

**THE IMPACT AND TRANSLATABILITY OF
SOUND SEGMENT AND SIGNS IN POETRY:
AN INTERCULTURAL STUDY**

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UNIVERSITI SAINS MALAYSIA

2019

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AN INTERCULTURAL STUDY**

by

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**Thesis submitted in fulfilment of the requirements
for the degree of
Doctor of Philosophy**

October 2019

DEDICATION

I dedicate this thesis to God Almighty my creator, my strong pillar, my source of inspiration, intelligence, talent, wisdom, knowledge and understanding. He has been the source of my strength throughout this journey step by step and on His wings only have I soared. I also dedicate this work to my dear and loving angel who is a special gift to me from God, my dear supervisor, Professor Dr. Tengku Sepora Tengku Mahadi.

ACKNOWLEDGEMENT

First and foremost I would like to express my gratitude and thanks to God for the blessings and the strength He has given me to complete this research successfully. I would also like to express my special thanks to my supervisor, Professor Dr. Tengku Sepora Tengku Mahadi, for her kind advice, assistance, constructive guidance and her tolerance in helping me to complete this thesis. Without her support, encouragement and patience, I would not be able to complete my thesis. I am profoundly grateful and I have pleasing and beautiful feeling that I could enjoy her edifying supervision as well as her worth encouragement. Although I was far away from my family for a long time, with her presence, I seldom or better to say, rarely felt their nonattendance. Let's say, her presence beside me made good or supplied this deficiency of being far from my family and helped me endure all my hardships. My dear supervisor, Well-done! Wish you the best!

I would also like to take this opportunity to convey my gratitude to dear lecturer professor Ambigapathy Pandian whom I have grown to admire and respect during the course of my postgraduate programme. And also with so much appreciation to Dr. Salasiah, the dean of the School of Languages, Literacies and Translation.

Finally, I would like to thank my parents in Iran who understood all the predicaments I faced while doing my studies far away from home. Their constant support, advice and understanding helped me endure all my hardships.

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LIST OF ABBREVIATIONS

| | |
|----|-----------------|
| SL | Source language |
| ST | Source Text |
| TL | Target language |
| TL | Transliteration |
| TT | Target Text |

LIST OF SYMBOLS

| Persian and Arabic | English |
|--------------------|---------|
| ا | a |
| ب | b |
| پ | p |
| ت | t |
| ث | th |
| ج | ǰ |
| چ | c |
| ح | h |
| خ | x |
| د | d |
| ذ | dh |
| ر | r |
| ز | z |
| س | s |
| ش | š |
| ص | s |
| ط | t |
| ظ | z |
| ع | ‘ |
| غ | q |
| ف | f |
| ق | gh |
| ك | k |
| گ | g |

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**IMPAK DAN KEBOLEHTERJEMAHAN SEGMENT BUNYI DAN TANDA
DALAM PUISI: SATU KAJIAN ANTARA-BUDAYA**

ABSTRAK

Puisi telah sekian lama dikaitkan dengan muzik. Hakikatnya ia seni irama dan bunyi. Ia, selain sesuatu yang dapat kita lihat, juga sesuatu yang dapat kita dengar. Antara masalah terjemahan, terjemahan puisi dirasakan lapangan yang paling mencabar penterjemah dan pakar dalam bidang-bidang pengajian penterjemahan, kesusasteraan dan juga linguistik. Terjemahan puisi yang dikiaskan sebagai 'kotak hitam' yang belum dianalisis (Francis 2006) telah menjadi subjek yang paling dipertikaikan dan didebat sejak zaman berkurun. Menurut cendekiawan dan penterjemah sastera, puisi, antara kesemua jenis sastera dan genre, adalah jenis yang paling sukar diterjemah, atau yang mungkin juga tidak boleh diterjemah, kerana kehadiran tanda dan ciri estetika, imej, aspek muzik, dan juga isu budaya. Tujuan am kajian ini adalah untuk menyelidik impak, kesan dan kebolehterjemahan segment bunyi dan tanda dalam puisi. Ia juga cuba untuk menyelidik impak elemen estetika dalam (dua) puisi daripada budaya yang berbeza (Barat dan Timur amnya dan Bahasa Inggeris dan Bahasa Parsi khususnya). Justeru, tujuan kajian tercapai dengan gabungan teori yang eklektik. Korpora kajian ini terdiri daripada sepuluh buah puisi daripada penulis puisi paling terkenal dari Barat dan Timur, iaitu Shakespeare dan Hafiz. Didapati segment bunyi dan tanda sebagai bunyi yang berulang yang menghasilkan muzik puisi sering kali berkemuncak dan bermakna dari segi gambaran (imej) dan pembentukan makna dalam puisi. Dapatan juga menunjukkan tiada perbezaan antara puisi Barat mahu pun puisi bukan-Barat (Timur) dari segi gambaran (imej) dan rekaan perasaan melalui segment bunyi dan tanda. Penterjemah,

oleh itu, haruslah peka terhadap segmen bunyi dan tanda, atau dalam erti kata lain, bunyi-bunyi sesuatu puisi seperti pada sesetengah elemen estetika, dan penterjemah mesti melihat sama ada elemen ini berfungsi sebagai hiasan sahaja atau sebagai struktur dan konteks; dan jika sebagai struktur, perlu ditentukan kaitan khusus yang dibawa elemen ini. Ia memberikan satu gambaran penting tentang makna puisi yang dapat penterjemah atau pembaca peroleh.

THE IMPACT AND TRANSLATABILITY OF SOUND SEGMENT AND SIGNS IN POETRY: AN INTERCULTURAL STUDY

ABSTRACT

Poetry has always been proximately associated with music. It is indeed the art of rhythm and sounds. It, just as being something that we see, is additionally something that we hear. Amid translation problems, poetry translation is thought to be the most difficult zone puzzling translators and experts inside the disciplines of translation studies, literature, and linguistics as well. Translation of poetry as a hitherto unanalyzed ‘black box’ (Francis 2006) has been the most disputed and argued subject since times past. According to scholars and translators, poetry is perhaps the most complicated text among literary texts and genres to translate, if not impossible, due to its aesthetic signs and features, images, musical aspects, as well as cultural issues. Accordingly, the general aim of this study is to investigate the impact, effect, and translatability of sound segment and signs in poetry. It also tries to investigate the impact of these aesthetic elements in the poetry of (two) different cultures (of West and East in general and English and Persian in particular). The objectives of the study are reached through an eclectic combination of theories. The corpora of this study comprise ten poems from the most famous poets of West and East i.e. Shakespeare and Hafiz. It is concluded that the sound segment and signs as the repeated sounds which make the music of poetry are often very momentous and significant in terms of imagery and construction of meaning in poetry. The results also show no difference between Western poetry and Non-Western (Eastern) in terms of imagery and creation of senses via sound segment and signs. The translator, therefore, must be sensitive to the sound segment and signs, or better to say, the

sounds of a poem as some aesthetic elements and must see whether they function decoratively or structurally and contextually; and if structurally, what particular association they may suggest. This is a significant clue by which the translator or reader may get at the meaning of a poem.

CHAPTER 1

BACKGROUND TO THE STUDY

1.1 Introduction

Human being is a social creature. In fact, man is a receiver and sender of messages who assembles and distributes information (Greimas, 1970). Sapir (1949) insists that “every cultural pattern and every single act of social behaviour involves communication in either an explicit or implicit sense” (p. 104). The tool for this communication is language. One of the ways of transferring language is translation. Translation, then, is a process of communication. In this sense, the purpose of translating is to convey the knowledge of the original to the foreign reader. In addition, translation, itself, is a language process (Rabassa, 1984).

Translation has been defined as the process of establishing equivalence between the source language (SL) and the target language (TL) texts. Polinger (1966, 130) defines translation as “the rendition of a text from one language to another.” Similarly, Catford (1965, 20) defines it as “the replacement of textual material in one language (SL) by equivalent textual material in another language (TL). Broadly, translation can be defined as the act of substituting one set of symbols in one system of language for another in order to share the original meaning with another person. In fact, translation is done for the purpose of understanding one person, comprehending his historical past across time and change, and on the whole, communicating from one social or cultural group to another. In this sense, Nord (1997, p. 1) asserts:

Communication takes place through a medium and in situations that are limited in time and place. Each specific situation determines what and how people communicate, and it is changed by people communicating. Situations are not universal but are embedded in a cultural habitat, which in turn conditions the situation. Language is thus to be regarded as part of culture. And communication is conditioned by the constraints of the situation-in-culture.

Therefore, translation is a kind of cross-cultural communication and, more precisely, “translations are facts of target cultures” (Toury, 1995, p. 29). That is to say, translation, as Asad (1986) suggests, is “a matter of determining implicit meanings” (p. 162). There are many factors which are involved in the process of translation. In other words, there is always a context in which the translation occurs, always a history from which a text comes forward and into which a text is reversed (Bassnett and Lefevère, 1990). In this case, the situation-in-culture has been highlighted a lot. On the other hand, the concept of human meaning and perception clarifies itself in ways which are strongly and intimately related to forms of imaginative configuration of experience (Johnson, 1987).

The relationship between the writer and the thought through translation to another person must include consideration of the linguistic, psychological, social and literary aspects of the translation. Waldrop (1984) considers writing as the birth of a soul and translation as the death and renaissance of that soul with its aesthetic personality. The latter is felt by Wilss (1999) to be a difficult recreation activity. For translating literary text Flamand (1983) believes that the translator must master the languages concerned well and at the same time be a translator, editor, and writer. However, for

translating poetry the situation becomes more intricate and difficult.

It goes without saying that language is the medium of poetry--indeed of all literature. Outside of poetry men communicate with each other by verbal as well as nonverbal devices; indeed, language is one of the media for communication. In poetry, however, communication takes place solely through language. Although, as will be discussed, the nature of the poet's communicative act may differ widely from that of the other human beings. Also the type of information we get from poetry may seem quite strange in contrast to the information we get in ordinary communicative acts.

However, it is just through language that poetry comes into being. To express the relation between the two, one may note Ronald Barthes' essay, "Science Versus Literature" and his remark that "Language is Literature's Being. Its very world." (K.M. Newton, ed., 1991. p. 140).

But the case is not so simple as we may often think. Being an art, poetry uses language as an artistic medium; and the artistry of poetry lies in its way of treating language. No doubt, of course, that every poet is a member of a speech-community and the language he uses is also used by other members, human beings who understand each other's speech and communicate their own needs through speech. Both when speaking and writing, they choose the available items of the language of their speech-community.

Moreover, one must undoubtedly accept the fact that language is a very complex phenomenon and possesses innumerable potentialities, one of which being its ordinary communicativeness with which every one deals. But there are in language thousands of other potentialities often left untouched, which may be sometimes discovered by

accident, but most of the time by the poet's knowledge and experience (Mohammad Reza Shafi'i Kadkani, 1989, p.264). This is because the poet chooses and manipulates the constituents of language with greater care and complexity than the average member of his speech-community can or wishes to exercise. Along with that, because the poet makes use of all the resources of language most fully and most precisely, he makes something different out of the so-called ordinary language.

A question may follow as to in what way does poetic language differ from ordinary language. Does the distinction lie in the mere adornment of ordinary language? In fact the answer covers more than that: the poet uses language creatively. He searches through all the given facts of ordinary language, rearranges and modifies the elements of ordinary language, and creates sequences and combinations which do not yield to our customary grasp and our stock perception (Frank Lentricchia, 1983. p. 222). The poet, in Shklovsky's term, "defamiliarizes" ordinary language, with which we are overtly familiar and habituated, and we thus use it automatically. In this way the poet makes us look at language in new ways, and perceive those properties of language which were previously left unexploited, as Shklovsky discusses in his essay, "Art as Technique" (Newton, ed., 1991, p. 24).

The poet does not handle language in the same way as we do: plainly, frankly and without any expressive force. This point is explained in Roman Jakobson's remarkable essay "Linguistics and Poetics" (Thomas A. Sebeok, ed., 1960), in which he discusses the different functions of language. One conclusion that may be made from his discussion is that for the poet, the poetic function of language is of prime importance, much more so than its communicative function. This does not mean, however, that poetic language has no communicative purpose. Actually this compels

us not to regard poetic language so simple and easy as ordinary language, but to think of a poem -- a good poem -- as a complex, difficult, and demanding piece of language, and to be ready, in dealing with a good poem, to notice even the smallest and the least important bits of language, either in written or spoken form.

True, it is difficult -- and indeed very difficult. Nevertheless, the poet is not a creature from another planet, whose system of communication is totally unintelligible to us. He is one of us, and he uses the same language for communication. Therefore, "a poem is wrought from materials which we and the poet share." to quote Roger Fowler (1971, p.17). Thus, however extreme its deviation from ordinary language may be, there is nevertheless "an intelligible world of decipherable meaning and structure." Clive T. Probyn (1984, p. 11) positively asserts.

So it is not impossible at all to get at the meaning of a poem. Yet, as it was discussed above, a good poem generally does not yield itself easily and readily to us. On the contrary, it is we who, mistaking the poem for an ordinary piece of language, fail to perceive what is communicated to us. Even worse than that: we have become so accustomed to the every-day and standardized waves of using language that we hardly think that there are in fact many other ways of using language.

We must confess that we are badly mistaken here, and that to our primitive ancestors poetic language was not alien at all. As a matter of fact, having moved away from our primitive ancestors we have also moved language further away from its primitive and natural state.

Of course, this does not mean that the language we use today has lost its power, and that its communicative range has diminished. Not at all. In fact it is we who use just a

limited number of the resources of our language. Still worse, in dealing with either speech or writing, we use just one sense: with speech we use just our hearing, and with writing, just our sight, and, this seems quite normal to us.

The poet, however, does not look at language in this way, and does not treat it as we do. In handling language, he is most aware, most careful, most capable. To him every resource of language, no matter how unimportant and useless it may seem to us, is of utmost importance and use. He sees language in all its aspects and with all its resources. Further, he does not confine himself to just one sense. In dealing with language in his poems, all of his senses cooperate, and each sense affects and is affected by the other senses. In addition to his senses, the poet puts to work his other faculties. Indeed, through simultaneous cooperation of all of them, he creates new spheres of meaning in his poems.

How can we, users of language in its every-day manner, after all find our way to these new spheres of meaning? All of us agree that the poet, in dealing with every aspect of life, is much more sensitive than we are. Besides, many of us often admit that poets are gifted with with inspiration and acute intuition. These characteristics help the poet make utmost use of language or whatever else he is dealing with. Yet, none of these eliminate the possibility of our understanding his poems and finding their meanings. Of course it is difficult, because we have grown lazy and our senses and faculties have grown dull. In this case of language, they most often cannot cooperate with each other.

Therefore, the most essential and basic thing to do, for the translators, when dealing with poetry, is to bring all their faculties to act, to sharpen their senses, and to let them interact. If they succeed in all these, then language will show itself to them in

all its dimensions, and they will be able to see those relations between its different levels, which they didn't see before. For example, they can see how sound may correlate with meaning and how the poet takes advantage of this very possibility of language, and puts it in the service of imagery and meaning formation.

This possibility involves the sound-system of language and is related to the spoken mode, in which sounds (out of which words are formed) are articulated by the speaker and heard by his listener(s). What follows will discuss this aspect of language, which is regarded in poetry of a high power and value, and hence is always considered and employed by the poet. Therefore, the translators and the readers as well, as some sort of translators, must know about it if they want not to miss much of the pleasure and the meaning lying in poetry.

The sum of the above definitions leads us to the conclusion that the non-verbal aesthetic in poetry refers to the music of poetry. Accordingly, it should be mentioned that in this research/study, the term *non-verbal aesthetic elements and signs* or *sound segment and signs* mostly refers to the music in poetry created by the repetition of the sounds.

1.2 Statement of the Problem

As scholars and literary translators believe, among all literary types and genres, the translation of poetry is the most difficult and complicated, and most of the time even impossible, due to its aesthetic signs and features.

In reality, one of the most significant stipulations and forms observed and scrutinized in translation is aesthetic consequence. This aspect of significance, indeed, is put in to a text by literary forms employed in it such as a set of phonological (rhyming,

meter, etc.), structural and semantic (symbols, signs, metaphors, irony and so on.). The meaning in literary texts is constructed and formed by the dealings and relations of both the linguistic regulations and literary patterns. As a result, the poetry translator firstly has to discover the meaning, purpose and value of the text and then tries to see what target language literary patterns he can use for carrying out and presenting the same meaning and value. On the other hand, the professional translators mostly inspect the stylistic and social value of the particular issues and elements in source language. They afterward, think about the way of putting across and transmitting that value and meaning in target language.

In fact, the statement of problem for studies dealing with poetry translation was stated by Ilek (1970) in the best possible way that the problems which translators encounter often are problems of symbolism, imagery, literary aspects and aesthetic traditions and beliefs.

In other words, as Manafi (2003) puts it, scholars have used different policies and methods in translating poetry from one language into another in the sense that some translators have tried to construct rhyming verse, while some others tried the following: not only to have rhymed translation, but also to generate and form a rhythmic poem in the target language. In addition, there are still some other translators who have translated poetry into prose or have even chosen blank verse versions. However, as he further claims, in each of these practices and methods it is unfeasible and impractical to create a translation in which the entire semantic components and proper poetic traits and characteristics of the original will be preserved and kept. In fact, as a general rule, in all cases of poetry translation something from the source text will remain untranslatable (ibid).

According to many scholars in the field of literary translation such as Richards (2001), Sarhady (1995), Lefevère, (1992), Weiner, (1989), Hermans (1985), and so on, the role of sound segment and signs or more precisely, speech sounds in imagery and meaning formation in translation of poetry is almost totally unknown and neglected. A general problem, however, is to leave the context out of account, as most of us often do (Richards, 1964).

With regard to these problems relating to the translation of poetry and also the role of speech segments in imagery and meaning formation in poetry, there is scarce research to prove how significant and influential speech sounds are in the content of literary translation of poetry and yet not much has been done to show the role of speech segments and sounds as aesthetic elements in imagery translation of poetry.

Briefly put, translation of poetry is the most difficult among all literary texts, in view of the fact that poetics is “an inventory of literary devices, genres, prototypical characters and situations, and symbols” in addition to an awareness and understanding of the function of literature in the public and shared system of society (Lefevère, 1992, p. 26).

On the other hand, culture is another significant dilemma concerning translation of poetry. That is to say, meaning in most languages is bound by its culture of origin. Thus, culture –bound or culture–specific signs originate and obtain particular and distinctive meaning properties from the context of their fundamental and original culture.

In fact, according to Nida (Venuti, 2000), no two languages are matching and the same, neither in the meanings devoted to analogous and equivalent symbols nor in the ways in which such symbols are positioned and displayed in phrases and sentences, it stands to reason that there can be no absolute correspondence between languages. Hence there can be no fully accurate, faithful and precise translations. He further maintains that the total impact of a translation may be reasonably close to the original, however, there can be no identity fully, thoroughly and in depth.

Lastly, the translator and the text-writer have different theories of meaning and different values. The translator's theory colours his interpretation of the text. He may set greater value than the text-writer on connotation and correspondingly less on denotation. He may look for symbolism where realism was intended; for several meanings where only one was intended; for different emphasis, based on his own philosophy or even his reading of the syntax. (Newmark 1983, p. 8).

Authors share a common knowledge of the inferred meaning in these signs with readers of the same culture, and if such signs are to be conveyed to a foreign reader, translation becomes difficult. This is because firstly, in accordance with semiotics, it is hardly ever possible to find an element or sign in the target language that will have the same denotative and connotative meaning as the one in the source language. Secondly, a concept or referent or signified may be unknown in both the source and the target culture. Thirdly, not only does a specific meaning have to be conveyed, it also has to be ensured that a presumably uniformed foreign audience is able to understand the full value of what is being conveyed.

As it might be expected, any person uses his own beliefs, knowledge, attitudes and so on into his processing of texts. Therefore, any translation will partially reproduce, replicate and reveal and more precisely, will be a sign of the translator's own mental and cultural point of view, even with the best of neutral and unbiased intents and purposes. Certainly, in most scientific and technical, legal and administrative translating the risks are decreased to a least amount. Nevertheless, cultural tendencies and biases can appear and move in where least imagined and supposed (Hatim and Mason, 1990, p. 11).

During the 1970s, Itamar Even Zohar and Gideon Toury set out from the assumption that literary translations are facts of the target system. They theorize literature as a "polysystem" of interrelated forms and canons that constitute "norms" constraining the translator's choices and strategies. In this case, Toury shows how the target direction changes and renovates the notion of equivalence.

Concerning this particular point, Toury (Venuti, 2000, p. 123) tries to clarify the "acceptability" of the translation in the target culture, the ways in which various shifts make up and represent a type of equivalence that reflects target norms at a certain historical time.

However, in the context of literary translation in general and poetry translation in particular sometimes the problem of untranslatability appears. With respect to the dilemma of untranslatability, Catford (Bassnett, 1992, p. 32) suggests two types of untranslatability, as linguistic and cultural. On the linguistic level, untranslatability crops up and appears when there is no lexical or syntactical alternative in the target language that can be replaced for a source language item. On the cultural level, correspondingly, untranslatability emerges and comes into view when there is no

cultural option in the target language that can be substituted for a source language item.

In addition, as was mentioned, the differences among the cultures are also problematic in translation. The way a translator may manage and cope with problems greatly depends on his knowledge about these differences as well as his alertness and knowledge of the strategies suggested and applied for transfer of cultural elements.

With respect to all mentioned points, in the context of poetry translation, the transmission of meaning is difficult, intricate and complicated, and the result is that meaning is often lost, diminished or distorted in the translated poem.

Indeed, to put Toury's (1995) terms, the literary nature of the target text originates from the target literature, linguistic and textual traditions and mannerism. That is to say, some traits and characteristics of the target text either literary, linguistic, or cultural may overcome the source text ones.

Broadly put, concerning literary translation, Hermans (1985) declares that literary theory and criticism were paying no heed and attention to the worth and importance of the episodes of literary translation and history. He further views this problem owing to the proposal that translations does not merit and deserve severe attention because it is a substandard, inferior and low - grade of excellence, inspiration, imagination, novelty, and aesthetic feature.

On the other hand, Turčány (1970) claims that literary translation is evidence for the fact that the laxity and carelessness to even a small point and element can influence or can change the text. While, as he puts it, as a general rule, the translation must be

quite faithful in the sense that, it must be the same as the original and it must save and maintain the complete set as well.

Golden (1997) views the origin of poetry as melody and song. In the sense that, poetry initially was implemented and carried out in the oral form. With respect to this point, he further insists that as far as poetry is concerned, non - verbal features like sound, beat, cadence and rhyme are more imperative and significant than semantic, pragmatic and stylistic features. Therefore, in order to give the more correct and accurate translation of poem, the translator must be more thoughtful and attentive with the non-verbal features (ibid).

In addition, Miko (1970) believes that linguistic and literary theory share translation theory among themselves. Nevertheless, the problem which all the time exists is that the uniqueness and characteristics of the value created and provided by translation is virtually demanding, difficult and problematic since it counts on the translator's style. As a result, for him, the problems that always appear in literary translation are either linguistic or stylistic.

Consequently, an incredibly significant problem concerning the poetic and poetry translation is the differences which exist in translations. In this sense, Sarhady (1995) maintains that the most important and decisive stipulation which is detected, noticed and identified in poetic translation is the aesthetic consequence of the poem. Technically put, the aspects of meaning inserted and attached to a text as a result of literary patterns used in it, for instance, phonological (rhyming, meter, etc.), structural (parallelisms, marked patterns, etc.), and semantic (symbols, metaphors, irony, etc.) and so on. He (ibid), further considers the problems of poetry translation in accordance with these aspects.

Correspondingly, pertaining to the translation of poetry, as Richard (2001) says, the main problems, difficulties and arguments appear when the translator understands to what extent the spirit and more precisely, the real meaning of a poem lies. Every language is a sole and specific system in the sense that, every language has a different and typical system from other languages. Languages may differ in the linguistic features they use for expressing and transmitting a meaning. Accordingly, the translator may have to forfeit and sacrifice one or more of the mentioned features to put across and express the whole of the message. In fact, the problem existing here is that as the literary agreements and understandings in the SL and TL are different, the function of all the beauties and aesthetic aspects of poetic images might not entirely go with the original. In poetry translation, indeed, the translator strives to pass on and transmit the message as complete as possible. As a result, he employs a method in which he is competent to keep and conserve the original in the translation in so far as possible. Nevertheless, the beauties and aesthetic aspects of the poetic images are not taken into account.

Poems are commonly famous and eminent for their condition and characteristic which deal with imagery, word association, and the musical qualities of the language used. Due to its nature of highlighting and drawing attention to linguistic form rather than entirely using language for its meaning, poetry is difficult to be rendered from one language into another. In poetry, indeed, it is the connotations of words, elements and signs which are more important. These particular aspects of meaning which mostly exist in poetry can be difficult to comprehend and understand and consequently, may make different interpretations by different readers. That is to say, every line of a poem can be deduced and comprehended in a different way by different readers. In other words, as Simpson and Weiner (1989) put it, while there

are sensible and logical explanations, there can never be an ultimate and perfect understanding and version.

With respect to the features and characteristics of poetry which cause its translation to be unique and distinctive, it can be mentioned that almost no translation of a poem can be the same as the original one. In other words, the sentiment and the effect achieved by reading the original is always misplaced, absent and gone astray.

Another point worth mentioning is that many studies may have been done on translation particularly in language pairs (from one source language into one target language) relating to translation and its problems in terms of syntactical, semantic, pragmatic and cultural factors mostly from well-documented European languages like English, French, Spanish, German, and etc. into non-European languages, and vice versa. However, a search in internet, and C.D. net either in national library universities, or in the international dissertation abstracts in America and United Kingdom, reveals that there is no recorded research on the impact and translation of sound segment and signs in poetry.

After considering and evaluating poems, the researcher, as a poet and also translator, has discerned, noticed and found out the ignoring of the sound segment and signs as some sort of non-verbal aesthetics, and readers' and translators' (as professional readers) lack of knowledge about these aesthetic aspects in the field of poetry and its interpretation and translation. Consequently, they do not consider and care about nonverbal aesthetic symbols in general and sound segments and signs in particular in the interpretations of poems.

Moreover, literature and translation lecturers, as well as the linguistic ones, are not acquainted with sound segment and signs as non-verbal aesthetic signs and their effects in poems and they do not focus on such elements sufficiently in the literature or literary translation classroom. Therefore, the students who learn from them also lack knowledge of these elements in their literature and literary translation classes.

The researcher held preliminary interviews with 10 university lecturers in the fields of translation, English and Persian literature, and also 10 translators at the English and Foreign Languages, English and Persian Literature and also Translation departments in 5 universities of Kerman Shahid Bahonar University, Islamic Azad University of Kerman, Ahvaz University, Islamic Azad University of Ahvaz, and Boushehr University in Iran in May 2008. Many of them agreed that professors and lecturers either in the field of Literature or Translation, and also translators have difficulties in correcting their students' errors in literature and literary translation courses concerning the sound segment and signs as some non-verbal aesthetic aspects in poetry, and also translators ignore these aspects in their translations. They also declared that university professors, lecturers and translators do not have enough knowledge about the importance of sound segment and signs in poetry. As a result, they are even doubtful about the role of these aesthetic issues with regard to imagery and meaning configuration and creation in poetry.

When discussing methods of dealing with poetry in the classes or translations, the lecturers and translators state that they mostly exhibit the following traits in class or translation: generally interpreting poems; firstly in accordance with their surface meaning and secondly, they will go through signs like metaphor and simile. In addition, these lecturers and translators believe that the sound segments and signs as

some aesthetic aspects are put in poems just to convey beauty and some sort of music to them and they are not so significant and also they do not have any role for understanding poems and their interpretation and translation as well. Consequently, they often ignore these aesthetic aspects due to their lack of importance for interpretation of poems.

With regard to these problems relating to sound segment and signs as some sort of non-verbal aesthetics in poetry, there is scarce research to prove how significant and influential these aesthetic signs are in the content of poetry and yet not much has been done to show lecturers and translators the role of these non-verbal aesthetic signs in imagery and meaning formation in poetry.

Therefore, understanding the effect and role of sound segment and signs as some aesthetic issues provides a more comprehensive picture of their function in poetry which can help and guide translators to better, more effective and accurate translations. It can also help lecturers, teachers and institutional managers to better tailor their course syllabi and incorporate the sound segment and signs with regard to their functions and roles in imagery and meaning formation in poetry as part of requirement in their curriculum to provide effective translation and literature classes to students. By doing so, translators, lecturers and teachers will be familiar with the sound segment and signs as some sort of non-verbal aesthetics, as well as their effects and roles in the context of poetry and its translation.

1.3 Objectives of the Study

This research is aimed to accomplish the objectives listed below:

- i. To determine and disclose the role of sound segment and signs in imagery and meaning formation in poetry.

- ii. To reveal the difference between Western poetry with non-Western (Eastern) in terms of imagery and meaning formation via sound segment and signs.
- iii. To uncover the general implications (conclusions & suggestions) for translation of sound segments and signs as some sort of nonverbal aesthetic in poetry from the investigation of poetry and the selected poems in this study.

1.4 Research Questions

The research tries to answer the following questions:

- i. To what extent do the sound segment and signs affect imagery and meaning formation in poetry?
- ii. To what extent do the sound segment and signs affect or augment the macrostructures or vice versa in comprehension and translation?
- iii. What are the differences between Western poetry and non-Western in terms of imagery and construction of meaning via sound segment and signs?

The present study has tried to find answers to the abovementioned questions. However, another specific objective has been to find out the general implications in terms of answering the following questions:

- i. What are the most important points for poetry translation?
- ii. Who can be the best translator for poetry?
- iii. What are the most important factors affecting the interpretation and translation of poetry in general and sound segment and signs in poetry in particular?
- iv. What are/can be the translators' possible choices for handling the sound segment and signs in (poetry) translation?

- v. What poetry translation modeling will be functional and effective for sound segment and signs?

To answer those questions, this study will be conducted in one of the genres of literature, which is the poetry, in proportion to macrostructures and microstructures.

1.5 Corpus

This study opts for the poetry as its corpus. In fact, it comprises the poetry of two different languages (English and Persian) and according to their cultural backgrounds as the main examples of two major and different cultures (West and East).

Poetry is, indeed, chosen for its difficulty, involvedness, complexity and complication which prevent its accurate translation up till now. In addition, the unawareness and lack of knowledge of the readers in general and the translators in particular about some elements that may have major effects upon the comprehension, perception and understanding of poetry is another chief rationale for selecting poetry.

Therefore, the basic and original motive and rationale for choosing poetry for the corpus of this research is that the poem is the most complex and complicated literary genre. As a result, the poetry translation is the most difficult, intricate, problematical and even impossible among all literary genres, in view of the fact that poetics is “an inventory of literary devices, genres, prototypical characters and situations, and symbols” in addition to an awareness and understanding of the function of literature in the public and shared system of society (Lefevère, 1992, p. 26).

Being a bilingual comparative study, the corpus includes the ten poems; six of the poems written in English and the other four written in Persian as ST. The former contains Shakespeare’s the most famous sonnets and the latter is Hafiz’s the most

well-known and eminent Lyrics. A complete account of the corpus and its justification is provided and offered in chapter 3, the methodology part.

1.6 Significance of Study

This study will be the first attempt to determine and disclose the impact of sound segment and signs in imagery and meaning formation in poetry as well as identifying some implications and suggestions for their translation. Moreover, this study will be the first attempt to identify, discover and reveal the difference(s) between poetry of two different cultures in terms of imagery and meaning formation via sound segment and signs.

This study will seek to investigate the role of the mentioned non-verbal aesthetic elements and signs in some of English and Persian poems. In fact, this study on the translation of poetry tries to investigate the role of i sound segment and signs n imagery and meaning formation in poems. Therefore, this study may initiate further research in this area of interest.

The findings of this study may contribute in providing some suggestions to translators, translation teachers, curriculum designers at the Ministry of Education, and on how to interpret and translate pieces in poetry with regard to the sound segment and signs as some sort of aesthetics, if there are any significant relations.

Therefore, it is hoped that this study will provide new insights to translators as well as researchers, lecturers and teachers all over the world who teach in a translation classroom so that they would be able to conduct more effective literary translation classes.

More precisely, it is hoped that this study shall make contribution to translation theory and practice as follows:

- a) It will give important insinuations, implications and suggestions to translators on the impact of sound segment and signs as some non-verbal aesthetic forms and elements on the message, significance and imagery of the text.
- b) It is also expected to instigate and motivate a kind of curiosity in the future translators to look for the cases whether the aesthetic elements in poetry of different cultures may obstruct the translatability of the source text into the target text.
- c) It will raise knowledge, responsiveness, attentiveness and awareness in the translators, lecturers, teachers and students of translation studies, linguistics and literature as well in all over the world that sound segment and signs in poetry and their translatability are their high points prior to making any decision.
- d) It will also shed some light on the applicability and pertinence of semiotic approach on the translation of signs and symbols as aesthetic forms in poetry of different cultures.
- e) Thus, this study helps in providing a better understanding of seemingly minor details that can have a major effect upon the quality and accuracy of poetry translation.
- f) Ultimately, it directs and guides translators towards precise and accurate translation of poetry.

- g) It advocates, supports and gives solutions to future translators for dealing with and rendering both Western and non – Western poetry due to their sound segment and signs as some non-verbal aesthetic elements.
- h) Finally, the study hopes to provide a possible source of look – up that may assist literary or more precisely, poetry translators.

1.7 Limitations of the Study

This intercultural comparative study is a qualitative study. It will be carried out in the poetry taken as corpus in order to compare the occurrences of the macrostructures and some specific microstructures. Consequently, among all literary genres, this study opts for poetry as its corpus.

Being an intercultural comparative study and due to time constraints, the study limits itself to ten poems from two different languages and cultures.

In consequence of the broad and ample variety of both macrostructures and microstructures, and the objectives of the study, this study limits itself to macrostructures and specific linguistic micro structures, and systemic context.

Mounin (1959) is of the view that the study of linguistic aspects is very significant in translation since they bring about and result in the understanding of non-linguistic aspects. Being a qualitative study, it, therefore, limits itself to aspects of the macrostructures and some specific microstructures as certain non-verbal aesthetics of the texts under study, which are considered to be ineffective, challenging and problematic in significance and meaning of poetry in general and in translation in particular. In addition, it limits itself to certain languages, English, and Persian.

However, it is hoped that the findings of this study can serve as a useful guide in the impact and translatability of sound segments and signs as some sort of non-verbal aesthetics in other languages and cultures of the world.

1.8 Organization of the Thesis

This thesis is arranged to contain seven chapters.

Chapter 1 is a preliminary discussion which discusses and involves the following headings: (1) background, which elucidates the topic and its relation, importance, position in translation, as well as its inspiration; (2) Persian literature, and one of its greatest poets, Hafiz, as well; (3) English literature, and background information about Shakespeare; (4) the rationale of the study, and the problems; (5) the objectives; (6) the research questions; (7) the scope of the study; (8) the corpus of the study, it specifies the texts to be used in the research; (9) the limitation of the study (10) the significance of the study; (11) the organization of the study, it comprises the organization of seven chapters; (12) Definition of Terms.

Chapter 2 contains a review of related literature on literary translation, poetry translation, sound symbolism in poetry, poet, culture, and then two major cultures i.e. East and West, and then language and culture.

Chapters 3 represents the theoretical framework and methodology.

Chapters 4 investigates and analyses Shakespeare poems.

Chapter 5 analyses Hafiz poems.

Chapter 6 examines the corpus of two different languages to have the overall theme, argument, and investigation of poetry and the corpus (the mentioned issues), and to have an overall view about the target text (an overall assessment about the translation of non-verbal aesthetics). The analyses covered in the mentioned three latter chapters are to address the research questions.

Finally, chapter 7 concludes the research, concludes answers for research questions, and gives some recommendations for further research relative to the research topic.

1.9 Definition of Terms

Image/Imagery: Based on the dictionary definitions, the word “image” literally implies the mental portrayal, illustration, and demonstration of what we perceive by our peripheral organs. In effect, an image is a “language that addresses the senses” (Meyer, 1999, p. 752). Image plays a very significant role in poetry. Image(s) presents the pictures of the one’s happenstance(s) with the world. Concerning the very important role of image in poetry, Anne Sexton (Kirszner and Mandell, 1997, p. 743) believes that “Images are probably the most important part of the poem... If they’re not coming, I’m not even writing a poem, its pointless.”

Aesthetic: According to G. W. Porter (<http://en.Wikipedia.org/wiki/Communication>) non-verbal communication is divided into four categories one of which is *aesthetic*. He further believes that this type of communication takes place through creative expressions which are: music, dancing, painting and sculpturing.

Non-verbal Aspects: On the whole, non-verbal aspects are defined and categorized as the paralinguistic aspects. Poetry and translation of poetry are classified and labeled by non-verbal aspects like sound, beat, cadence, rhythm, and rhymes which