Original Research Paper- *Language*

Examining Nima Yooshij's Poem "Mahtab" through the Lens of Garcés Theory".

Corresponding Author:
Mohammadreza Zarei
Department of Arabic Language and Literature, Faculty of Foreign Languages, Kashan University, Kashan, Iran

ABSTRACT:
To grasp the essence of translation, one must acquaint oneself with Nima Yooshij's perspectives and literary contributions, along with key concepts in his oeuvre. This text delves into the existential and aesthetic dimensions of Yooshij's poem "Mahtab," scrutinizing it through the interpretive framework of translation. Yooshij's insights into the translation of texts and literary works are rooted in an existentialist philosophy, which he elaborates on in his other writings. Consequently, this introduction begins with a broad overview, followed by an examination of Yooshij's exploration into the existential and aesthetic aspects of a literary work of art. It seeks to unravel the complexities that existential thinkers and literary creators grapple with. We will also explore the "multi-layered" architecture of a literary piece, which serves as a cornerstone for translation theory. Additionally, we will consider the perspectives of contemporary scholars to illuminate how the existential analysis of "Mahtab," informed by Garcés theory, can offer a pathway to resolution. In conclusion, this introduction provides a comprehensive overview of translation and its associated debates.

Keywords: Nima Yooshij Collection, Existentialism, Aesthetics, Translation of Texts, Experts, Garcés Theory

INTRODUCTION:

a: If we accept that an artwork is a universal entity, we must also concede that it is not created. However, we are well aware that literary artwork, like other forms of art, is a human creation. Furthermore, the notion that artworks are universal objects and thus abstract does not align with our sensory experience of art. Universal objects are not accessible in the same way. b: The identity of a group or set is determined by its members and changes with their alteration or fluctuation. Therefore, if we consider an artwork as a set or group of its copies or instances since the number of copies or instances can vary, we must conclude that the identity of the artwork is also subject to change. Nonetheless, it is generally unacceptable to think that an artwork becomes more substantial or diminished with the increase or decrease in the number of copies. c: Asserting that an artwork is a type is nearly equivalent to claiming that it is a universal entity. In other words, a type is also an abstract object, and the same issues discussed in part A apply here as well (Niazi, 2019).

Ingarden[1] faces a similar dilemma at the outset of his work. In "The Literary Work of Art," he asserts that it is not straightforward to determine whether a literary work is real or ideal upon initial consideration, as it exhibits traits that make it akin to real objects. These are entities that exist within time, emerge at a specific moment, endure for a period, can change, and eventually disappear. Concurrently, it also has attributes that align it with ideal objects, which are timeless and thus neither created, altered, nor destroyed. On one hand, literary works are created at a certain point and undergo modifications over time, such as being edited and altered, and if all copies are destroyed and forgotten, they cease to exist, suggesting they are real objects. On the other hand, they are composed of sentences that many view as originating from ideal meanings, indicating they are ideal objects. Ingarden commences his work by exploring one of these two possibilities (Solhjoo, 2022).

We posit that since a work of art is inherently creative and subject to transformation, it cannot be classified among ideal entities such as mathematical objects or essences, and therefore, cannot be entirely ideal. Consequently, we must consider the concept of real existence, which includes two modes: material and psychological. We have two choices: either to regard the work as a material object or as a psychological object. Ingarden quickly dismisses the first option, arguing that the physical and chemical properties of a material object, such as a book and its ink, cannot be equated with the properties of the work itself. Similarly, the linguistic and aesthetic properties of the work cannot be conflated with material properties. However, the second option can be presented in various forms (Gholamipour, 2021).

One possible interpretation is that the "work" represents the psychological experience of the author.

---

[1] On Translation, Roman Ingarden, p. 19

Ingarden contends that if we do not equate the work with ideal sentences, we are left with meaningless signs inscribed on paper or displayed on a screen, and numerous copies of these signs, correspond to the number of copies of the work. He then questions on what basis we can claim that these numerous copies are "reproductions" of a single work. In other words, how can we account for the identity of the work? Some argue that there is no issue in discarding the ideal and considering the written letters on paper as meaningless because the work is merely what the author experienced during its creation. That is, it equates to the psychological experience of the artist during writing, and they assert that this preserves the identity of the work. However, Ingarden finds this response unacceptable; "if this perspective were accurate..., we could not encounter or understand the work without an intermediary." In other words, we do not have access to the mind or psyche of the author, and if the work were equivalent to the author's psychological experience, we could never truly encounter it. Nevertheless, few believe that when reading a work, they are not genuinely engaging with the work itself. Additionally, a significant amount of time has passed since the completion of the work. In light of these considerations, this research examines the poem "Mahtab" by Nima Yooshij based on Garcés theory.

Theoretical Foundations
Synonymy and Polysemy in Translation

A significant hurdle for inexperienced translators is the task of choosing the right word from the plethora of options provided by dictionaries as counterparts for a foreign term.

The objective of the author in this concise analysis is to delve into the concepts of synonymy and polysemy from a semantic viewpoint, aiming to offer insights that could resolve this challenge. Consequently, it appears essential to initiate our exploration by clarifying these two notions and their various forms; introducing some conventional and well-known types; progressing to more contemporary types; and ultimately concentrating on how these semantic relationships can be effectively applied in the realm of "construction" and, more importantly, in the pursuit of delivering superior translations (Jenney, 2015).

It is a contentious point that perfect synonymy may not exist, suggesting that no two words are completely interchangeable, and it is improbable for two words with identical meanings to coexist within a language. Through the examination of synonymous words, one can explore the nuances that differentiate them (Safavi, 2021).

Initially, it is observed that a collection of synonymous words falls into distinct linguistic categories.

Subsequently, a comparable yet more intricate scenario emerges when considering synonymous words. Words with the same meaning can vary in their stylistic connotations. For instance, while "spouse," "husband," and "sir" can be used alternatively in certain scenarios, they each carry different stylistic weights.

Furthermore, certain words are distinguished by their emotional or evaluative connotations, with only their basic, cognitive meaning remaining consistent. Examples such as "statesman/politician," "hidden/secret," and the trio of synonyms "thrifty/economical/miserly" share a core meaning but are perceived differently due to their emotional undertones.

Additionally, some words have restricted compatibility and are only applicable in conjunction with specific other words.

Moreover, it is evident that the meanings of certain words closely intersect, warranting their classification as synonyms. This phenomenon is frequently a product of lexicographical endeavors. For example, potential synonyms for "mature" include "arrived," "ripe," "reached maturity," and "young"; for "government," one might consider "command" and "monarchy"; and for "weak," a range of alternatives like "soft," "gentle," "thin," "powerless," "lazy," "sluggish," "slow," "inconsistent," and "meaningless" are available. Tracing this chain of synonyms can lead to a gradual deviation from the original meaning.

Lastly, there is the matter of semantic inclusion, where words inherently possess a unique classification, such that their meaning encompasses that of other words or phrases.

RESEARCH METHOD
Mahtab (Moonlight)
By **Nima Yooshij**
Trickles the moonlight
Glitters the candle fly
No eyes bat for a heartbeat, and yet
Worrying about these many sleeping ones
Steals sleep from my watery eyes
Stands by me the worrying dawn
Asks me in the morning, to give news of his auspicious breath
To these soul-dead clan
Yet thorns of this journey's pain
Pierce my heart
Alas! The delicate beauty of a rose stem's flesh
Put into the soil with my soul
And watered with my life
Is breaking in my arms
Hopelessly I fidget
May a door open
Helplessly I watch
May someone appear at the door
Their messed-up walls and ceilings
Fall on my head
Trickles the moonlight
Glitters the candle fly
Entering the village, a lonely man
With feet blistered by the long journey
[And] a backpack on his back
His hand is on the door, is telling himself
Worrying about these many sleeping ones

Steals sleep from my watery eyes

FINDINGS
First Level of Garcés Model
1. *Translation of a word according to cultural, technical, and linguistic differences*
Within this mode of translation, a word is converted into a corresponding noun phrase or clause within the target language, motivated by diverse factors. This approach involves augmenting the word's definition with information that bridges cultural, technical, or linguistic gaps between the source and target audiences[2]. Such translation is particularly relevant for specialized terminology across scientific, technical, and artistic domains. Illustrative examples of this category include:

وجودلغتين من نظامين لغويين عند نفس المتكلم.

Multilingualism: The coexistence of two language systems within an individual speaker.

ميل الكتل والاجسام للانجذاب.

Attraction: The propensity of masses and bodies to gravitate toward each other.

السفره التقلدبه التَّى لاحياء عيد النوروز.

Haft-sin: The customary arrangement for the Nowruz festival celebration.

2. *Cultural or Functional Equivalent*
Employing this technique, a term with cultural significance or functional utility in the source language is substituted with its counterpart in the target language.

«من قرع بابا ولجّ ولج»

Translation: Ultimately, the seeker finds.

3. *Adaptation*[3]
This method involves utilizing a similar meaning or adopting a recognized equivalent. By doing so, a message is communicated within a comparable context, making it effective for rendering terms or cultural entities into another language.

«و فقطب ابوهُ حاجبيه فجاه».

Translation: The father unexpectedly knitted his brows.

Here, the translator has employed a suitable equivalent that not only conveys the literal sense of the original text but also vividly captures the depth of discomfort and irritation, going beyond the mere surface-level interpretation of the words.

4. *Grammatical Expansion*
This term refers to the addition of one or more words to the translated text to meet grammatical requirements. Garcés does not regard this method as precise, as it is sometimes applied intuitively and other times on a case-by-case basis.[4]

"لقد شغل صباه بـ (-) الخيل"

Translation: He spent his youth raising horses.

In the original text, there is no direct equivalent for the word "raising" before "horses." However, the

translator included the omitted term to resolve the ambiguity present in the source text due to the missing construct. This is how the expansion is achieved.

5. *Syntactic Contraction*
This technique is the reverse of the previous one, where a single word in the target language replaces multiple words from the source language.

"اما الشىء الاكثر غرابه فهو".

In this instance, the translator used the single word "stranger" to replace the phrase "الشىء الاكثر غرابه".

Consequently, the target text contains fewer words than the source text due to syntactic reasons, resulting in text contraction or compression. A similar occurrence is observed in the following example:

" وانه كان فى يوم مضى ذا خبره واسعه فى الكتابه."

Translation: And he was a capable writer in the past.

6. *Specific vs. General*[5]
This concept involves translating a specific term (essence) to a general term (meaning), or vice versa. While typically applied to larger constructs than individual words, it can also be relevant for words.

Translation of a specific word to a general word, or vice versa.

"تسرّيت المعلومات من الصحيفه".

Translation: Information leaked out from the newspaper.

In this instance, the specific word "leaked" is translated to the more general term "penetrated."

"تقرض عليک هذا الاسبوع تضحيات ماديه قد تكون مضايقه."

Translation: This week will impose material losses on you that may put you in a tight spot.

The word "تضحيات," meaning "sacrifices," is translated more generally as "losses" in this context.

7. *Ambiguity*
Ambiguity can sometimes occur in translation, particularly in target languages that do not have gender-specific third-person pronouns (such as she/he/her/his). In these situations, the translator must work to clarify the ambiguity. Ambiguity may be either intentional or unintentional. If it is intentional, it should be preserved in the target language; if unintentional, it should be resolved. Previous lessons have already covered examples of this type of ambiguity, so similar cases will not be repeated here.[6]

Second Level of Garcés Model
1. *One-to-One Translation*[7]
This method entails translating each word, phrase, collocation, clause, metaphor, and proverb directly. Garcés asserts that as this approach extends beyond individual words, the translation process becomes increasingly complex.

الَرحمنّ الرّحيم: The Merciful, the Compassionate (word-for-word)

مالک يوم الدّين: Master of the Day of Judgment (phrase-for-phrase)

2. *Syntactic Change*

---

[2] Garcés, ibid, page 81.

[3] Ibid.

[4] Newmark.P.(1988).A text of transhlation.Newyork:prentice_hall.p:83.

[5] Garcés, ibid, 81.

[6] Garcés, ibid, 81.

[7] Newmark, ibid, 85-88.

Translators are sometimes required to modify sentence components. Essentially, syntactic change or restructuring in translation is necessary under the following circumstances:
- The target language lacks an equivalent grammatical structure.
- A literal translation is possible but sounds unnatural.
- A lexical gap can be addressed through a syntactic structure.

It is important to ensure that such syntactic changes do not alter the emphasis of the sentence.

Translation: He was worried about losing it (changing the verb to a gerund in translation).

3. Perspective Change

This term, originating from "Vinay" and "Darbelnet," refers to altering the translation through different perspectives and ways of thinking. It is applied when the target language cannot accommodate a literal translation.

Common and accepted examples of perspective change can be found in bilingual dictionaries, while non-standard and less accepted instances are employed intuitively by translators.

Vinay, Darbelnet, and "Vázquez-Ayora" identify more than ten types of perspective changes, including essence/meaning, means/result, sensory change, active/passive, among others.

When there is a lexical gap, perspective change becomes necessary. When the translator has the option to use or not use perspective change, it should only be applied in situations where the translation would otherwise seem unnatural. Additional types of perspective changes exist, such as various forms of metonymy, whole to part, state to place, container to content, specific to general, general to specific, cause to effect, potentiality to actuality, and necessary to contingent, which are excluded here to avoid excessive detail.

4. Compensation

Compensation entails offsetting the loss of meaning, words, literary devices, or practical effects by incorporating them into another part of the sentence or an adjacent sentence. For instance, this might involve compensating for a literary or semantic device by translating a metaphor with wordplay or using rhyme to replace an initial pun. Garcés asserts that this technique should be employed alongside other methods. An example of semantic compensation can be found in the lesson on Newmark's model.

5. Explanation or Expansion of Meaning

This involves clarifying a part of the text in the target language. Similar to syntactic expansion and contraction, semantic expansion can be performed either intuitively or on a case-by-case basis. Expansion and contraction are prevalent across all languages, particularly in the context of "cultural abundance" words. "Cultural abundance" refers to a society's special focus on a particular subject. For instance, the English have numerous terms related to polo, the French for cheese, the Germans for sausages, the Spanish for bullfighting, and the Eskimos for snow. In Arabic, there are many words for camels, necessitating the translator to elaborate on the meaning.

6. Implication, Reduction, Omission

This approach is the inverse of the previous method, where elements explicitly stated in the original text are implied, reduced, or entirely omitted.[8] Newmark asserts that the translator must justify the omission of any word from the original text. However, in non-authoritative texts (those that are unreliable, informational, or of low quality), the translator is permitted to remove or reduce redundant content.

Original Text: استطيع ان احواله الى مره يا سيدى

Translation: I can make them shine like a mirror. (Vocative omitted)

7. Alteration in Sentence Structure

At times, either due to necessity or error, the structure of a sentence is modified. For instance, a simple sentence may be translated into a complex or compound sentence, or vice versa. Occasionally, the "mood" of the sentence is also changed.

Original Text: أتكون محض مصادفه غريبه اننى التقيت به الان فى نفس المكان الذى شاهدته فيه أول مره.

Translation: It was a strange coincidence. Today, I saw him at the exact place where I had first seen him.

Third Level of Garcés Model

1. Colloquial Adjustment

This involves minimizing colloquial expressions and overlooking the multilingual aspects of the original text. This method is applied when the source text contains not only the primary language but also various dialects and accents. The author might employ a specific dialect instead of the standard language in certain sections. Such texts are frequently modified in translation, and the dialects present in the original text are not represented in the target text unless the translator adds a note to highlight this. Garcés deems the omission of dialects unacceptable.

2. Alteration of the Text's Internal Structure

Modifications, reductions, or omissions, along with increased emphasis and changes in text markers that influence meaning, can alter the internal structure of the original text. Recognizing speech acts within a single language is difficult, and it becomes even more complex across different languages. A prime example is: "Is what you are saying a threat or a promise?" Additionally, there are indirect speech acts that are even more challenging to identify.

3. Omission of the Original Text's Commitments

In some cases, translation can lead to a significant alteration of the original text's intent. For instance, a satirical work might be transformed into an entertaining piece. "Gulliver's Travels," originally written to satirize the English political system, was adapted into a children's story. Essentially, a provocative and action-driven text was converted into a narrative one, thereby changing the original speech acts.

---

[8] Garcés, ibid, 81.

4. Alteration of Text Tone

Preserving the tone is crucial for ensuring effective communication and should be maintained through the use of tense, mood, structure, vocabulary, and syntax.

5. Omission of Marginalia

This entails the removal of footnotes, prefaces, appendices, introductions, conclusions, explanations, bibliographies, and indexes, a practice that is quite common in translations from other languages.

6. Alteration Due to Socio-Cultural Differences

Newmark has suggested fifteen context-based methods for translating cultural elements, which Garcés has utilized to analyze text changes resulting from cultural considerations. To avoid redundancy, these methods are not detailed in this section.

Fourth Level of Garcés Model

1. Creative Expansion

This involves alterations made by the translator according to their taste and preferences. The translator may adopt a style that feels more natural or appealing to them. Garcés views this method negatively. Creative expansion or creative translation entails making significant modifications to the target text without taking into account the linguistic resources, structural characteristics, and message of the original text.

2. Translator's Error

This issue often arises from the translator's misunderstanding or insufficient knowledge of the source and target languages or the subject matter of the translation.

Original Text: فانزل الله سكينه عليه وايده بحنود لم تروها وجَعَلَ كَلَمه الَّذينَ السُفلى وكلمه الله هى العلياء واِلله عزيز وحكيم.

Translation by Elahi Ghomshei: At that time, God sent down His tranquility and peace of mind and supported him with unseen armies and forces, which you did not see, and He lowered the cry of the disbelievers and elevated the cry of God, and God is the ultimate in power and wisdom.

3. Preservation of Proper Nouns

Proper names may sometimes need to be translated, directly transferred, or accompanied by a meaning or explanation. Literary proper names, in particular, often have implicit literal and figurative meanings. According to Garcés, if conveying the message and setting of a literary work is more important than its nationality and culture, the proper name should be translated. However, if conveying nationality and culture is equally or more important than the implicit meanings, the proper name should remain untranslated, with its literal and figurative meanings explained in the translator's introduction, a note, parentheses, or a footnote.

4. Maintaining Source Language Structures

Occasionally, translators may be captivated by the syntax of the source language and strive to replicate it in the target language, which can be viewed negatively in translation assessments. The following example is taken from a literal translation of the Quran, where the translator consistently adhered to the source language structure in all surahs.

Original Text: بِسْمِٱللهِٱلرَّحْمَنِٱلرَّحِیمِ

Translation: In the name of God, the Most Gracious, the Most Merciful.

5. Inappropriate Expression of Idioms

In the target text, each idiom has five different semantic aspects: 1) figurative meaning, 2) literal meaning, 3) emotional characteristics, 4) stylistic features, and 5) national and ethnic connotations. Each of these aspects places restrictions on the translator's selection of a suitable equivalent, and the translator must consider them carefully.

6. Verbose vs. Concise Expression

Verbosity or free translation is often the translator's last option. Toury refers to this approach as "paraphrase" and notes that the distinction between this practice (which involves a significant expansion of the original text) and general amplification is not always clear. This method is typically used for translating obscure texts without a well-known or important author, or writings that contain substantial omissions and implications.

Original Text: مَن كانَ يرجو لقاء الله فانَّ اجلَ الله لات وهوَ للسميعٌ العليم

Translation by Ansarian: Whoever hopes to meet (the reward and closeness of) God (must strive in the field of obedience and worship).

7. Change in the Use of Rhetorical Devices

The translator is expected to determine which metaphors and similes to keep, which to remove, and which to alter.

Last Level of Garcés Model

Following the evaluation of the translation across the four levels outlined in Garcés's model, the next step is to categorize these techniques.

In this section, Garcés classifies the translator's performance in employing various strategies related to the four levels into three categories: positive, negative, and neutral.

Positive techniques: Cultural equivalent, adaptation, compensation, foreignization, explanation, preservation of literary devices, and expansion.

Negative techniques: Ambiguity, borrowing, simplification, change in tone, omission, adjustment, preservation of text structure, creative expansion, translator's error, verbosity, and omission of literary devices.

Neutral techniques: Preservation of proper names and definitions.

The task of the translation evaluator in this section is to determine the status of the translation in terms of the frequency and degree of impact of the changes the translator has made to the text.

Were the majority of the techniques used by the translator negative? Have certain techniques been repeatedly and significantly employed? If so, at which of the four levels did this specific usage occur, and what effect did it have on the text? These are the questions that the critic must address based on the information gathered from assessing the translator's performance.

The levels proposed by Garcés are:

Semantic-Lexical Level
Semantic-Morphological Level
Discursive-Functional Level
Stylistic-Pragmatic Level

(chart 1)

Semantic-Lexical Level	Number of sentences used
Definition and explanation	3
Assimilation	2
Syntactic expansion	2
Syntactic contraction	0
Ambiguity	4
General and specific	3
Adaptation	3

(chart 2)

Syntactic-Morphological Level	Number of sentences used
Change in syntax or structuralism	3
Change in perspective or expression	0
Literal translation	1
Compensation	0
Explanation and semantic expansion	0
Implication, reduction, deletion	2
Change in sentence type	2

(chart 3)

Discursive-Functional Level	Number of sentences used
Omission of the original author's intent	1
Omission of marginalia	0
Change due to socio-cultural differences	0
Change in tone	2
Change in the internal structure of the source text	0
Adjustment of colloquial expressions	0

(chart 4)

Stylistic-Pragmatic Level	Number of sentences used
Creative expansion	3
Translator's error	0
Preservation of proper names with source text equivalents	0

Preservation of source text structures	2
Inappropriate use of idioms in the target text	0
Simple expansion	0
Change in the function of rhetorical devices	0

CONCLUSION

In translating the text back into Arabic, the translator has made syntactic adjustments to the poet's work, a process known as syntactic transformation according to Garcés's theory in the context of Nima's poetry. The translator did this because the target language lacked equivalent structures. Nima's poetry involves explanation and semantic expansion to improve the translation's clarity and eloquence for readers. This approach effectively conveys the poet's hidden sorrow through vivid imagery. The use of precise words accurately depicts the lover's sleep and hardships.

Here, we see a change in sentence structure, with sentences translated as mixed or compound, and sometimes vice versa. For example, in the phrase "Alas! The delicate beauty of a rose stem's flesh / Put into the soil with my soul / And watered with my life," the sentences are simple, compound, and mixed. Additionally, the adjustment of colloquial expressions is evident, where the translator has rendered the poem's semantic weight more simply and understandably, as reflected by the disordered wall in the poem.

REFERENCES

Jenney, William. The book of theories of translation, translation: Rana Esfandiari, 2014.

Safavi, Korosh. The book Haft Goftar translated, 14th edition, 2021, Kitab Mad publishing house affiliated with the center.

Solhjoo, Ali. Discourse and translation book, 10th edition, 2022, Markaz Publishing.

Gholamipour, Vahid. On translation, Roman Ingarden, first edition, 2021, Bidgol Publications

Mokhtaryari Ardakani (2007) Metaphor of translation (a collection of articles on translation, Shahid Bahonar University Publications, Kerman, pp. 24-123.

Niazi, Shahriar. Translation Evaluation Patterns book (based on the Arabic language), 2018, Tehran University Press.

Newmark.P.(1988).A text of translation.Newyork:prentice_hall.p:83.