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Analysis of Challenges in Poetry Translation (Based on Persian and Russian Poetry)



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ABSTRACT

Poetry, as a unique art form, is so intertwined with its specific linguistic, cultural, and aesthetic elements that translating it into another language poses significant challenges. Using a descriptive-analytical method and providing practical examples from Persian and Russian poetry, this article analyzes the linguistic and cultural challenges in the process of poetry translation. It demonstrates that translating poetry depends not only on conveying the meanings of words but also on preserving the cultural context of the text. Ultimately, it concludes that while a complete and accurate translation of poetry may seem impossible, translators can, by employing creativity and deep cultural understanding, strike a balance between linguistic and cultural elements to produce translations that are as close as possible to the original. The aim of this study is to emphasize that poetry translation is not merely a linguistic activity, but a process in which cultures and worldviews interact and exchange. Therefore, translators must be equipped not only with language skills but also with a deep understanding of the culture and context of the source language. Finally, it is suggested that to improve the quality of poetry translation, translators should adopt a dialectical approach.

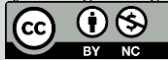
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1- Introduction

«... And again
Poetry rises from the blue smoke.
Poetry - forever untranslatable
Faithful to the mother tongue»¹

As we know, language is the most important means of human communication through which individuals exchange thoughts and reach mutual understanding. Therefore, translation is an essential tool for ensuring the communicative function of language in cases where people express their thoughts in different languages. Translation plays a major role in the cultural development of humanity, and «culture plays a key role in the communicative behaviors of individuals» (Dahmardeh and Eghtesad, 2022: 178). Through translation, people of one country become familiar with the life, history, literature and scientific achievements of other countries. The expansion of literary translations enables widespread access to the literary and cultural achievements of other peoples and facilitates cultural interaction and enrichment. Translation has a long history. Evidence of this is the oldest image of a translator, found in an Egyptian inscription from the third millennium BC. In this inscription, the translator's figure is much smaller than the other figures carved, indicating the low social status of translators at that time. The reality is that written translations from that period have not survived, but ancient Egyptian texts mention a «chief of translators», indicating the existence of the translation profession at that time (Gerasimova, 2010: 5).

Poetry is one of the most prominent and complex branches of literature which, due to the strong interdependence of form and meaning and the use of figurative language, specific form and music, faces many challenges in translation into other languages. Poetry translation requires a deep understanding of the source and target languages and cultures. In translating poetry, one must not only pay attention to conveying the meaning, but also correctly transfer the spirit, music, hidden emotions and core essence to the target language. Paul Valéry believed about the nature of poetry that «poetry is music and nothing else» (quoted in Roshan 2005: 18) and transferring this music to another language with a different culture is so difficult that according to Robert Frost, «Poetry is what gets lost in translation» (quoted in Shafiei Kadkani, 2002: 12).

Translation is a creative mental activity that requires a complete set of knowledge, skills and the ability to make correct choices considering all linguistic and extralinguistic factors. Translation is an activity that requires complete knowledge of one's own language and the target language. Usually, knowledge of a foreign language is considered as the ability to speak, read and write, and translate. In foreign language teaching, poetry translation is one of the most important areas for understanding language as a social and cultural phenomenon. The difficulties of translation become especially apparent with poetry translation. The meaning of each word in a poem depends on the meaning of all adjacent words and is determined by multiple features of the entire text, and word meanings

¹ Александр Межиров (Alexander Mezhirov)

are multi-layered. «The difficult yet creative task of a poetry translator is to decode the original linguistic compression, extract the compressed explicit and implicit meanings, and then present and compress them in new linguistic and cultural codes in such a space that the poem resembles the original» (Spence, 2012: 57).

Poetry translation has always been one of the most challenging areas of translation, as poetry is not just a linguistic work, but an artistic one that carries cultural concepts, emotions and values. Gideon Toury (1978) points to the cultural importance of translation activity and writes: «Translation activities should be considered activities that have cultural significance» (quoted in Lefevere et al., 2013: 54-55). At the current stage of development in translation studies, the issue of «untranslatability» has not yet lost its necessity and importance. One area of translation where the problem of untranslatability is always raised is undoubtedly the field of poetry, which is the subject of our study. The doubts of theorists in the field of poetry translation are explained by the prominent features of this type of text. The present essay not only examines one of the challenging aspects of translation, namely poetry translation, but also analyzes the practical aspects of the subject and explores the linguistic and cultural challenges in this process by citing examples of translating poems from Persian to Russian or vice versa. It is an interdisciplinary study that can pave the way for further research on poetry translation and cultural influences in translation. «In the 1970s, translation was considered vital for cultural interaction, and

undoubtedly it is» (Lefevere et al., 2013: 55-56). With the emergence of cultural theories in recent decades, translation studies have moved towards examining cultural and social influences in the translation process. «In culture, any transfer of information is always a translation» (Semenenko, 2017: 23). Cultural theories of translation often examine how cultures, ideologies and social structures are transferred in translation, and view translators as cultural mediators and agents who familiarize different nations with different linguistic and cultural realms through translation and play an active role in the translation process. Therefore, this essay addresses the practical linguistic and cultural challenges in the translation process that the translator faces in preserving the linguistic and cultural context when translating poetry.

2- Research background

Translation is essential for understanding the literature of others, which in turn is necessary for comparative literature. In discussions about translation problems, no topic has been as debated and controversial as the theoretical and practical possibility or impossibility of translating poetry.

Victor Koptilov, in his article «Stages of a Translator's Work», eloquently describes the stages of poetry translation: «The first thing a translator must do when beginning a translation is to provide a comprehensive analysis of the original and consider its meaning and style, that is, to turn to linguistic and artistic tools for content understanding. Additionally, it is necessary to determine the national position of the work being translated in the literature of the country to which it belongs. The phonetic, syntactic, rhythmic

and other main features should be identified to highlight the main compositional elements of its form. The third stage is the stage of creating a new artistic ensemble from the features that were highlighted in the original and have been transformed according to the characteristics of the literary language of translation and many other specific conditions. The most fundamental problem that the translator must solve at this stage of the work is: recreating the original in the target language with all the power of artistic persuasion and individuality of the author» (Modestov, 2006: 148).

Marshak (1960), a Russian poet and translator of Shakespeare's poems, comments on the translatability or untranslatability of poetry in his «Collected Articles»: «I propose two seemingly contradictory but essentially correct statements: First - poetry translation is impossible. Second - each time is an exception». This means that even poet-translators believe that translation is always inferior to the original, and some have even compared it to the «back of a carpet».

Barkhudarov (1975) in his book «Language and Translation» states that in poetry, aesthetic information often dominates semantic information, and it is the transfer of this information that makes poetry translation difficult. He attributes this difficulty to «the difference in the structure of the two languages and the strict formal requirements imposed on poetic texts», because in any literary text, information, in addition to its apparent meaning, also has an implicit nature that is conveyed beyond its meaning, while some non-semantic information is conveyed through aesthetic information.

The characteristics of the original text, especially style and genre, semantic load and content transfer, and special attention to rhyme while maintaining the melodic and rhythmic aspects of the poem and transferring figurative expressions; all these make poetry translation one of the most difficult areas of translation activity. As Tarasova writes in her article on the challenge of poetry translation: «The poetry translator is bound by the constraints imposed in the original on the one hand, and on the other hand cannot violate the criterion of audience comprehensibility, while in the original work the poet seeks new forms of expression and tries to expand the boundaries of linguistic norms» (Tarasova, 2015: 274).

Benjamin, in his article «The Task of the Translator», considers the «untranslatability» of poetry to be relative and believes that «in every language and its works, in addition to what is transferable, something untransferable remains» (Benjamin, 2002).

Ortega y Gasset calls poetry translation a «utopian» effort and an «unrealizable intention», but on the other hand does not deny the possibility of brilliant translations. He relates untranslatability to the type of text: «There are two types of works: those that can be translated and those that cannot be translated... Books of exact and natural sciences can be translated... but if we want to translate a poetic work, it will no longer be a translation, but an adaptation» (Ortega y Gasset, 1991: 349).

Bakhtin calls poetry «the concentrate of all the fruits of language». This is because poetry is a condensed text with rhythmic phonetic and metaphorical systems that form

a special super-semantic system in which each element harmonizes with other elements to create an overall multi-layered meaning. Tarasova also believes about this condensed and layered concept of poetry that «the most important feature of poetic language <...> is the irreducibility of word meanings to their dictionary definitions and the motivation of each sign by the whole text» (Tarasova, 2015: 270). In fact, like Tynyanov (1993), she applies the principle of «inseparability and unity of poetic verses», which is based on the concept that each word in a poem depends on all the meanings of its adjacent words and is determined by multiple features of the whole text; this principle constitutes the fundamental difference between poetry and prose (Tynyanov, 1993: 78).

Yakobson, in his article «On Linguistic Aspects of Translation», which later greatly influenced the formation of linguistic translation theory and is considered his manifesto, acknowledges: «...the more complete the message set, the less information is lost» (Jakobson, 1985: 365). Since the language of poetry is concise and much content is compressed in it, therefore in poetry translation, much content is not transferred. He believes that «languages differ essentially in what they must convey and not in what they may convey» (Jakobson, 1985: 365). Using the concept of «creative equivalence», he believes that any poem can be translated, but the translator must possess creativity and innovation to preserve the spirit and essence of the poem, such that the famous Russian poet and translator, Zhukovsky, called the prose translator a «slave» and the poetry translator a «rival».

Bakhtin believes that the translator must pay attention to the cultural and social aspects of language and the overall atmosphere of the source poem to provide a successful translation (Alekseev, 1971: 46). Therefore, Russian linguists in their research have pointed out that the untranslatability of poetry does not mean it is impossible to translate, but rather refers to the many difficulties and challenges that the translator faces. Given the importance of this field of study, many researchers in our country have also addressed this topic.

Shahiditabar, in his article «Mechanism of poetry translation: A case study of versified translation», «seeks to elucidate the cognitive aspects involved in transferring poetic meaning from one language to another» (2023: 613) and deems it necessary for the translator to also be a poet when translating poetry. Norouzi and Ab Barin consider language a cultural commodity heavily influenced by societal culture and view poetry translation as challenging due to the intertwining of language and culture. They assert that «many components of national and indigenous culture, which are recorded in a nation's memory and represent specific concepts, are not transferable to another language» (2017: 107). Hajmomen (2023) examines the challenges of translating classical Persian and Arabic poetry to each other. Rakei (2021), reflecting on the aspects of untranslatability and translatability of Persian poetry into English, and considering the influential variables, does not deem poetry untranslatable in its entirety. Dadvar (2020), to illustrate the difficulties of poetry

translation, compares two French translations of a ghazal by Hafez.

Manafianari believes that «in every translation, aspects of the poem's nature and its literary merits are altered or entirely lost, and thus the delightful pleasure and pleasant, exciting feeling that can be derived from reading the original text cannot be achieved by reading any translation» (2004: 142). Sojoodi and Kakehkhanii demonstrate that «the interplay of signs makes poetry translation difficult» (2011: 134), and Rezaei et al. corroborate this, stating that «in decoding signs, one should not overlook cultural codes» (2020: 60). Shafiei Kadkani (2002) generally considers poetry translation impossible. The present study also addresses some linguistic and cultural challenges of translating poetry from Russian to Persian and vice versa, and despite all these problems, it does not consider poetry translation impossible.

3- Research Methodology

In the field of scientific description of translations, there is still no final and universally accepted criterion for evaluating the quality of literary translation in general, and the translation of poetry and prose in particular. The present study employs a descriptive-analytical method, citing examples of Persian and Russian poems and their translations to each other, in an attempt to represent some of the linguistic and cultural challenges that the translator encounters in the process of poetry translation. The results of this study have applications in poetry translation studies.

4- Discussion and review

Literary translation differs significantly from other types of translation because the structure of poetry is highly complex and exhibits a considerable concentration of form and content. As a result, translating poetry presents numerous problems and challenges, generating the most debate within the academic community. Many researchers believe that the best translations are achieved not through lexical and syntactic correspondences but through creativity in artistic relationships, which plays a secondary role to linguistic matches. Poetic translation should be viewed as an interlingual and intercultural phenomenon.

Lotman emphasizes the importance of semiotic differences between languages (Lotman, 2000: 255), noting that these differences and diversities in semiotic systems are sources for creating new meanings and producing information. In fact, untranslatability is not merely an obstacle; rather, it can lead to creativity and innovation in generating new meanings. Lotman expands this concept by stating that different languages and semiotic systems, due to their distinct histories, are inherently incapable of precise and complete translation from one to another. This incapacity arises because languages cannot fully reproduce all meanings and signs present in another language. However, these differences and challenges, according to Lotman, do not hinder communication and understanding; instead, they can lead to the creation of new information and meanings. While Lotman rightly points out the semiotic differences between languages, a question arises: does an emphasis on asymmetry and untranslatability

indirectly hinder translators' efforts to find cultural and linguistic equivalents? This perspective may inadvertently foster the belief that cultural and linguistic differences are so profound that true translation is impossible, overlooking the processes of convergence and shared linguistic and cultural elements that often contribute to successful translation. Lotman's theory on «untranslatability» addresses one of the key issues in cultural and linguistic studies: the possibilities and limitations of translation and intercultural understanding. He highlights the challenges present in translation and intercultural communication while demonstrating that these differences can become sources for generating new meanings.

Post-structuralists believe that translating poetry can lead to transformations or the loss of certain signs and their functions while some elements remain intact. From their perspective, cultural, historical, and social contexts are fundamental obstacles in poetry translation. The question of whether the translator should remain faithful to the form of the poem or its content—or whether both should be preserved—has always been one of the core issues in poetry translation (Rakei, 2021: 323). According to post-structuralists, this choice is not merely a matter of preference; rather, it depends on how well the translator can maintain fidelity when engaging with the original text. In other words, sometimes form may take precedence over content, while at other times it may be the reverse; however, it is always essential to recognize that translation cannot be an exact equivalent of the original text, as something

is inevitably lost in this process while new elements may emerge. In their critique of translation—especially poetry translation—post-structuralists emphasize the complexities of language and the role of signs and semiotics in understanding and conveying meaning. From their viewpoint, language is not a closed and fixed system of signs that can be easily transferred from one language to another; rather, it should be examined as a dynamic phenomenon dependent on cultural, historical, and social contexts. Poetry translation poses even greater challenges than other types of texts due to its unique characteristics such as word music, rhythm, metaphors, and specific syntactic combinations. One significant issue raised by post-structuralists regarding poetry translation is that it involves more than merely transferring superficial or direct meanings; it also requires attention to deeper layers and hidden aspects of the text. For instance, ambiguities, wordplay, and implicit concepts present in the source language may be lost or reflected differently in translation due to cultural and linguistic differences. This article will illustrate some existing challenges in this area with examples. From this perspective, the cultural, historical, and social context in which a poem is created constitutes one of the fundamental barriers to its translation. Each poem is directly linked to its environment and culture; this connection is such that separating a poem from its cultural context can lead to a loss of part of its meaning. Therefore, a translator must consider these factors when translating poetry and strive to preserve these contexts as much as possible. It is said that «anyone who

undertakes translation must be aware not only of grammar but also of cultural terms, semantic implications, and nuances in both their own language and that of another; for translation must essentially be a recreation of the work» (Dadvar, 2020: 61).

Some researchers have identified stylistic, genre-related, structural, thematic, and rhythmic changes during poetry translation. Not all these changes are necessarily detrimental; however, any alteration in linguistic structure inevitably affects the meaning of the translation and leads to changes in its informational content.

Consequently, «untranslatability» can be examined from two perspectives:

1- Linguistic untranslatability

2- Cultural untranslatability

1- Linguistic Untranslatability

This type of untranslatability occurs when the linguistic and grammatical structures of two languages are so different that precise transfer from one language to another becomes difficult or impossible. The information conveyed through a poetic text can be divided into two fundamentally different types: semantic and aesthetic. Meter and rhyme, the intertwining of form and meaning, certain wordplays, some grammatical concepts and categories, and archaisms may not have exact equivalents in another language. These linguistic differences can lead to the loss of subtle meanings or semantic wordplays, which will be explained with examples in the following:

1.1. Meter and Rhyme

There is a belief that translating poetry is more difficult than translating prose, as preserving both content and meter/rhyme is

extremely challenging. Lexical equivalents between the source and target languages are often not rhyming and may have completely different syllabic and structural forms. In fact, sometimes the difference in the phonetic structure of two languages is so significant that translation equivalence is effectively lost. In some poems, meter and rhyme are so dominant and intertwined with the poet's thoughts, imagination and emotions that separating them from the poem seems impossible, and without them, little beauty remains in the poem. In the following two verses by Rudaki, meter and rhyme play an essential role alongside the content and even seem to dominate the poem, but are lost in the Russian translation:

گفتا که که را کشتی تا کشته شدی زار / تا باز که او را
بکشد آن که تو را کشت
انگشت مکن رنجه به در کوفتن کس / تا کس نکند رنجه
به در کوفتنت مشت (رودکی سمرقندی، ۱۳۸۲: ۷۳).

Сказал: «Кого же ты убьл, когда ты сам
убьт

Настанет час, и твоего убийцу
умертвят».

Непрошенный, в чужую дверь ты
пальцем не стучи,

Не то услышишь: в дверь твою всем
кулаком

стучат (Rudaki, 2008: 47).

For poems where meter and rhyme play a crucial role alongside or even superior to the content, it seems practically impossible to translate the poem in a way that is on par with the original. Therefore, the success of the translation depends entirely on the type of poem selected for translation.

1.2. Intertwining of Form and Meaning, and Wordplay

Etkind, a Russian translation theorist, denies any separation of form and meaning, asserting that poetry is a unity of meaning and sound, as well as content and form. If only the meaning of words is preserved when transferring a poem to another language, nothing will remain of the poem. Poetry is an organism where each element is vitally important. Rhythm, rhymes, stanzas, syntactic composition, and simultaneous phonetic and musical formation constitute a system (Etkind, 1999: 337). Therefore, due to its high concentration of meaning, style, and imagery, poetry is considered the most complex literary text to translate. As Lozinsky points out, «Poetry is a collection of interconnected and reciprocal elements such as rhythm, verse, style, semantic content, and the figurative and emotional aspects of words, which form through their combination» (Lozinsky, 1987: 435). The following two lines are the first stanza of a poem by Konstantin Balmont titled «Wind»:

Ветер, ветер, ветер, ветер,
Что ты в ветках все шумишь?
Вольный ветер, ветер, ветер,
Пред тобой дрожит камыш (Balmont, 1903: 56).

Literal translation:

باد، باد، باد، باد
 چرا در شاخه‌ها این همه سر و صدا ایجاد می‌کنی؟
 باد آزاد، باد، باد،
 نی‌ها در مقابل تو می‌لرزند.

In Russian, the word «ветер» (veter) means wind, which the poet uses repeatedly. While directly referring to the noise the wind makes, the repetition of the letter «в» (v) evokes a sound similar to the howling of wind in the poem: vvvvvv... (in the Russian text,

the letters «в» have been bolded by the author). However, in the lexical correspondence of these verses in Persian, the letter «v» does not exist. Therefore, given the intertwining of form and meaning in this poem, the poet's wordplay is inevitably lost in translation. Consequently, the translator should provide necessary explanations about this poetic wordplay in a footnote or introduction, noting that due to the mismatch in the phonetic systems of the two languages, it is not possible to transfer it to the target language.

1.3. Grammatical Categories

Grammatical categories have important semantic significance. In Russian, belonging to the feminine type is expressed with the feminine gender and belonging to the masculine type with the masculine gender. Metaphor and personification of inanimate objects are determined through their belonging to grammatical gender.

Yakobson cites interesting examples in this regard: Repin, the Russian painter, was astonished that his German counterpart depicted sin as a woman. He didn't know that the word «sin» in German (die Sünde) is feminine, while in Russian (грех) it is masculine. For the same reason, a Russian child is surprised when reading translations of German stories that «death» (смерть), which is clearly a woman (the word for death in Russian has a feminine gender), is portrayed as an old man (in German, der Tod - has a masculine gender). The title of Boris Pasternak's book «My Sister, Life» is completely logical and natural in Russian, as life (жизнь) in Russian is feminine; but it frustrated the Czech poet when translating

these poems, because in Czech this word is masculine (zivot). We examine another example from Mikhail Lermontov's poem «In the Wild North Stands Alone». This poem is actually a translation of Heinrich Heine's famous poem «The Lonely Pine Tree Stands». The idea of this poem has changed in translation. In Heine's poem, the pine tree (der Fichtenbaum, masculine) longs for the palm tree (die Palme, feminine), but in Lermontov's translation, the pine (сосна, feminine) misses its friend the palm (пальма, feminine). However, Lermontov's translation is more popular than translations by other Russian poets like Fet and Tyutchev, where the types of trees have been changed to preserve genders (Кедр – Пальма; Дуб – Пальма).

Words in many languages, unlike Russian, do not have gender or do not match the gender of the word as shown in Russian. For example, consider the title of the book «Her Me» by Reza Amirkhani. This book was translated into Russian by Alexander Andryushkin (2021). In the Persian title, it's unclear whether the pronoun «he/she» refers to masculine, feminine, or perhaps even God, and this ambiguity arouses the reader's curiosity from the very first moment. However, in Russian, it has inevitably been translated in the feminine form (Её я). In the translation process, these small issues are very important.

1.4. Archaism

Archaism is a commonly used literary device that refers to the use of words that are no longer used in everyday language, essentially reviving old and outdated terms that are no longer readily available. In

translating poetry, one must be careful to preserve the spirit and time of the work. Consider the following example, a verse from Lomonosov:

Уста премудрых нам гласят:

Там разных множество светов
(Lomonosov, 1986: 205).

Literal translation:

لب‌های فرزندگان به ما می‌گویند:
آنجا بی‌شمار جهان‌های گوناگون است...

The word «Уста» (Usta) is an old word that was used in the past instead of «губы» (gubi) and «рот» (rot), meaning «lips» and «mouth» (Ozhegov and Shvedova, 2001: 840). However, translating it as «lips» in Persian cannot reflect the spirit of the time and archaism. The word «премудрый» is also an old word meaning full of wisdom and very wise (Ozhegov and Shvedova, 2001: 583), used to describe someone who has reached a high degree of wisdom and knowledge. However, the conciseness in poetry dictates that in the Persian translation, it should not differ from «мудрый» (wise, sage), as further explanation in poetry detracts from its beauty. In Persian, it is often simply said: «The wise tell us...». In any case, some meaning is inevitably lost. Therefore, one of the translator's challenges is finding appropriate words and phrases that can reflect the spirit of the original text in terms of time in the translated text.

Consider another example, which is a translation of this verse by Rudaki:

آب جیحون از نشاط روی دوست / خینگ ما را تا میان
آید همی (رودکی سمرقندی، ۱۳۸۲: ۱۱۳).

The literal meaning of this verse is:

The water of Jayhun, due to the joy of seeing the face of the friend, does not rise

above the waist of our horses so that we can easily cross it.

Смело в воду! Белоснежным скакунам
По колена пена пьяная доходит
(Rudaki, 2008: 124).

In the Russian translation, the style, spirit of the time, and meaning have changed so much that at first glance, it seems that this translation does not match the given verse and is in modern language, far from archaism. (The literal meaning of the Russian verse is: Bravely enter the water! The drunken foam reaches the knees of the snow-white horses).

As can be seen, the name «Jayhun» is not mentioned in the Russian translation, and the phrase «from the joy of the friend's face» is not seen in the translation. Instead of the old words «خنک» (kheng, meaning horse) and «میان» (miyan, meaning waist), modern equivalents «snow-white swift horse» and «up to the knee» are used.

2- Cultural Untranslatability

Cultural untranslatability occurs when specific cultural concepts, customs, or symbols that exist in one language do not exist in another culture. This type of untranslatability is more related to cultural differences between two languages. For example, since Russia is a cold country, there are many different words for types of «wind» and «snow» in Russian culture, which are inevitably translated using the same general terms in Persian.

Some symbols have a universal aspect and are familiar to people worldwide, while others are specific to particular geographical regions. In such a way that a word in one language may refer to a specific concept or

object in that culture which is unknown in another culture. In such cases, translation into another language is not only challenging but may also result in the loss of parts of the meaning and cultural connotations or may not be properly understood. For example, some symbolic terms such as «saghi» (cupbearer), «saghar» (wine cup), «meykhane» (tavern), «mey» (wine), and the like belong to Iranian mystical culture, and the translator faces a serious challenge in conveying these concepts, as understanding these words is difficult even for native audiences. Even with the translator's explanation in footnotes or introduction, one cannot be sure that non-native audiences can have the same understanding and interpretation of these terms as native audiences.

For instance, consider the symbolic terms used, the multi-layered semantic and cultural meanings, and the beauty of sound symbolism in this verse by Hafez:

رشته تسبیح اگر بگسست معذورم بدار / دستم اندر دامنِ
ساقی سیمین ساق بود (حافظ شیرازی، ۱۳۲۰: ۱۴۰).

Here, the terms «tasbih» (prayer beads) and «saghi» (cupbearer), as well as the custom of «turning prayer beads», need explanation when translated to create a correct understanding for the Russian-speaking reader. The repetition of the letter «s» in the second hemistich has given a special beauty and concept to this verse, which is impossible to convey in translation. On one hand, the repetition of this letter in this hemistich can be said to refer to the utterance of «Subhan Allah» when worshippers turn prayer beads, which is pronounced softly. However, since the letter

«s» is emphasized during the utterance, only the repetition of this sound is heard by those around. On the other hand, it can be said that when the prayer beads break (which is referred to in the first hemistich), and its beads hit the ground, a sound like s-s-s-s... is heard, and it can even be said that it invites the audience of the poem to silence: s-s-s-s... However, in addition to the linguistic limitation in translating the second hemistich into Russian, where none of the words contain the letter «s», all the beauty and hidden meaning of this poem, which is completely woven into the cultural context of the source language, will be lost in translation. In translating this poem, the problem relates to understanding Iranian mystical culture, and a proper understanding requires study and knowledge of this culture. Therefore, additional explanations by the translator in footnotes or introduction are absolutely necessary.

5- Translator's Approach

The translator's task, while preserving the stylistic and expressive characteristics of the text, is to create a type of intercultural and interlingual communication where the text created in the «translation language» acts and is identified as a complete communicative substitute for the original text, so that the units of expression are replaced, but the content remains unchanged. However, absolute identity between the translation and the original is unattainable, but this does not prevent interlingual communication. This is why the term «equivalent» has come into use, which itself implies the absence of absolute identity between the content of the original and the translation; that is, the semantic

proximity of the original and the translation. Therefore, the most important task of the translator in translating poetry is to correctly convey the meaning and context of the poem, and adopting a dialectical approach can help the translator manage this challenge properly. Dialectics in translation refers to the process of interaction and contradiction between two languages or two cultures during translation. In this process, the translator not only converts words from one language to another but also faces cultural, conceptual, and ideological differences that may exist between the two languages. Dialectics here means a kind of dialogue or debate between these elements that ultimately leads to the production of a new and creative translation. In other words, the translator should seek how the «self» and the «other» in this dialectical challenge, after confrontation, reach a balanced and equilibrated relationship and come to a consensus and point of reconciliation.

In simpler terms, in this approach, the translator is interpreted as a cultural mediator, and translation as a journey from «self» to «other». That is, a journey from one symbolic world to another symbolic world and filling these differences through an «intercultural» self. This means that while moving from one language to another, the translator can reflect the experience of the «self» in such a way that it seems to belong to the «other». The translator becomes a writer and this time, instead of transferring or imitating, creates a work. To achieve this goal, the translator must enter the writer's mental world and adopt their internal point of view, forgetting themselves and their own

perceptual world. Only in this way can the translator succeed in recreating the work and occupy a higher position than that of a translator, namely the position of a writer (Hejazi, 2022: 121-123).

In this regard, the translator should pay attention to conceptual, historical, and cultural differences and try to express the main meanings and concepts of the source text in the target language in a way that is both consistent with the target culture and faithful to the original meaning of the text. This process often involves creative equivalence, reconceptualization, and even changing sentence structures. In other words, dialectics in translation refers to the challenges and interactive processes that occur during the translation of a text from one language to another and requires balancing fidelity to the original text with accepting changes and creating compatibility with the target culture and language. In this matter, the fundamental principle of the dialectical approach to the translation process includes understanding that inevitable deviations and additions during poetic translation should be in keeping with the original text itself, in such a way that they not only do not destroy the author's aesthetic information but, on the contrary, help to fully reconstruct it.

Therefore, it can be concluded that any text is translatable, but in the reproduction stage, its irreproducibility is realized. As a result, the reader only deals with an interpretation of the original. The boundaries of interpretation of a particular text form the boundaries of its untranslatability. The translator tries to overcome the resistance of the source text by relying on the assumption

of language commonality, to go beyond the boundaries of their own language and accept that during translation, part of the meaning is lost and another text appears, and yet: «Although translation seems theoretically impossible, <...> it is practically possible. However, we must pay the price for this with our doubts about fidelity or infidelity to the source» (Ricoeur: 2000).

6- Conclusion

Poetry possesses characteristics that make its translation significantly more challenging than other types of text. Linguistic and cultural limitations are among the important challenges in poetry translation. Examining translation from a linguistic perspective clearly demonstrates the impossibility of complete similarity between the content of the original and the translation. The linguistic authenticity of each text, the concentration of its content on a specific linguistic community with its unique historical cultural features, cannot be «recreated» with absolute perfection in another language. Therefore, translation does not mean creating an identical text, but this lack of similarity cannot be a reason for the impossibility of translation. The loss of some elements of the translated text during translation does not mean that the text is «untranslatable». The inability to reproduce some of the original features in the translation only eliminates the absolute similarity between the original content and the translation; the lack of absolute similarity does not in any way prevent the communicative functions of language. Thus, poetry translation always faces challenges and limitations that must be overcome using linguistic and cultural

creativity. Therefore, it is suggested that the translator adopt a dialectical approach to properly manage this challenge. This means that the translator, or the «self», should strive to enter the realm of the «other», take the meaning from the «other», and ultimately transfer the outcome of the «other» with «new cultural codes» from the border of the «other» to the border of the «self». Only in this way will the translation become a «recreation of the work», and this is the translator's dialectical approach. In this approach, the translator must not only convert words from one language to another but also pay attention to the cultural and ideological differences that may exist between the two languages. The translator should strive to transfer the concepts of the original text to the target language in a way that is both consistent with the target culture and faithful to the concepts of the original text.

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