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INVESTIGATING THE DEFORMATION OF HAFIZ METAPHORS TRANSLATION THROUGH
BERMAN (1985) DEFORMATIVE SYSTEM: A COMPARATIVE STUDY

FATEME KARGARZADEH¹, ABBAS PAZIRESH²

¹Department of Foreign languages, Kerman Science Research Branch, Islamic Azad University,
Kerman, Iran

²Department of Foreign Languages, Kuzestan Science Research Branch, Islamic Azad University,
Ahvaz, Iran



FATEME
KARGARZADEH

ABSTRACT

This study explored Hafiz Shirazi (Iranian poet) poems metaphors based on Berman (1985) deformation system. Berman (1985) believe that any translation destroy the source text and the trial of foreignness of that text in target language is impossible. Therefore, he devised 12 deformative forces to account for the degree of destruction caused by translation. He argues that the suggested system is more acceptable and easy to explore poetry than prose. As such, in this study from among twelve deforming forces seven most pertinent to poetry deformation selected. Besides, 40 Ghazals and from every Ghazal one couplet of Divan (book of Hafiz) of Hafiz selected. First, the selected couplets studied and interpreted in Persian in order to determine the metaphors. Then, their English equivalents from the well-known translation of Hafiz done by Behrooz Homayon Far determined. The metaphors, both Persian and English tabulated, compared and analyzed. Subsequently, the frequency and percentage of every tendency recorded. The results indicated that the seven forces deformed the poems metaphors significantly and the tendencies overshadowed each other in the translation. Clarification, destruction of underlying networks and linguistic patternings, qualitative impoverishment and rationalization happened highly respectively. It is notable that the destruction of underlying networks and linguistic patternings were due to use of other forces like rationalization, expansion and clarification. It has been concluded that culture specific, theological and highly figurative poems like hafiz are not easy and easily translatable-interpretable. Therefore, such works need high expertise and familiarity with the authors or poets thoughts and schools of thought they have came out from.

Key words: Metaphor, Deformative tendency, Translation and Poetry

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1. INTRODUCTION

The issue of distortions or deformations in translation studies in general and metaphors of poems in particular was of interest to scholars and researchers. But no study has dealt with the degree of deformation of metaphors across different languages. As such, this study sought to show the degree of deformation of literary metaphors translation of Persian masterpiece of Hafez Shirazi based on Berman (1985) deformation model. That is to say this study attempted to show how much the metaphors deviated from their main railway i.e. Persian literature and what tendencies applied more by translator. As far as the process of translation leads not to a one to one correspondence across different cultures and languages, according to Berman (1985) "naturalization," i.e. bringing the translated text as close as possible to the receiving culture is impossible". Therefore, he believes that while the transference of source text (ST) concepts into the target language (TL); the same concepts undergo deviations and their meanings, structures and other aspects like authenticity and aestheticity experience manipulations in different ways 1985(). Therefore, the foreignness of the texts cannot be trailed in TL (Berman, 1985). Consistent with Berman (1985) ideas, Nida (1975) and Bassnett (2007) argue that it is beyond reason to accept that two languages exhibit the same systems in terms of structures, dependencies, grammatical features and equivalences. Also, Bassnett (2005), states that "once the lack of sameness between languages is accepted; the issues of loss and gain in translation can be considered" (p. 36). Further, Nida says that:

The basic principles of translation mean that no translation in a receptor language can be the exact equivalent of the model in the source language. That is to say, all types of translation involve (1) loss of information, (2) addition of information, and/or (3) skewing of information (2000, p.27).

To go beyond translation itself and the issues of deformation of texts across languages, it is of interest to delve into literary texts particularly poetry. Translation of literary genres in general and translation of poetry in particular received the most scholarly attention up to now compared with other genres. Prominent authors, researchers, theorists and translators like (Allén, 1999; Bassnett, 1998; Dastjerdi, Hakimshafaai and Jannesaari, 2008; De Beaugrande, 1978; Frawley, 1984; Jacobsen, 1997; Jafari and Karimnia, 2015; Jones, 2012; Lefevere, 1975; Niknasab and Pishbin, 2011; Rugang, 2000; Selver,1966; Venuti, 2008 and Weissbort,1989) dealt with poetry from different perspectives in recent years. Jones (2012) states that "poetry translation is defined as transmitting poetry into another language and its features can be sound-based, syntactic or structural or pragmatic in nature (p.1) Further, He argues that those who translate and interpret poems basic layers of meaning, always, try to render comparable, enjoyable, literary and independent poem in the target language (2012). Kolahi and Shiraz (2012) believe that poetry is distinguished from other literary genres like prose by means of musical characteristics, metaphors, similes, imagery, symbol, allegory and sometimes a story line. According to Deedari and Mansuri (2005), the reader of a poem should go beyond the plain literal meaning or denotation of a poem's words if s/he wants to catch the whole meaning. Hence, if the readers do not pay enough attention to the words' connotation they miss a great deal (cited in Kolahi and Shiraz, 2012). As it is of consensus to all, poetry under this name is what people believe as non-literal text type. That is to say, it is not literal but figurative. The figurativeness, according to (Coulson and Todd Oakley, 2004; Gibbs and Colston, 2012 and Honeck, Voegtle, Dorfmueller and Hoffman, 1980) means metaphoricality i.e. consisting of many figures of speech like imagery, metaphor, prosody and personification. According to (Jaszczolt and Turner, 2003; Harley, 2014; Glucksberg, 2001 and Montgomery, Durant, Fabb, Furniss and Mills, 2007) literal meaning allocate the words their proper meanings without any figure of speech. Further, literal meaning hardly depends on the context and the ideal meaning goes towards the individual words exactly while the figurative language could not make sense by literal meaning or will be true in this way.

1.1 Problem and purpose of the study

Due to the nature of poetry to be full of figurative devices specific to any linguistic system and culture, the nature of translation which invades the languages frontiers to convey messages and the nature of languages themselves which are to some extent different, this study attempted to indicate how metaphors in

poetry were treated in terms of Berman (1985) deformative forces. Therefore, this study firstly, assumed this to be a problem in the literature and secondly, took it as its purpose.

1.2 Theoretical framework

This study from one perspective has been built on the Berman (1985) that that any translation destroys the source texts and the trial of foreignness of those texts in target language is impossible. Therefore, he devised 12 deformative tendencies to account for the degree of destruction caused by translation. He argues that the suggested system is more acceptable and easy to explore poetry than prose. From the other perspective, this study in order to investigate metaphorical expressions in literary texts, here, poetry enjoyed Newmark (1988) theory of metaphorical expressions in translation. Newmark (1988) argues that translation itself is difficult and the translation of metaphors adds to this difficulty.

1.3 Research questions

This study the attempted to answer the following questions:

1. What deformation tendencies have occurred in the English translation of Hafez poetry metaphors?
2. What was the dominant deforming force in the English translation of Hafez poetry metaphors?
3. which strategy of the used strategies was more detrimental to the culture specific metaphors?

2. Literature review

2.1 Berman trial of foreign

Antoine Berman was a French translator and expert in translating German and Hispanic literature into French. Berman was the supporter of literalism and foreignness of texts across languages. He believes that any translation proved to be good provided that it manifests the features and foreignness of the original text. Further, he argues that each translation experiences the "trial of the foreign". Berman (1985) introduced "deforming tendencies" by which translating prevents this trial of foreignness in the target language. He believes that translation is the trial of the foreign in the context of literary translations, which is separated from non-literary translations (1985). Berman (1985) claims that the former are much more liable to the so called "naturalization" which causes the loss of essence of the work, "the foreign." According to Berman "the author examines the system of textual deformation in translated literature and shows the reader why the translator is never free of deforming forces: the ethnocentric structure of every culture and language (1985). Deformative tendencies:

Rationalization, clarification, expansion, ennoblement and popularization, qualitative impoverishment, quantitative impoverishment, the destruction of rhythms, the destruction of underlying networks of signification, the destruction of linguistic patternings, the destruction of vernacular networks or their exoticization, the destruction of expressions and idioms and the effacement of the superimposition of languages.

2.2 Poetry and poetry translation

Lethbridge and Mildorf (2004) claimed that if one wishes to ask about poetry should ask about literature and the answers to these questions partly cover. Poetry appears to be fictional, and "it uses specialized language, in many cases it lacks a pragmatic function, it is also ambiguous" (Lethbridge and Mildorf, 2004, p. 1). As such, according to Lethbridge and Mildorf poetry is frequently associated not only with specialized language but with a very intense use of such specialised language. Poems typically seek to articulate their meaning in much less room than, say, a novel or still a short story (2004). Newmark (1988) states that "The translation of poetry is the field where most emphasis is normally put on the creation of a new independent poem, and where literal translation is usually condemned" (p.70). According to Newmark (1988) "Poetry is the most personal and concentrated of the four forms, no redundancy, no phatic language, where, as a unit, the word has greater importance than in any other type of text" (p.70). What makes poetry distinct from prose is the way that Poetry contains both musical components. It comprises of a blend of similitude, likeness, symbolism, image, purposeful anecdote what's more (Kolahi and Shiraz, 2014; Deedari, 2005).

2.3 The problems of poetry in translation

As has been said above, poetry is a full of literary devices, notes, rhythms, notes, metaphors etc. Therefore, according to Lethbridge and Mildorf, poetry is not a special language but become specialized as the poets enrich their poems with much aesthetic devices (2004). Accordingly, these literary and figurative devices are used in poetry:

- To attain specific kind of effect
- To make poetry pleasing to the reader and listener
- To help the listener understand the message
- To help the curiosity of the reader or listener to delve into poet emotions and feelings
- To make our writing clearer and more descriptive
- To make poems strong, vivid and very visual
- To create images to help us to interpret the poems in the way he face them
- To engage the reader
- To appeal to the senses, to interest, to clarify 'graphically1, to please, to delight, to surprise

Therefore, as the poetry is full of such literary devices and these devices are cultures specific, even personal to the poets, there is a need for experts to come up with the satisfactory translation of poetry. As such, due to abundance of culture specific devices (Kharmandar and Karimnia, 2013; Kotzeva, 2012) tense literary devices, lack of experts in translation across languages and problems of equivalence any translation is susceptible to deformation. Berman (1985) argues that literary translations are more liable to “naturalization”. Therefore, he believes that this delicacy and naturalness in order to be achieved in TL, some degree of loss and deformation emerge (1985).

2.4 Metaphors in translation

Newmark (1988) defined metaphors as “any figurative expression: the transferred sense of a physical word; the personification of an abstraction; the application of a word or collocation to what it does not literally denote” (p.104). In addition, Al-Hasnawi (2007) asserted that “Regardless of its popularity and mechanism of operation, metaphor as a linguistic device exists in all human languages” (p.1). Further he states that metaphors translation has always been one source of untranslatability (2007). According to Al-Hasnawi, this rooted from the fact that metaphor is indirect and contributes to the difficulty of translation (2007). Newmark (1988) pointed out that in the process of translation one of the most important problem is the issue of metaphor. Moreover, Shelestiuk (2006) claimed that “possibly no other complex semiotic phenomenon has received such a broad theoretic coverage as metaphor” (p.1). Newmark (1988) enumerated two purposes for metaphors: referential and pragmatic purpose. Newmark (1988) designed the most influential metaphors classification which is as follow:

1. Dead metaphors
2. Metaphors – clichés
3. Stock metaphors
4. Adapted metaphors
5. Recent metaphors
6. Original metaphors

3. Methodology

3.1 Introduction

This study targeted metaphors translation of poetry according to the text deformative tendencies of Berman (1985). Via this section the researcher maneuvered on the methodology used in the study, defined corpus, the procedure of collection of data, data analysis and presentation.

3.2 Corpus

The Divan of Hafez Shirazi (1971), (A book written by Hafez Shirazi) was the source of data. Its English translation has been done by Behrooz Homayoon Far (2001). From the same book 40 Ghazals selected and from every Ghazal one couplet determined to be scrutinized for metaphors.

3.3 Procedure

As this study was a qualitative-descriptive study, the researcher selected 40 Ghazals from the considered book. Further, from every Ghazal one couplet select randomly. Therefore, the researcher with the aid of four colleagues, 4 times studied the Persian couplets along with their English translation to determine the metaphors. The metaphors in Persian and English determined and underlined. Besides, the researcher with the company of colleagues delved into scrutiny and interpretation of couplets and their metaphors to see what deformation occurred.

3.3 Data analysis and presentation

The favorite data extracted and compared in order to answer the questions. The results were analyzed and reported through measures of frequencies and percentages. Besides, the number of metaphor and the type of deformative tendencies were identified and significantly, presented through tables.

4. RESULTS

This study investigated the metaphors of Divan of Hafiz Shirazi English translation in order to see in the process of translation into English how far the original metaphors manipulated in terms of the deformation system which Berman (1985) accounted for in the form of 12 deforming tendencies. From among the 12 deforming tendencies of Berman, seven of them which were supposed to be most influencing on the poetry have been adopted. As such, the researcher selected 40 Ghazals in Persian and their translation. Further, from every Ghazal one couplet which was supposed to have metaphor was selected. At first, the metaphors were selected in Persian then their English equivalents selected as well. Additionally, both Persian and English metaphors tabulated along with the deforming forces occurred to them; and then compared. Besides, considering the changes that metaphors experienced in TL the best and suitable tendency assigned. Then, the frequencies counted and based on the frequencies the percentage of every tendency calculated.

Table 1. Frequencies and percentages of deforming tendencies

Deformative tendencies	Frequency	Percentage
Rationalization	18	7.2
Clarification	24	9.6
Expansion	14	5.6
Destruction of underlying networks	25	10
Qualitative impoverishment	20	8
Quantitative impoverishment	12	4.8
Destruction of linguistic patternings	25	10
Total	128	40%

The analysis of data indicated that from among the destructive tendencies which examined, destruction of underlying networks and destruction of linguistics patternings of Hafiz metaphors occurred mostly with 25 times and 10% every one out of 40 metaphors. Next, clarification of metaphors in TT used 24 times and 9.6%. In addition, qualitative impoverishment has been applied highly with something about 20 times and 8% in translation metaphors. The next highly used deforming strategy was rationalization which was adopted 18 time and 7.2 percent. Meanwhile, expansion force, as a deforming strategy used 14 times and 5.6 percent. Lastly, quantitative impoverishment applied 12 times and 4.8 percent in translation of Hafiz metaphors into English.

4.1 Discussion

According to Berman (1985) all texts, specially poems and prose experience deformative forces. He, further, claimed that these deforming forces are more acceptable in poetry and poetry is an easy field to

determine deforming forces within it (1985). The analysis of the data indicated that poetry translation is not void of deformation. As it has been shown the seven deforming forces which tested in this study had some destructive effects on the translation of Hafiz poems into English. Rationalization as a destructive-deforming force which affects rhetorical, aesthetics and structural aspects of any text affected Hafiz poems as well. For example, "دامگه" which is just one word in Persian, represented with two words and with a dash in English. Next example, "شمشاد خانه پرور" has been rendered as "box-tree nurtured in the shade", which has been translated with many words, a dash and use of passive structure and a prepositional phrase. "شهاب" in Persian was just one word and represented via two words "gleaming light" and made explicit which is one case of clarification. Regarding expansion, "گلاب", this word expanded in the form of "rose water". The destruction of underlying networks and the destruction of underlying linguistic patternings as two deforming forces of Berman in this study experienced as well significantly; since any change like expansion or clarification etc. destroys foundations as well. There were some examples of quantitative impoverishment which indicated that translator came across insufficient lexical items, as in "دست باد" in "wind" and "رود خون دل" in river of blood. Qualitative impoverishment also applied and the translator replaced the rich and sonorous ST with poor and incongruous ones in TT, as in "زلف سنبل" which rendered as "tress of the hyacinth". According to the results and consistent with Venuti (1995) and Nida (1975) the poems were somehow domesticated and the cases of domestications were highly due to lack of translator negligence and inability to find proper equivalents in the ST. The variations which took place were of syntactical, structural and lexical. In this relation, according to Berman (2000) it is hard time to keep rhetorical organization constant across translations. Since, according to Newmark (1988) metaphors are culture and religion specific, one of the reasons behind deformation of them is the fact that Hafiz poems were designed in conformity with Persian and Islamic and, to a high degree, theological considerations.

5. Conclusion

This study investigated Hafiz poems metaphors from the perspective of Berman (1985) deformative tendencies. The most relevant to poetry tendencies selected and after extraction of metaphors in Persian and English, the seven tendencies applied and comparison between English and Persian performed. The analysis of the data indicated that poetry translation like other genres is vulnerable to deformation due to cultural, linguistic and significantly, translators' negligence and inability factors. The notable factor which proved was the fact that Hafiz poems are not ordinary and their manipulation or translation needs high expertise and familiarity with theological and divine aspects of them. Therefore, it is suggested that in the cases of exploration of idiomatic aspects of literary texts like Hafiz in translation, full interpretation of poems in Persian should be done in advance. The findings and results of this study are of help and enlightenment for those who teach metaphors, translate them and interpret them especially poems like those of Hafiz which have powerful roots in theology and the use of the most valuable figurative devices.

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About Corresponding Author

Fateme Kargarzadeh was born in Kerman, Iran, in 1980. She received the B.A degree in translation studies from the University of Bahonar Kerman, Iran, in 2004, and the M.A. degree in the same field from the Azad University of Shiraz in 2004. Since 2010 she taught English at Payam Noor University of Kerman, Besat University of Kerman, Erfan University of Kerman, Sama Institute of Kerman, Kish Air Institute and joined the Iranian association of translation in 2015.
