A Critique of the English Translation of *Haft Peykar* Based on Antoine Berman's Model[1]

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Abstract

Translation is always perceived as a challenging process. Nonetheless, from among all types of texts, translation of poetry proves to be more exacting as it is an artistic, cultural, and elusive piece of language. As a result, the translator should try his/her best to not only convey the meaning of the poem into another language but to respect and preserve its spirit. Taking this into account, employing a descriptive-comparative methodology, the present study aimed at identifying and finding the frequency of the 'deforming tendencies' in the English translation of Nizami's *Haft Peykar* (*The Story of Seven Beauties*) by Julie Scott Meisami (2015) based on the critical model of *Antoine Berman*. Further, the merits and demerits of the translated lines were investigated in terms of deviation from Berman's principles. The analysis of the data revealed that almost all types of 'deforming tendencies', although with different frequencies, were observed in the translation of the poetry. The highest frequency went for the qualitative destruction, and the lowest one for 'the effacement of the superimposition of languages'. In cases where no 'deforming tendencies' were observed, upon Berman's idea, the translated text enjoyed the merits of a faithful translation and the translation of those parts following the 'deforming tendencies' is inadequate. Overall, it appears that Berman offers a model which is too strict to keep the form and content of the source text in the English translation of *Haft Peykar*.

Keywords: Berman's deforming tendencies, Demerits,*Haft Peykar,* Merits, Qualitative impoverishment, Quantitative impoverishment

1. Introduction

When it comes to translation, the poems pose an additional challenge. This challenge mainly stems from this fact that the translator is restricted by not only the syntax and the poet's ideas but also the metrics. Poets select words that completely express their feeling, thought and what theywish readers' response be (Deedari et al. 2004).Stating the difference between poem and prose, Cudden (1976, p. 674) asserts that:

> what makes a poem different from any other kind of composition is a species of magic, thesecret to which lies in the way the words lean upon each other, are linked and interlocked insense and rhythm, and thus elicit from each other's syllables a kind of tune whose beat andmelody varies subtly and which is different from that of prose.

It is worth mentioning that some forms of poetry are specific to particularcultures and genres, responding to the characteristics of the language in which the poetwrites. In this case, translation of poetry preserving both form and content becomes harderthan before. Due to having such characteristics, the poetry translation has been perceived "as the art of compromise and its success will always be a question of degree" (Apte, 2004).

Bassnett (1991, pp. 81–82, in Lefevere, 1975) has listed the various possible approaches as follows:

- phonemic translation (imitation of ST sounds);
- literal translation;
- metrical translation (imitation of meter of ST);
- prose translation (rendering as much sense as possible);
- rhymed translation (added constraints of rhyme and meter);
- blank verse translation (no constraint of rhyme but still one of structure);
- interpretation (complete change of form and/or imitation).

When translating poetry, it is necessary to know the literal sense as well as the symbolic sense or the meaning supposed to be understood by the readers. The first problem one encounters in attempting to translate poetry is the importance of both its meaning and form in the response created by it in the audience. Hence, the translator may make decision whether sacrifice the form for the meaning or vice versa.

According to Berman, the translation of the literary text can be completed just through a second translation and the first translation is called an 'incomplete

act'. 'To Berman, completion means moving the translation towards the original text as well as expressing the interaction between the translator and the original language' (Gurcoglar, 2009, in Mousavi Razavi & Tahmasbi Boveiri, 2019).

Hewson (2011) discussing Berman's approach to translation criticism states: "'Releasing the truth of a translation' is thus the ultimate aim, and Berman sets out a series of theoretical and methodological considerations to attain this aim." (p. 12)

Berman believes that before going to the source text, the critic must read the target text closely; in this case, the compulsive comparison is avoided and it would be clear if the translation follows the given standards or not (Hewson, 2011). Taking the above into account, the present study attempted to analyze the English translation of *Nizami*'s *Haft Peykar* by Julie Scott Meisami (2015) based on the critical model of Berman. Further, the merits and demerits of the translated lines were investigated in terms of deviation from Berman's principles.

1.1. Research Questions

The following questions are going to be answered in the research:

1. What are the frequencies of '*deforming tendencies*' in the given translation?

2. What are the merits and demerits of the given English translation of Nizami's *Haft Peykar* based on the critical model of Antoine Berman?

2. Review of Literature

2.1. Berman's model

Berman's model depicts twelve tendencies that lead to the deformation of the source text. These 'deforming tendencies' are as follows:

1. Rationalization

Rationalization is contingent on the syntactical structures of the original. In rationalization, the composition, sequence, and arrangement of the sentences are changed based on a certain idea of discursive order (Berman, 2012, p.244).

2. Clarification

As a corollary of rationalization, clarification particularly concerns the level of "clarity" distinguishable in words and their meanings. According to Ma'azallahi (2013), clarification occurs when the translator prefers to change the implicit meaning of the source text to explicit in the target text.

3. Expansion

Often called "over translation", expansion can be regarded as a consequence of the two previous tendencies, i.e. rationalization and clarification as they require expansion. It can be defined as 'an *unfolding* of what, in the original, is "folded" which inevitably impairs the rhythmic flow of the work (Berman, 2012, p.245).

4. Ennoblement

According to Berman (2012, p.245), the ennoblement is only a rewriting or a "stylistic exercise" which is called "poetization" in poetry and "rhetorization" in prose. Ma'azallahi (2013) defines the ennoblement as the replacement of the conceptual meanings of the ST with some TL words which denote stylistic meanings.

5. Qualitative impoverishment

This occurs when the SL terms and expressions are substituted by terms and expressions in the TL that lack their signifyingor "iconic" richness (Ma'azallahi's, 2013). She introduces it as the opposite to ennoblement that is realized by the substitution of the stylistic meanings of the ST with non-stylistic or just conceptual meanings in the TL.

6. Quantitative impoverishment

It occurs when the translation contains fewersignifiers than the original (Berman, 2012:245).For instance, the translator might choose to reduce the multiple synonyms existing in a paragraph in the SL to a single word in the TL. Hence, there is a lexical loss.

7. The destruction of rhythms

Due to an arbitrary revision of the punctuation and word order, the deforming translation can noticeably influence the rhythm especially in the poetry and theater translation (Berman, 2012, p.246).

8. The destruction of underlying networks of signification

In the literary works, there are underlying networks and chains that constitute one aspect of the rhythm and signifying process of the text. As a hidden aspect, certain words may be repeated to signify certain emotive tone or meanings (Berman, 2012, p. 246). The translator might destruct one network of signification

by choosing some equivalents showing diverse tones instead of some words denoting the negative emotive tone in a SL text (Ma'azallahi, 2013, p. 39).

9. The destruction of linguistic patterning

The systematic nature of the text that is extends to the type and construction of the sentences might be destructed in the translation process due to rationalization, clarification, expansion, etc. *(Berman, 2012:246).*   The destruction of the linguistic system occurs when a translator replaces the simple and clear sentences in the SL with complex and compound sentences in the TL (Ma'azallahi, 2013, p. 40).

10. The destruction of vernacular networks or their exoticization

Usingvernaculars seriously impairs the textuality of prose works. Hence, they are traditionally eroticized in two forms, namely, isolation versus addition. The former isolates the vernacularby a typographical procedure (italics) while the latter emphasizes thevernacular by its "addition" to the target text (Berman, 2012, p. 247). The vernacular network is, for example, destroyed when the translator fails to use and consequently standardizes the dialect used for one character in the SL text in the target language (Ma'azallahi, 2013, p. 41)

11. The destruction of expressions and idioms

According to Berman (2012), although a proverb or idiom may have its equivalents-even with identical meaning- in other languages, 'domestication' or using 'equivalent' for their translation must be avoided as it destroys the discourse of the foreign work. In contrast, calling this strategy 'impractical', Ma'azallahi asserts that not using the equivalent idioms in target languages makes the translated text nonsense and absurd.

12. The effacement of the superimposition of languages

Best exemplified by the sixteen agglutinated languages used in Joyce's *Finnegans Wake,* the superimposition of languages refers to the traces of different forms of language- for instance, between the vernacular language and the koine- which sometimes is erased by translation (Berman, 2012, p. 248).

2.2.   Previous Studies

Berman's Model has been used in a number of studies to investigate different translations. Jafari and Karimnia (2015) tried to investigate deviations in translations of poetry based on the given model. The results revealed the deviation,

particularly syntactic deviation, of poetry translation based on Berman's model. According to this study, Rationalization, Destruction of rhythm, Destruction of linguistic patterning, Destruction of the underlying network of signification, and Expansion were the most frequent items among the twelve deforming items.

Vamenani and Sadeghi (2018) examined the frequency of deforming tendencies in Persian translation of Hardy's Tess of the d'Urbervilles based on Berman's model. The researchersrelied on content or document analysis as a qualitative type of study to analyze the strategies. The results indicated that the Persian translation of the work suffered from lexical mismatches, destruction of rhythm and destruction of vernacular networks. Further, the destruction of rhythms and destruction of vernacular networks were among the most frequently used deformation tendencies.

Razmjoo (2021) applied Antoine Berman's model to analyze English translations of the given work. The results showed that thedemerits of these translations are due to the translators' lack of adequate literary knowledge of Hafez's language. They tried to be faithful to the source text but in some lines they tried to translate the poem as close to the target language as possible.

The following papers were also based on Berman's model:

Farsian & Esmaeili (2017) perused the novel "Alien" by M. Albert Camus translated by Mehran Zendebudi based on seven cases of Text Distortion System of Bremen. They elaborated the created distortions by examples and represented the proposal translation in some cases.

Shobeiry et al. (2019) studied the application of "deforming tendencies" by Antoine Berman (1942/1991) in the translation by Charles Defrémery (1822/1883) taken from the eighth chapter, or Bâb, of Gulistan (le Jardin des roses) of Sa'di and raised the defects and the modifications which are balanced by fidelity and freedom of the translator. The lexical difference and similarity in the original and translated text showed that in addition to fidelity to the source language, the form and meaning of the target language must also be taken into account.

Niazi eta al. (2020) evaluated Rezaee Isfahani's ST-oriented translation of five surahs of the Holy Qur'an based on Antoine Bremen's translation assessment model. Their study showed that rationalization as one deforming tendency proposed by Bremen is both compulsory and optional. Being used in negative analytic, the

optional refers to unnecessary changes that are related to the translator's style and preferences. Hence, it should be avoided in positive analytic. In contrast, compulsory rationalization is related to the change of grammatical categories and meaning when it is necessary. Thus, it should be considered as a supplement in using the Bremen's model to evaluate the translation of the Qur'an.

To the best of researcher's knowledge, no similar study exists on the translation of Nizami's works in terms of finding the merits and demerits based on Berman's model.

3. Methodology

3.1. Corpus

To carry out this research, an English translation of *Nizami*'s *Haft Paykar* (*TheSeven Beauties*) including seven tales - *Black Dome, Yellow Dome, Green Dome, Red Dome, TurquoiseDome, Sandal Dome*, and *White Dome*- was analyzed and compared with the original Persian text. The materials involve *Haft Peykar: Hakim Nizami Ganjavi (in Persian)* edited by *Saeid Hamidian* (2007) and the English translated text by *Julie Scott Meisami* (2015).

3.2. Haft Peykar

Nizami's works, especially, *Haft Peykar—The Seven Beauties—*which is going to be studied here, are rich in a variety of literary elements like subtle allusions, word plays, elaborate structure, abundant imagery and esoteric symbols. Several of his works display a tendency towards mysticism (Cross, 2010).

Haft Peykar consists of seven tales. Bahram sends for seven princesses as his brides, and builds a palace containing seven domes for his brides, each dedicated to one day of the week, governed by the day's planet and bearing its emblematic color. Bahram visits each dome in turn, where he feasts, drinks, enjoys the favors of his brides, and listens to a tale told by each (*encyclopedia Iranica*).

The given work, indeed, is replete with culture-bound terms, so if the translator does not pay attention to this point and only tries to translate the lines literally, the work will undoubtedly lead to a non-sense. As Azar and Najafi (2014) argue, familiarity of the Europeans with Nizami's works dates back to the mid-17th century while translating his works started since the early-19th century. According to them, lack of knowledge and unfamiliarity of some translators with language and music of Nizami's poems not only resulted in a simple lifeless translation but also

discouraged some audiences from reading them. As a result, there were different attitudes towards Nizami's works in various countries so that tendency towards a special work reflected people's attitude towards it. For instance, from among Nizami's poems, *Haft Peykar* was more welcomed.

Nearly on each page of this work, there exist many words, phrases or lines which are extracted from the Holy Quran or parts and/or are related to Iranian ceremonies as well as mythical beliefs. The mythological allusions, which constitute a great part of this selection, different explicit or implicit references to religious tales and references toother literary works are observed in the original text. Ignoring these hints has nothing but getting a superficial perception of the tales and what is going on in them.

3.3.   *Haft Peykar's Translator*

Julie Scott Meisami, the translator of the given work, a native of California, studied Arabic, Persian, and Comparative Literature at the University of California at Berkeley. From 1971 to 1980 she lived in Tehran, Iran, where she pursued her study of Persian literature; since 1985 she has been Lecturer in Persian at the University of Oxford. Her books include *Medieval Persian Court Poetry* (Princeton, NJ, 1987) and *The Sea of Precious Virtues (Bahr al Fava'id): A Medieval Islamic Mirror for Princes* (Salt Lake City, 1991), translated from Persian. She is co-editor of *Edebiyat: The Journal of Middle Eastern Literatures.*

3.4.   Design and Procedures of the Study

This study is a descriptive analytical one; the original text with its English translation was comparatively analyzed and thedeforming tendencieswere investigated according to Berman's critical model. It is notable that for analysis, following these *deforming tendencies* is interpreted as demerits of the translated text while not following them is perceived as the merits of the translation. The results were represented with statistics and were tabulated. These tendencies-which have been elaborated in detail earlier- can be listed as follows:

- Rationalization;
- Clarification;
- Expansion;
- Ennoblement;

- Qualitative impoverishment;

- Quantitative impoverishment;

- The destruction of rhythms;

- The destruction of underlying networks of signification;

- The destruction of linguistic patterning;

- The destruction of vernacular network or their exoticization;

- The destruction of expressions and idioms;

- The effacement of the superimposition of languages

4. Data analysis and Results

The researcher analyzed these seven stories from the viewpoint of deforming tendencies introduced by Antoine Berman. Since the length of this paper limits analyzing the entire data, the researcher brings just some samples under each title.

Sample 1:

زان فسانه که لب پر آب کند   مست را آرزوی خواب کند (حمیدیان، ۱۳۸۶: ۱۴۷)

TT: Those tales for which all hearers long.and soothe to sleep the drunken man. (Meisami, 2015, p. 106)

«لب پر آب کند»means 'to causeone to feelhappy or excited'.

Deviation: the destructionof expression and idioms

The translator translated this expression into 'for which all hearers long', while she could have translated it literally as 'to make mouth water' to keep the idiom of source text and avoid deviation.

Sample 2:

گفتم ای من نخوانده نامه تو   سیه از بهر چیست جامه تو (حمیدیان، ۱۳۸۶، ص. ۱۵۰)

TT:'O you whom I know not,' I asked,'why are your garments all of black?'(Meisami, 2015, p. 108)
Deviation: destruction of idioms and expressions

«من نخوانده نامه تو»means I do not know your past story and your

background. Of course, in this example it is not possible to translate literally and

convey meaning through non-idiomatic expressions. If the translator chose to translate this expression literally in English, the translation would have been as follows: "I have not read your letter' which brings another meaning to the mind of readers. Therefore, it is better to destroy this idiom and convey the sense. However, according to Berman's model this is marked as a deviation.

Sample 3:

این سخن گفت و رخت بر خر بست   آرزوی مرا در اندر بست (حمیدیان، ۱۳۸۶، ص. ۱۵۱)

TT:He said this, and prepared to leave, closing the door upon my need. (Meisami, 2015, p. 10۹)

«رخت بر خر بست»means: to leave a place.

Deviation: qualitative destruction/ destruction of expression and idioms

Of course, in this case, preserving the source text's expression through literal translation is impractical and makes no sense for readers. Moreover, the words«رخت»,«خر» and«بر»are consonants and the repetition of the sound /r/ in Persian makes it interesting to pronounce. This stylistic repetition – consonance- is not present in English text.

Sample 4:

شب چه عنبر فشاند بر کافور   گشت مردم ز راه مردم دور (حمیدیان، ۱۳۸۶، ص. ۱۵۴)

TT:When night o'er camphor amber poured,and men left their accustomed roads, (Meisami, 2015, p. 112)

Deviation: qualitative impoverishment

The two words«مردم» in the above-mentioned line are homonyms. The first one refers to 'people' and the second «مردم» means 'pupil' of the eye. In the translation, no pun is seen. Therefore, the translator just transferred the conceptual meaning.

Sample 5:

گفتم ای خواجه این غلامی چیست   پخته تر پیشم آی، خامی چیست(حمیدیان، ۱۳۸۶، ص. ۱۵۳)

TT:I said, 'What servitude is this;what rawness? Show more ripened wits.(Meisami, 2015, p. 111)

Deviation: Destruction of underlying networks of signification

«خواجه» and«غلام»are related in meaning, they show hierarchy in rank. In the English translation, these two words were ignored and the translator just conveyed the meaning of the line through a general concept. On the other hand, two words «پخته» and«خام» also get their exact meaning in relation to the previous lines. Since the two previous words were not translated, the translator could not convey this part exactly. Particularly, these words and meanings are extended to the other lines. In this way, the whole meaning of some following lines was harmed.

Sample 6:

بر نسنجیده هیچ گوهرسنج(حمیدیان، ۱۳۸۶، ص. ۱۵۳)   گفت چندین نورد گوهر و گنج

TT:'So many precious gifts', he said, 'no jeweller has ever weighed(Meisami, 2015, p. 111)

Deviation: Quantitative impoverishment / deconstruction of underlying networks of signification

Loss of lexical items is seen in the translated lines. For both words «گوهر و گنج», the translator proposed just the word 'precious gift'. These two words besides the word «گوهرسنج» in Persian are related linguistically and they remind the reader of very precious gems- something priceless- but due to the loss of the above-mentioned words, the intended impression or tone is not received by readers of the target text.

Sample7:

نرسیدم به حقگزاری تو (حمیدیان، ۱۳۸۶، ص. ۱۵۴)   گفت من خود ز وامداری تو

TT:'My debt to you before this nightI have not managed to requite;(Meisami, 2015, p. 111)

Deviation: expansion

The translator tries to keep the rhymes and rhythms throughout the poetry. So, she adds some words to the line to follow the form of the source text in the target text. The phrase 'the night' was added by the translator to create the rhyme while it was absent in the source text.

Sample 8:

در نشستم در آن سبد حالی (حمیدیان، ۱۳۸۶، ص. ۱۵۴)   چون دمی دیدم از خلل خالی

TT: The basket looked to be quite sound;I stepped into it and sat down.(Meisami, 2015, p. 112)

Deviation: Quantitative destruction/ Rationalization/ Qualitative destruction

The words 'خلل' ,'خالی', and 'حالی' show a kind of wordplay in Persian and they also represent consonance; the repetition of identical consonants in neighboring words—therepetition of /L/ sound—is identified in the source text but in English, there is no figure of speech. The translator reduced the poetic level of language and just translated the conceptual meaning; in this case, the line is not as rich as the original text.

On the other hand, the first line was deleted in the translation and the translator rationalized the meaning of the lines.

Sample 9:

تخت بلقیس جای دیو نیست   مرد آن تخت جز سلیمان نیست (حمیدیان، ۱۳۸۶، ص. ۱۶۲)

TT: No place for demons, Sheba's throne;'tis fit for Solomon alone.'(Meisami, 2015, p. 118)

Deviation: rationalization

The translator arranged the words in a new sequence in the target language; therefore, no fidelity to the source text is seen syntactically. The second part comes at the beginning of the line which is followed by the first part of the source text. There is a shift in the emphasis of the line.

Sample 10:

ماه دیدم گرفتمش به کمند   چون نشستم بر آن سریر بلند

کرد بسیار مهربانی ها   با من آن مه به خوش زبانیها

(حمیدیان، ۱۳۸۶، ص. ۱۶۳)

TT: Retired. Seated thereon, I sawa moon, and seized it in my snare.With sweetest blandishments she spoketo me. Then she commanded that(Meisami, 2015, p. 118)

Deviation: Qualitative impoverishment /Quantitative impoverishment / Clarification/ destruction of underlying signification

In the original text, the following words make a chain that signifies a special atmosphere to depict the words and concepts which are interrelated semantically in a poetic style (مه،ماه، مهربانیها). However, in the English translation the word «مه» is

omitted and instead the pronoun 'she' is used, thus the network of signification is destructed.

On the other hand, «مه»is a metaphor for the lady of the narrative, the translator attempts to change the implicit meaning and the pronoun 'she' comprises some degree of clarification. We enjoy the repetition of initial consonant sounds of nearby words - the repetition of the /m/ sound- in the original text which is absent in the target text due to choosing less poetic words, the result is qualitative impoverishment in the TT.

The last part of the original poem, «کرد بسیار مهربانی‌ها»,was omitted in the translated text, consequently; quantitative impoverishment is imposed in this line.

Sample 11

آن گره را به صد هزار کلید   جست و سررشته‌ای نگشت پدید (حمیدیان، ۱۳۸۶، ص.۲۲۴)

He tried that lock with hundred keys, but the thread's end escaped his eyes. (Meisami, 2015, p.165)

Deviation: ennoblement

The translator replaced the sentence«سررشته‌ای نگشت پدید» with the English equivalent 'the thread's end escaped his eyes'. The conceptual meaning of this nuance was replaced with more elegant words of the target language.

Sample 12

تو شدی زنده دار جان ملوک   «عز نصره» خدایگان ملوک (حمیدیان، ۱۳۸۶، ص.۱۸۲)

Ruler of kings, who give them life; exalted be your victory(Meisami, 2015, p. 182)

Deviation: 'The effacement of the superimposition of languages'

The translator replaced these Arabic words with standardized English expressions; hence, the destruction of the superimposition of the other language happened. For readers these words are considered to be written in Persian, while they were not Persian at all.The translator could transliterate the Arabic expression and add footnote to transmit the meaning.

Sample 13

زهره‌ای دل ز مشتری برده   شکر و شمع پیش او مرده (حمیدیان، ۱۳۸۶، ص.۱۵۹)

Sweeter than sugar were her lips.Her suitors all were dazed with awe; (Meisami, 2015, p.159)

Deviation: rationalization/ clarification/ qualitative impoverishment /quantitative impoverishment/ clarification/ destruction of underlying signification

 The syntactical structures of the original are not found in the target text, and the translator changed the sequence of these two lines and rearranged them in a new way (rationalization).

Comparing the original with the translated text, one can find that implicit meanings are now explicit in the target text;«زهره‌ای دل ز مشتری برده» was translated as 'Her suitors all were dazed with awe' which is a kind of communicative translation that just transfers the sense without taking into account the meaningful form of the original text (clarification).

The translated text saw a kind of loss of lexical variation in the process of translation; «زهره» and«مشتری» were deleted and in the second line no equivalent for the word شمع (quantitative impoverishment).

In the original text there is an elegant word play (pun); the word«مشتری»enjoys both meaning 'suitor' as well as 'Jupiter' but just one meaning is found in the translated text. Therefore, this literary device is ignored due to the omission of its second layer of meaning in the source text (qualitative impoverishment).

On the other hand two words «زهره» and«مشتری» are celestial bodies and they can be interpreted in the source text through their relations. The translator has sacrificed this meaningful relation at the cost of clarifying the meaning (destruction of underlying signification).

Sample 14

نیکمردی نه آن بود که کسی   ببرد انگبینی از مگسی (حمیدیان، ۱۳۸۶، ص.۲۱۱)

The righteous man is not the thief who steals from bees their honey sweet;(Meisami, 2015, p.155)

Deviation: rationalization/ expansion/ ennoblement

Instead of «نیکمردی» the translator used the equivalent'the righteous man, which is the English equivalent for «نیکمرد». The adequate equivalent is 'righteousness' (rationalization).

On the other hand, she added the word 'thief' to the target text, which was not mentioned in the source text and no need to expand the meaning (expansion).

The sentence «ببرد انگبینی از مگسی» was translated as 'who steals from bees their honey sweet'. The target text is more elegant stylistically in comparison to the source text (ennoblement).

Some samples of 'No deviation' in translation

Sample 1:

بختم از دور گفت کای نادان   «لیس قریه ورائ عبادان»(حمیدیان، ۱۳۸۶، ص. ۱۷۶)

'You fool,' my fortune said; *'beyondthis Abadan there is no town.'**(Meisami, 2015, p. 129)

Footnote by the translator: an Arabic proverb meaning one has reached the furthest point possible: 'let be what will be.' Abadan ('Abbadan) is a town formerly located on the coast of the Persian Gulf but now on an island on the left bank of the Shatt at Arab.

Deviation: no deviation

«لیس قریه ورائ عبادان» in Persian means'Black will take no other hue'. Comparing the original with the translated text, we can detect a literal translation and some footnote added by the translator to make the meaning clear. Indeed, she has not domesticated the text in the target language in terms of the superimposition of the other language. Hence, there is no deviation in this sample

Sample 2:

بر زمین یاری کرا باشد   کاسمان را به تیشه بتراشد (حمیدیان، ۱۳۸۶، ص. ۱۵۰)

TT:Has power to attempt the taskof scraping Heaven with an axe,(Meisami, 2015, p. 108)

Deviation: no deviation

«آسمان به تیشه خراشیدن»means to do a hard work. The translator in different lines tried to stick to the source text's expressions unless their literal translations were nonsense. In such cases, she replaced those items with an idiomatic equivalent. Here the expression is translated literally as 'scraping Heaven with an axe' that is suitable and no deviation is seen.

Sample 3:

گفتمش بازگو بهانه مگیر   خبرم ده ز قیروان و ز قیر (حمیدیان، ۱۳۸۶، ص. ۱۵۰)

TT:Tell me,' I begged; 'make no excuse;tell me of pitch-pot and of pitch.(Meisami, 2015, p. 108)

Deviation no deviation

The word «قیروان» means the whole world and«قیر» means the black robe. We can see word plays in Persian text that the translator adopted two words pitch-pot and pitch to reflex this word play in the target text while conveying the meaning.

Sample4:

چند ازین قصه جستجو کردم   بیدق از هر سویی فرو کردم (حمیدیان، ۱۳۸۶، ص. ۱۵۱)

TT:And on about that tale I pried, and played my pawn on every side,(Meisami, 2015, p. 109)

   Deviation: no deviation

«بیدق از هر سویی فرو کردم»

   It means that I thought deeply about it and considered every aspect. There is a reference to 'chess game' which was kept delicately and beautifully in English translation. The meaning of the line is also transferred properly.

Table 1. *The frequency of deforming tendencies in the English translation of Haft Peykar*

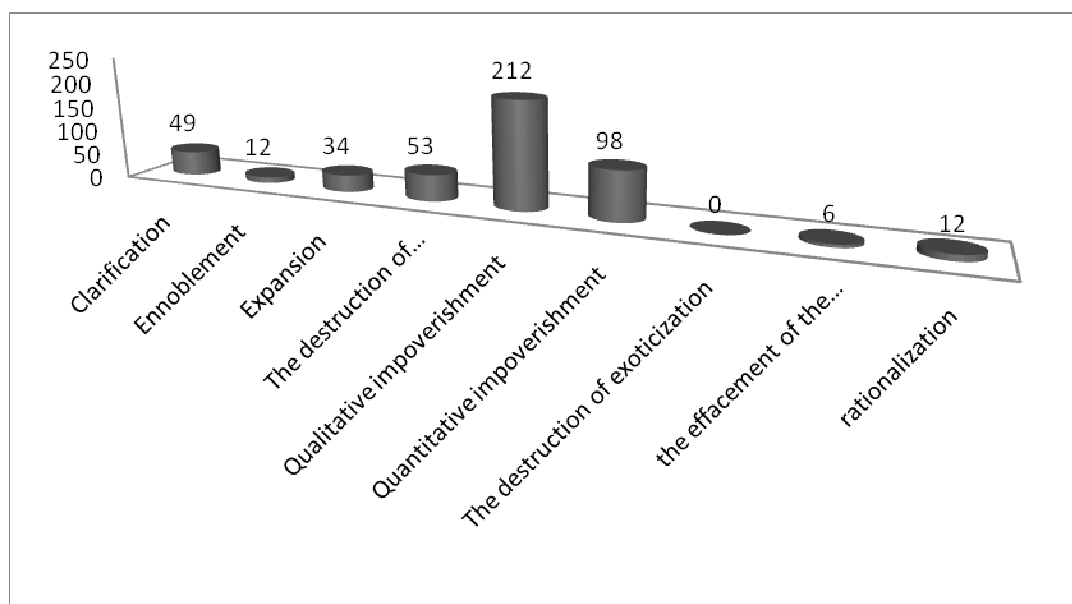| Deforming tendencies	Frequency	Frequency percentage
Rationalization	62	12
Clarification	49	9.5
Ennoblement	12	2.2
Expansion	34	6.5
The destruction of expressions and idioms	53	10
Qualitative impoverishment	212	40
Quantitative impoverishment	98	18.6
The destruction of underlying networks of signification	-	-
The destruction of exoticization	0	0
the effacement of the superimposition of languages	6	1.1
Total	526	100

Figure 1.*The frequency of deforming tendencies in the English translation of Haft Peykar*
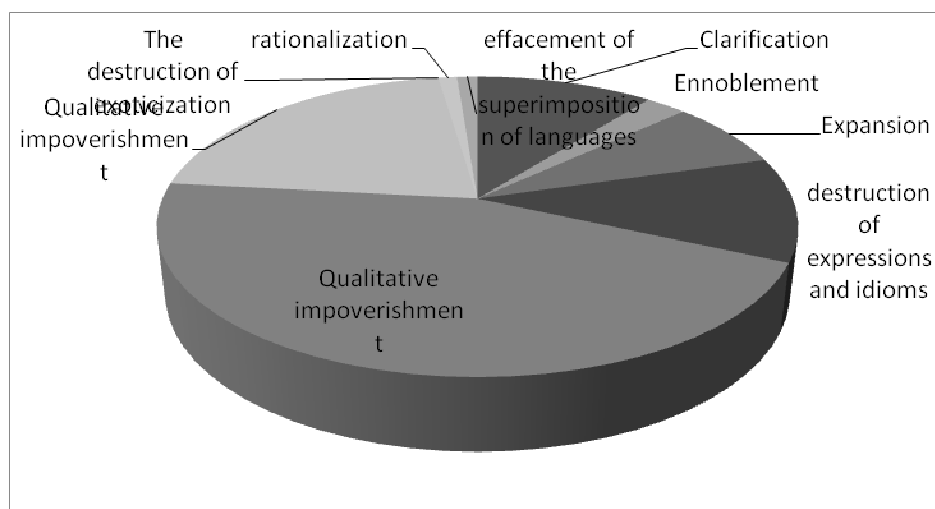
Figure 2. *The frequency percentage of deforming tendencies in the English translation of Haft Peykar*

In this part research questions are going to be answered. The first question mentioned was about the frequency of the deforming tendencies. The figure above-mentioned reveals each frequency in the translation of the seven tales of *Haft Peykar*. Examination of the samples from each story of these seven stories revealed that English and Persian syntactic structures are distinguished, so trying not to have any change in the sequence of the source text's syntactic structure does not work successfully, especially, in translating poetry which breaks syntactic rules of its own language. Hence, the researcher did not take account of the change in word orders in the target language, unless in cases where the meaning was harmed because of such a change. In this way, *'rationalization'* is taken for those samples in which the sequence of lines changed and the meaning or emphasis on the lines altered.

In the translation of this poetry, the most prevalent tendency was 'qualitative destruction' (40%). After this deforming tendency, the highest rank belongs to the 'quantitative destruction' (18.6), and then 'rationalization' (12%), 'the destruction of idioms and expressions' (10%), 'clarification' (9.5%), 'expansion' (6.5%), 'ennoblement' (2.2%), (the English translation of *Haft Peykar* by Meisami is a rhymed translation and rhythms are created artistically in the target text, and the translators did not go beyond the stylistic meaning of words, phrases and lines, for this reason, the frequency of ennoblement is very low in the target text.), and 'The effacement of the superimposition of languages' (1.1%), are the most frequent tendencies hierarchically. 'The destruction of exoticization' gained no frequency. The 'destruction of linguistic patterning' is the result of some other tendencies such

as rationalization, clarification as well as expansion, the samples were counted in other categories; therefore, this category is not studied separately.

To answer the second question, based on the critical model of Berman and the frequency of deforming tendencies in the English translation, the researcher concludes that in cases where no 'deforming tendencies' were observed, upon Berman's idea, the translated text enjoyed the merits of a faithful translation and the translation of those parts following the 'deforming tendencies' is inadequate. Applying the terms 'merits' and 'demerits', the researcher was going to represent the strong and weak points of the research from the view point of the given model, and nothing was discussed about 'good' or 'bad' translation.

5. Conclusion

Translationisa difficult task necessary for transferring the concepts and meanings from one language into another. Some concepts in one language are problematic for the translator to convey to another language, especially inliterary texts, without any deviation. Berman's model is a source-oriented one; the writer is important to him, and there is an attempt to express the meaning without addition and deletion, in other words, without any deviation.

Nizami's poetry has an ambiguous language and there are more than one signified for any signifier. Figures of speech are found frequently and in addition to the denotative meaning, all levels of meanings (connotative, stylistic, figurative, collocative) are demanded to comprehend words and phrases of the original text. Meisami has tried to represent an English translation of this work, which follows the rhymes and rhythms of the original lines, nevertheless; she could not create a version void of any semantic change, misunderstanding and mistake.

Although the frequency of deforming tendencies in the English translation of this work is almost high, the number of examples in which no deviation occurred is also worthy of attention.The translator tried not to deviate from the form and structure of the source language as much as possible, and she tried to transfer this great work to English verse. The creation of rhythm and rhyme and attention to the form of the text is very admirable, however, some deviations are observed. The main reasons of deviation in English translation of *Haft Peykar* are as follows: the translator's incompetence in the Persian language and culture, different grammatical, lexical and semantic structures as well as different figurative meaning in these two languages. Overall, it appears that *Berman* offers a model which is too strict to keep the form and content of the source text in the English translation of some literary works like *Haft Peykar*.

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