Wolpé commonly used amplification in 24 cases followed by economy in 23 cases and explicitation in 19 cases (see Table 3).

![Figure 1. Comparative bar chart of procedures used by the two translators](image-url)
### Table 3.
Number of procedures used by the two translators

<table>
<thead>
<tr>
<th></th>
<th>Kessler</th>
<th>Wolpé</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Direct</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Borrowing</td>
<td>1</td>
<td>4</td>
</tr>
<tr>
<td>Calque</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Literal</td>
<td>97</td>
<td>89</td>
</tr>
<tr>
<td>Transposition</td>
<td>52</td>
<td>36</td>
</tr>
<tr>
<td>Adaptation</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>Equivalence</td>
<td>4</td>
<td>3</td>
</tr>
<tr>
<td><strong>Oblique</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The Part for the Whole</td>
<td>29</td>
<td>19</td>
</tr>
<tr>
<td>Change of Symbol</td>
<td>28</td>
<td>10</td>
</tr>
<tr>
<td>Abstract for Concrete</td>
<td>18</td>
<td>8</td>
</tr>
<tr>
<td>Active to Passive</td>
<td>5</td>
<td>4</td>
</tr>
<tr>
<td>Negation of Opposite</td>
<td>3</td>
<td>1</td>
</tr>
<tr>
<td>One Part for Another</td>
<td>9</td>
<td>9</td>
</tr>
<tr>
<td>Explicative Modulation</td>
<td>8</td>
<td>10</td>
</tr>
<tr>
<td>Reversal of Terms</td>
<td>7</td>
<td>1</td>
</tr>
<tr>
<td>Exchange of Intervals for Limits</td>
<td>4</td>
<td>1</td>
</tr>
<tr>
<td>Space for Time</td>
<td>1</td>
<td>0</td>
</tr>
<tr>
<td><strong>Supplementary</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Amplification</td>
<td>20</td>
<td>24</td>
</tr>
<tr>
<td>Economy</td>
<td>20</td>
<td>23</td>
</tr>
<tr>
<td>Explicitation</td>
<td>26</td>
<td>19</td>
</tr>
</tbody>
</table>

**Kessler (Non-Native Translator)**

- Direct: 36%
- Oblique: 64%

**Wolpé (Native Translator)**

- Direct: 47%
- Oblique: 53%
According to the results achieved, both translators mainly made use of the oblique strategy, though Kessler utilized the oblique strategy considerably more than Wolpé and out of the procedures of the oblique strategy, modulation containing 10 subcategories, was often applied by the translators. However, regarding the direct strategy, the literal procedure was widely employed by both translators, and concerning the supplementary procedures, explicitation and amplification were frequently used by Kessler and Wolpé respectively.

**DISCUSSION**

Even though both translators applied the oblique strategy more than the direct one, Kessler, as a non-native speaker of the source language (Persian), used oblique strategy, which is a kind of free translation, more than Wolpé, the Persian native-speaking translator. Within the procedures of direct strategy, they both used literal translation with a noticeable difference compared to other procedures, and from the procedures of oblique strategy, both translators commonly used modulation followed by transposition, while the least used procedures by both of them were adaptation and equivalence. Therefore, the application of Vinay and Darbelnet’s (1995) procedures was almost the same for Kessler and Wolpé, while in the application of their main strategies (oblique and direct), considerable differences could be found between the translators.

**Suggesting Complementary Procedures**

In 31 cases, the procedures and strategies developed by Vinay and Darbelnet (1995) could not be applied to the translation of Forough’s selected poems by Wolpé; the same happened for Kessler in 27 cases. The researchers analyzed these cases and tried to categorize them. The new categories have been labeled *complementary procedures* by the researchers and can include three procedures which the researchers called addition, omission, and mood change.

**Addition.**

Adding words to the TT whereas that word or expression is absent in the ST is called *addition* by the researchers which is originated from the description by Newmark (1988) who classified the addition of information into the TT as cultural, technical and linguistic. This procedure mostly happens when the translator intends to add emphasis. Wolpé used *addition* in eight cases while Kessler used it in 17 cases. The following is an example of *addition* in which the translator used additional words in the TT.

And travel to the very

می روم تا ساحل

beaches of the Sun

خورشید

(p.367)

(translated by Kessler, 2006)
Omission.

According to Vinay and Darbelnet (1995), using fewer words in the TT than the ST for conveying the same idea without changing the meaning of the utterance, is called economy. However, omission is a term used by the researchers which implies excluding words in the TT while that word or expression exists in the ST. Omission is a familiar term in the field of translation studies as it is used by many theorists in various states. Here, the term omission is derived from the description by Baker (1992), for situations in which a term is excluded in the TT due to its redundancy. This procedure mostly happens for the sake of summarizing. In the following line, the translator used omission in order to summarize. In the previous lines, the translator used perhaps life for زندگی یک طفیل (but in this line, she just used the word or since it was no longer necessary to repeat the same expression. In 23 cases, Wolpé used omission, while this occurred seven times for Kessler. or is a child returning home from school (p.79) (translated by Wolpé, 2007)

Mood change.

There are four sentence types in grammar called declarative, interrogative, exclamatory and imperative sentence. Using one of these sentence types in the ST and a different one in the TT is suggested by the researchers to be called mood change. The term mood is borrowed from the functional linguistic approach by Halliday and Matthiessen (2004) which serves to preserve social relations and the expression of social roles, including the communication roles generated by the language and the interaction between people (for example the roles of questioner or respondent). This procedure can be added to the procedures of modulation developed by Vinay and Darbelnet (1995), since there is a change in the point of view. In three cases, Kessler translated imperative sentences to interrogative ones. For instance, in the following line, which is an imperative in the ST, should be rendered as look, but Kessler translated it as do you see, which is an interrogative sentence. This procedure is not used by Wolpé. Do you see on our way the tallow of night (p.33) (translated by Kessler, 2006)

Defective translations.

Based on the raters’ analysis, in three cases Kessler had a misunderstanding of the Persian line and the same occurred for Wolpé in four cases. These cases are called defective translations by the raters that can be defined as the translations that do not appropriately match the ST (most probably) due to the translators’ misunderstanding of the TT. For example, in the following line, the word نور (meaning light) is translated as distant which may be due to misspelling in the translator’s version of the poetry book. Since the Persian equivalents for the words distant and light have close spellings (دور and نور respectively) depending on the typeset, misunderstanding might have arisen from misreading. wash my body in distant springs, (p.12) (translated by Wolpé, 2007)

Drawing on Previous Studies

Though the comparative studies on Persian-English translation analysis through Vinay and Darbelnet (1995) are scant and inconclusive, the findings of the previous studies can yield further insight into how the results of this study can be interpreted. Delzendehrooy and Karimnia (2013) worked on Khayyam’s quatrains based on the subcategories of modulation that is one of the procedures of oblique strategy but they did not consider direct strategy or other procedures of oblique strategy as well as supplementary procedures developed by Vinay and Darbelnet (1995). Thus, their findings cannot be entirely compared to the findings of the present study. However, they found that the most frequently used subcategory of modulation was the part-for-the-whole by the two translators which is similar to this study.
Both of the translators, Kessler and Wolpé, used the part-for-the-whole procedure more than the other procedures of modulation.

In another study, Iranmanesh and Azadmanesh (2015) studied translation of collocations in Great Gatsby considering the strategies (direct and oblique) developed by Vinay and Darbelnet (1995), disregarding supplementary procedures. The results indicated that the literal procedure followed by modulation were the most commonly used procedures. Similarly, in the current study, literal translation and modulation were the most frequently used procedures from the direct and oblique strategies, respectively.

Shahbaiki and Yousefi (2013) investigated adjective-noun collocations from English into Persian in Jane Eyre according to Vinay and Darbelnet’s (1995) model by two translators, yet they disregarded the supplementary procedures. It was revealed that one of the translators commonly used equivalence while the other frequently used literal translation. In the current study, however, both of the translators frequently used literal translation. Yarahmadzehi et al. (2013) studied Persian translations of English phrasal verbs in the novel Harry Potter and the Order of the Phoenix based on the Vinay and Darbelnet’s (1995) taxonomies and found that the most frequently used translation procedure was equivalence. However, in the current study equivalence and adaptation were the least used procedures by Kessler and Wolpé.

Behtash and Moghadam (2017) studied an oblique translation of Animal Farm and found that the translator mostly used the equivalence procedure and as mentioned previously, equivalence was seldom used by both of the translators analyzed in the present study.

Very few studies have applied the model on poetry, and in almost all of the previous studies using the model, the ST was English and the TT was Persian. One of the exceptions is the study by Delzendehrooy and Karimnia (2013) who worked on Khayyam’s quatrains. In this study, the ST is Persian poetry and the TTs are its two English translations. Also, this study investigated supplementary procedures proposed by Vinay and Darbelnet (1995), which few researchers in this area have done.

**CONCLUSION**

Two English translations of the selected poems of Forough by Kessler and Wolpé (a non-native and a native Persian speaker, respectively) were analyzed based on Vinay and Darbelnet’s (1995) model. The analysis was conducted independently by two raters to ensure the reliability of the findings. Based on the findings from the analysis, it was revealed that in most of the cases, the raters had consensus, though in less than 10 percent of the cases, agreement between the raters had not been achieved. By drawing on the analysis of a third rater for those cases, the frequency of each applied strategy and procedure by the two translators was estimated for the corpus of interest. After counting the frequencies, it was found that both of the translators commonly used the oblique strategy, though the non-native translator used the oblique strategy more than the native one. So, considering that the oblique and direct strategies resemble free and literal translations, respectively, the non-native translator generally refused to translate literally; rather he had a trend...
toward free translation. However, though translating fluently, the native speaker employed the word-for-word rendering more than the non-native translator. Therefore, it may be inferred that the non-native translator’s main focus was on the sense so as to convey it properly to the target audience.

Additionally, both of the translators considerably used supplementary procedures. During the analysis, it was realized that Vinay and Darbelent’s (1995) procedures were not applicable for translating some of the lines (of poems), so new categories were suggested by the raters called complementary procedures to be added to Vinay and Darbelent’s (1995) model so as to make it more vigorous and give it more explanatory robustness. The three complementary procedures are addition, omission, and mood change.

This study, being comparative in nature, investigated the translation product and tried to contribute to research on translating Persian poetry. It might help researchers to identify different characteristics in two different languages (English and Persian in our case) in order to perceive the idea that people in difference languages express situations differently. Also, it may benefit those who are interested to conduct further studies on the English translations of Forough’s poems. Other researchers are encouraged to conduct studies on the English translations of Forough’s poems using the same or a different translation model using the same or a different selection of her poems. Researchers can also use Vinay and Darbelnet’s (1995) model to investigate poems of other outstanding poets with a similar style.

References
Examining the Translations of Selected Poems of Forough Farrokhzad by a...


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