A CDA Approach towards Persian Translations of Political Verses of Octavio Paz, According to Fairclough's Model

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Abstract
Octavio Paz was one of the fundamental literary figures of Latin America. His works with diverse genres and extensive topics were in many cases influenced by Surrealism, Marxism, Buddhism, Hinduism and Existentialism. His language in poetry performs a multiple function that reflects the experience, perspective, or ideas about the world and human beings. Therefore, the purpose of this study was examining his poetry as a linguistic tool for representation of his ideas. In achieving this objective, Octavio Paz's socio-political poetry and its translations by different translators such as Ahmad Mir-Alaee, Hassan Fayad and FoadNaziri were selected as the corpus of the study. By analyzing the translations and using critical discourse analysis of Faiclough (1989) in three stages of description, interpretation and explanation and exploring the dominant applied strategies it was found that synonym was the most frequently applied strategy by translators followed by rewording, overwording, metaphor, omission, formality. In conclusion it was found that all translations were literal-semantic and author – oriented. The results of this study showed that the translators have been successful in the textual level to some degree.
Keywords: Octavio Paz, Failclough's CDA, Ideological transmission, Translation Strategies

1. Introduction

With the emergence of the cultural turn in translation studies, external factors affecting translation have been paid attention to in this field. Therefore, macro factors, such as translator, history, culture, politics in target contexts, translators' agency and ideological manipulation have become the main concern of translation studies (Munday, 2008). In this relation, Lefevere (1992), one of the representatives of the Manipulation school believes that translation is the rewriting of source texts, which are manipulated by ideology, politics, patronage and universe of discourse in which ideology and politics are the most important constituents (As cited in Afzali, 2013, p. 196).Translation, in fact, cannot be considered as an isolated and solitary mode of writing. Recently, the manifestation of ideology in the process of translation has become an increasingly important issue in translation studies, because the meaning of discourse is not limited to the meaning of its words and sentences, sometimes they ideologically represent the gist or most important information of a discourse. Translating in general and literary translation in particularare an ideologically-embedded undertaking (Schaffner, 2003). Schaffner refers to the manifold nature of translation and believes that translation is ideological "since the choice of a source text and the use to which the subsequent target text is put is determined by interests, aims, and objectives of the social agents" (2003, p. 23). Therefore, as Fairclough argues, the analyst should be concerned not only with texts themselves but also with the processes of producing and interpreting those texts, and with how these cognitive processes are socially shaped and historically changed (2001, p. 16). Translating words has been affected by various elements through the time and different translation of them revealed different view of the translators due to the changes in the policies of societies. So, changes in the structure and social orders of nowadays communities and the advent of new ideological prospect bringing a shift in political words. Almost any poem may be termed political, if we define political poetry as that which problematizes the authority of the government or any other powerful entity that creates meaning. Lyric poems operating in particular social context may be considered political too. YehoudaShenhavhad defined "political" as an anomalous step that by act or omission subverts the formulas of hierarchical power systems, whether governmental, semantic or cultural (As cited in Nagle, 2012).

In 1914, Octavio Paz was born in Mexico City to a family of Spanish and native Mexican descent. He was educated at the National University of Mexico in law and literature. In his youth, Paz spent time in the United States and Spain, where he was influenced by the Modernist and Surrealist movements. In 1962, Paz became Mexico's ambassador to India and resigned six years later in protest when government forces massacred student demonstrators in Mexico City. His later work shows an ever-deepening intelligence and complexity as it investigates the philosophy, religion, art, politics, and the role of the individual. His great sensitivity to the policy of Mexico made him a political poet who wanted reformation. Now the main problem is that how this sensitivity can be translated into another language. Does translator manipulate the main text during translating process? For understanding this, the study uses Fairclough's modelin three stages of description, interpretation and

explanation. The study applies the model on Persian translated books of Paz, which are translated by different translators such as Ahmad Mir-Alaee, Hassan Fayad and FoadNaziri.The significance of this research is to uncover the potential manipulations which could occur during the translation of Octavio Paz's political verses into Persian. This research wants to analyze the Persian translations of political verses of Octavio Paz considering their potential ideological underpinnings. Not a single significant research has been done for uncovering the ideology behind the translated political verses of Octavio Paz in Persian to see if their Persian translations are influenced by the ideology of translators. Therefore, this study tries to investigate and analyze some linguistic strategies on textual and contextual level to reveal the author's hidden ideological trends in employing some strategies in the process of composing Octavio Paz's poems.

2.   Review of literature

Fairclough and Wodak (1997) describe the aim of CDA as making "the ideological loading of particular ways of using language and the relations of power which underlie them more visible" (p. 258). The notion of ideology was invented by French philosopher Destutt de Tracy at the end of the 18th century. For Destutt de Tracy ideology was nothing less than a general "science of ideas" (the study of "how we think, speak and argue…"), something what today would be called psychology or even 'cognitive science (van dijk , 2000, pp. 5-6). Van Dijk (2000) defines Ideology *"as a system of beliefs"* which have something to do with systems of ideas, and especially with the social, political or religious ideas shared by a social group or movement. Communism as well as anti-communism, socialism and liberalism, feminism and sexism, racism and antiracism, pacifism and militarism, are examples of wide spread ideologies. Group members who share such ideologies stand for a number of very general ideas that are at the basis of their more specific beliefs about the world, guide their interpretation of events, and monitor their social practices. (pp.5-6)

The term "ideology" is understood by Fairclough (1996/2002) "in the sense of assumptions which are built into practices (especially for CDA practices of discourse) which sustain relations of domination, usually in a covert way" (p. 152). He further adds that CDA should also "recognize its own'partiality'" (152), i.e., it is also ideologically biased. It is common knowledge that, in any society at all times, there are several competing ideologies. One of them is, however, dominant and liable to affect the others and the society as a whole. "The question of dominance and the notion of dominant ideology are of particular interest in institutional settings", argues Beaton (2007, p. 273). Eagleton and Beaton (2007) state that; in such settings, ideology acts as "a set of discursive strategies for legitimizing a dominant power" (As cited in Petrescu, 2009, p.94). Schäffner (2003) claims that; all translations are ideological since "the choice of a source text and the use that is made of the subsequent target text are determined by the interests, aims, and objectives of social agents" (p. 23). Schäffner further explains that: the ideological aspect can be determined within a text itself, both at the lexical level (reflected, for example, in the deliberate choice or avoidance of a particular word) and at the grammatical level (for example, the use of passive structures to avoid an expression of agency).

Ideological aspects can be more or less obvious in texts, depending on the topic of a text, its genre and communicative purposes (p. 23). Ideological aspects can also be examined in the process of text production (translating) and the role of the translator as a target text producer as well as a source text interpreter.Fairclough (2001, p. 16) argues, in CDA, the analyst should be concerned not only with texts themselves but also with the processes of producing and interpreting those texts, and with how these cognitive processes are socially shaped and historically changed.Fairclough (2004) argue that translated texts offer a readily available and reliable source of research to bring ideology to the surface and to explore social and political conditions in a given society at a given time. This builds on the basic argument of CDA that the text offers a mediated interpretation (or a variable version) of the objective reality (p. 104).As Álvarez and Vidal (1996) have put, behind each translator's decision-making, as to what to add, what to omit, which words to choose, and how to place them, there is always "a voluntary act that reveals his history and the socio-political milieu that surrounds him—in other words, his own culture and ideology" (p. 5). This view is endorsed by Calzada-Pérez's (2003) argument that "all language use, including translation, is ideological" (as cited in Ping, 2004).

Different studies have been conducted to demonstrate the influence of ideology on translations. For example: Minga (2005) performed a study in Africa, analyzed the translations of an author named Ngugi using a CDA model of Fairclaugh. The study investigated whether an approach taking into consideration the ideological issues in translating the Ngugi's children books for Francophone young readers. Translators of different origins had carried out the selected translations in different sociocultural contexts. Minga found that specific ideological and social actors affected the translators, resulting in different translations. Damaskinidis (2006) applied a CDA-based methodology to investigate any ideological shifts between the English source text and its Greek translation. The analysis of ST (source text) and TT (target text) has shown how a CDA-based approach can throw light not only on the way culturally approved patterns reflect society's priorities and preoccupations but also on the way they influence them. The comparative analysis of this study has provided an interesting example of how a culture associated with English language has influenced the translator's attitudes and motivations in his/her attempt to

decode various ideological patterns. For example, left – and right – ideologies, and their associated "Imagined Readers", (Holland, 2000, p.157) have been a major source of influence in choosing between ideologically – laden lexical patterns. This has led to a discourse which, on the one hand, reinforces ideological assumptions and, on the other hand, it challenges them by emphasizing that the Others (EU) violate the very norms and values We (the Greeks) hold dear (Van Dijk, 1995).

In another study, Shamsali (2007) conducted a study to examine whether political ideological differences occur when it comes to *transjournalism*(i.e., translations which deal with journalism, such as news, editorials, etc.) and if so, in which media, namely conservative or pro-reform media, such differences are more considerable. According to the theoretical framework of this study adopted from Van Dijk's (1998) CDA model, the researcher concluded that there were significant differences between conservative and pro – reform media in translating the news. In the conservative media the percentage of political – ideological changes were much higher in comparison to pro – reform ones due to their different political – ideological perspectives and beliefs. In the same line, Khajeh and Khanmohammad (2009) investigated the relationship between language and ideology in translation to uncover the underlying ideological assumptions invisible in the texts and to reveal whether translator's ideology is constrained in their translations. The corpus of their study consists of two Persian translated versions of the book "Media Control by Chomsky", translated by Xosrowshahi and Aslani. They analyzed the texts within CDA theory based on framework of Van Dijk (1997). They concluded that there are remarkable differences in translations based on addition and deletion. In contrast, there is a lot of evidence of conscious or unconscious manipulation in Xosrowshahi's translation, while Aslani's tendency is toward the ideology of the original author.In another study, Yazdanimoghadam and Fakher (2011) investigated the relationship between ideology and translator's lexical choices. They chose the Persian translated novels of "Animal Farm", "Nineteen Eighty Four", and "The Gadfly" which have been translated before and after Islamic Revolution of Iran. The result of their analyses revealed that the translators rendered the lexemes according to the sociocultural and ideological conditions they lived in. in fact, ideology and idiosyncrasy affect the translator's lexical choices and CDA can be a good tool for detection of this relationship between ideology and translators' lexical choices.

Major critical studies about Paz's works started in the early 1970s. Roman Xirau critique (1970) was an attempt to answer philosophical concerns in the reading of Paz's works. By looking at a number of poems and to The Labyrinth of Solitude, Xirau observes a central dialectics in Paz's discourse, between solitude and communion, angst and desire. He also interprets that, for Paz, this solitude conveys fullness and transcendence, even in a religious sense. Paz's conceptions of poetry and love, and his call for communion with others, all convey a craving for transcendence.

In The Writing in the Stars, Rodney Williamson (2007) investigated Paz's major poems through a psychological lens of mythical archetypes. He looks at 'yo'-'tú' dialogue of much of Paz's poetry as the precondition of the archetype of the union of opposites, subject and object, conscious and the unconscious, which leads to fullness of being in the construction of the self. Williamson also explores the circular structure of Paz's longer poems, such as Sunstone and Blanco, by drawing and analogy to the archetype of the Indian mandala, a symbol of psychic integration and wholeness. Jason Wilson, in *Octavio Paz* (1986), pursued a detailed contextual reading of Paz's poetry during his postwar years in Paris, in light of his relation with André Breton and surrealism. Wilson interprets Paz's poetry in close relation to its historical and cultural contexts. Actually, Wilson does the same for Paz's poetry of the years returning to Mexico and also for the poetry of Paz's years in India and after.The political perspective is another frequent theme in studies of Paz's writing. The appeal of this topic probably comes from the controversial positions that the poet held in the context of Mexican and international political polarization—mostly in the context of Latin American Cold War (and real civil wars in several countries). Xavier Rodríguez Ledezma's*El pensamientopolítico de Octavio Paz: Las trampas de la ideología*(1996) is a systematic study focusing on thepolitical axis of Paz's works. Rodríguez Ledezma aims to show that in Paz's writingsabout socialism, Marxism, Mexican politics and modernity, there is a constant critiqueand revision of concepts.

3. Methodology

As stated above, this study tries to investigate and analyze some linguistic strategies on textual and contextual level to reveal the author's hidden ideological trends in employing some strategies in the process of composing Octavio Paz's poems. Therefore, a comparative study has been conducted to investigate and examine the extent to which specific socio-cultural and political ideological constraints influence the translator's strategies in translating ideologically – laden words in three different versions of Paz's poems. In this study, a descriptive – analytic method of research is utilized to deal with the analytic purposes of this research when analyzing the corpus of the study.An English selected Poems of Octavio Paz alongside its Persian translations by Hassan Fayad, Foad Nazari and Ahmad Mir Alaeewere selected as the corpus of the present research. The rationale behind the choice of these poems is that the original poems were concerned mostly with the social and

ideological issues and it seems that their Persian translations had considerable ideologically manipulated changes at both lexical and grammatical levels.

The following table represents title, name of translators as well as the year of publication and the publication of the corpora:

Table3. 1: The Corpus of this Study

Indicators			
Title	آزادی	سمندر، ورای عشق	سنگ آفتاب
Translator	Hassan Fayad	FoadNazari	Ahmad Mir Alaee
Publication	Sales	Sales	Zende-Rud
Year of publication	1382/1390	1393	1371

3.1 Theoretical Framework of the Research

CDA as a methodological framework calls for studying both the content and context of the discourse. This means combining linguistic analysis with intertextual analysis (Faiclough, 1989). The initial step in CDA analysis is the textual analysis which can be carried out in several ways. Fairclough's CDA model suggests a close relationship between content and form, which the researcher usedcontent – form analysisin this study. As Fairclough asserts; "contents are always necessarily realized in forms and vice versa" (1995, p. 188).

Poetry, as data source in this study, brings content and form together in its artistic expression. Poetry always combines form and content – in the presentation of different stanzas, in the word choices and the way the verses of the poem are organized, all of which provide insights for the analysis. The intertextuality of discourse acts as mediator between a text, its context and social influences.Manyresearchers highlight the significance of purposeful data source selection (Fielding & Fielding, 1986), seeing it as a preferred element of a strong research endeavor. Selecting the data sources for this study was a purposeful and systematic process which is based on the specific research question that guided the study. On the other hand, poetry is an effective medium for studying history or historical phenomenon (Bitar, 2004). Bitar (2004) contends that the useful role of poetry for historical analysis comes from the mysterious expressiveness of poetry, a quality that does not translate well into prose.Fairclough's methodological framework (1989) calls for examining discourse on two levels, first in its immediate context and then in larger contexts surrounding it.

Seeing that the main purpose of this thesis is to find out the differences between translations ideologically, due to the applying different strategies in translation of Paz poems, it seems that critical discourse analysis used by Fairclogh (1989) in three stages of description, interpretation, explanation is a useful tool as an analytical framework. It seems that, his procedure is relevant for comparing the discourse practice of two translations of literary texts due to the focus on textual analysis and the production of the text. Therefore, his CDA procedure will provide an insight into the social context and the discursive changes and for further exploring how changing practice of social context may have an influence on translation of literary texts.

3.2 Procedure

To achieve the purpose of the study the researcher followed a step-by-step procedure as follows:

First, poems were read thoroughly, and then based on the proposed strategies by Fairclough, some applied strategies by translators were considered.

Second, the researcher in three stages (description, interpretation and explanation) of critical discourse analysis of Fairclough (1989) tried to show that whether ideological, political and socio-cultural dominants in the target society can influence the source text.

Finally, the overall frequencies of strategies were elicited to determine the most and least frequently used strategies in each translation.

In this Study, some Strategies applied by Fairclogh(1989) have been proposed to investigate and examine the extent to which specific socio-cultural and political ideological constraints influence the translators' strategies in translating ideological words.

Table3 3.2: Strategies Applied in this Study (Proposed by Fairclogh, 1989)

No	Strategies	Prescription
1	Re-wording:	An existing, dominant, and naturalized, wording is being systematically replaced by another one in conscious opposition to it.
2	Over-wording:	An unusually high degree of wording, often involving many words which are near synonyms.
3	Synonymy:	Where words have the same meaning. It is difficult to find many instances of absolute synonyms, so in reality one is looking for relations of near synonymy between words.
4	Hyponymy:	Hyponymy is the case where the meaning of one word is, so to speak, included within the meaning of another word.
5	Antonymy:	Antonymy is meaning incompatibility the meaning of one Word is compatible with the meaning of another.
6	Euphemism:	A euphemism is a word which is substituted for a more conventional or familiar one as a way of avoiding negative values.
7	Formality	The formality of the situation here demands formality of social relations, and this is evident (among other places) in the vocabulary, which consistently opts for more formal choices as against less formal available alternatives (prior to, luncheon recess, stated instead of before, lunch break, said, for example), expressing politeness, concern from participants for each other's 'face' (wish to be liked, wish not to be imposed upon), respect for status and position.
8	Metaphor	Metaphor is a means of representing one aspect of experience in terms of another, and is by no means restricted to the sort of discourse it tends to be stereotypically associated with – poetry and literary discourse.

4. Findings and discussion

This part presents the findings and critical discourse analysis of the three selected poems of Octavio Paz translated by different translators in three stages of description, interpretation, explanation to find out the difference of translating social and ideologically – laden words and possible manipulations and applied strategies according to the norms and rules of the target society, i.e. Iran.

4.1 Description

In order to interpret the features, which are actually present in a text, it is generally necessary to take account of what other choices might have been made, i.e. of the systems of options in the discourse types, which actual features come from. (Fairclough, 1989, p.110)
Questions:
Vocabulary

1. **What *experiential* values do words have?**
• What classification schemes are drawn upon?
• Are there words which are ideologically contested?
• Is there *re-wording* or *over-wording?*
• What ideologically significant meaning relations *(synonymy,hyponymy, antonymy)* are there between words?

The aspect of experiential value is that how ideological differences between texts in their representations of the world are coded in their vocabulary.

2. **What *relational* values do words have?**
• Are there euphemistic expressions?
• Are there markedly formal or informal words?

3. **What *expressive* values do words have?**

4. **What metaphors are used?**

Fairclough (1989, p.4) recommended three types of values namely experiential, relational and expressive values in studying lexical ideological differences in translation.

Experiential value demonstrates the text producer's experience of the natural and social world. Classification schemes, ideological contested words, over wording and meaning relations are four sub parts of experiential by means of which experiential values can be examined. Classification scheme constitutes a particular way of dividing up some aspect of reality which is built upon a particular ideological representation of that reality. Overwording is an unusually high degree of wording, often involving many words which are near synonym in which meaning relations consists of three parts; hyponymy, synonymy and antonymy (Fairclough, 1989, p.114).

Relational value focuses on the social relationships which are represented in the discourse by the text. It focuses on the relational and social relationships. Euphemistic expressions and formal or informal words are the subparts of relational by means of which relational values can be examined.

Expressive value focuses on the producer's evaluation of the bit of the reality it relates to which is associated to social and subject identities (p.112).

In the process of critical discourse analysis, some chosen stanzas and their translations provide evidences that the researcher needs for interpreting the findings of her investigation.

In the following, I will analyze vocabulary with attention to classification schemes (i.e. system in terms of which vocabulary is organized), formal words, overwording, rewording, hyponymy, synonyms, antonyms, euphemism and metaphor.

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1. **Reasons for Dying (Razonesparamorir), (Early Poems, 1935-1955) by Muriel Rukeyser**

Table 4.1: Applied Strategies in the Poem of Reasons for Dying (translated by Hassan Fayad)

Vocabulary	Translation	Strategy
Some spoke of **our land**	کسانی از **سرزمین من** سخن به میان می آورند	Rewording
Poor earth	زمینی **تهیدست**	Synonym
Those stones… standing naked in the **river**	و به آن سنگ ها **می اندیشم...** برهنه بر پای ایستاده اند در **آب رود**	Synonym
that **feed** my memory	که خاطره ام را **زنده نگه می دارد**	Rewording
dreams of a dream	**تجسم رویاها**	Rewording
time is the one who **remembers** and who **dreams**	زمان تنها چیزی است که باز می آفریند خاطره ها را و **در سر می پروراند** رویاها را.	Synonym
The rhyme which **goes to bed** with all the words,	قافیه ای که با هر واژه **می آمیزد:**	Formality
Freedom, … She runs whorehouse, **siren**	آزادی که فرمانش بر روسپیخانه رو است و بر **زنی افسونگر**	Overwording
my freedom **used tosmile** at me	آزادی من به من **لبخندمیزند**	Synonym
like an **abyss** observed from that **abyss**, our selves	همچون **گردابی** که در آن جز تصویر خودمان چیزی باز نتوان دید.	Rewording

The original name of this poem is Reasons for Dying which is published in the Early Poems, (1935-1955) translated by Muriel Rukeyser and it is translated to Freedom by Hassan Fayad and Ahmad Shamloo into Persian language. According to the poet, struggling to obtain freedom is one of the reasons that are worth dying for. He wants the readers understand the value of freedom as wings to save our silent people, to open of the old abandoned gate and untying the prisoner. Freedom is the sleep in which we are our dream. First, this poem inspires the message of sorrow and frustration without freedom in a poor earth, among people of dust and light which reminds me the poem of (Of Death…) by Shamloo which says:

Never have I feared death, although its hands were more devastating than banality. My fear, however, is of dying in a land, where the reward of gravediggers is greater than the freedom of humankind …

In the first line of the first stanza, our land is translated into my land, which is an emphasis on the country of the poet by translators and their view about a poor earth with people of dust and light. Poor earth can refer to poverty of the people, which are silent up against the wall. Resistance poor and barefoot people against the wall is something familiar for Iranian translator who has passed Islamic Revolution and is experienced that after a while these silent people became roaring waves against the oppression and unjust rulers. In the sixth line of the first stanza, "I thought" is repeated by translator to show the importance of thought about the conditions of naked stones standing in the river, which is a metaphor of resistance with empty hands against oppression to obtain freedom and equality. In the following, the translator again uses "I thought" to explain the forgotten things, the irrelevant things and the dreams of a dream, or dreams of freedom. Here, "the forgotten things that feed my memory" is translated into "I thought those forgotten things that keep my memory alive", in other words, translator wants to say that some forgotten things and dreams can keep alive memories to continue life and struggle to visualize dream of freedom. In general, we can say that in the first stanza the translator try to highlight poverty, poor land, barefoot oppressed people like stones standing in the river, people of dust and light

with sudden presence of their dreams that guide them to freedom.

In the second stanza, the poem reminds us in the way of obtaining freedom there are temptations and dangers. Freedom is like rhyme, which goestobed with all the words, a prostitute who is tempting, an abyss that swallows everything with her smile. In the first line of the second stanza, the translator tries to use formality strategy describing freedom, because these descriptions are not acceptable in the target culture. For example, instead of goes to bed translator uses rhyme that blends with every word. He remembers that when he was adolescent, his freedom smiled at him. Here the translator has changed the past into present time. In the last line abyss, which is a very deep hole in the ground is translated into eddy or whirlpool we can see nothing but ourselves. The most applied themes in this poem are time, memory and freedom. Paz's poems are a reflection of his social and political standpoints.

In general, the most applied strategies are as follow: foursynonyms, three rewordings, two overwordings, and one formality.

2. **Sunstone (from La EstacionViolenta), The Violent Season, (1948-1957), by Paul Blackburn**

Table 4.2: Applied Strategies in the Poem of Sunstone

Vocabulary	Translation	Strategy
turning course of a river that goes curving, advances and retreats, goes roundabout, arriving forever:	بستر رودیکهمیپیچد،پیشمیرود، رویخویشخممیشود،دور میزند و همیشهدرراهاست:	Synonym
I travel through **your waist** as through a river,	منچونرودیتمامِطولِتورامیپیمایم،	Rewording
I go the straitened way of **yourkeen thoughts** break through to daylight upon your white forehead and there my **spirit** flings itself down, is shattered	منبر لبهٔ**تیغاندیشهات**راهمیروم ودرشِکُفتِگِیپیشانیِسپیدتْ**سایه**امفرومیافتدوتِکهتِکِهمی شود،	Metaphor Rewording
because these nakednesses, woven together, can **overlaptime** and are invulnerable, nothing can touch them, they go to the origins	زیر اهنگامیکهبدنهایعریانْبهههممیر سند انسانها**ازز مانمیگریزند**وزخمنابذیر میشوند، - هیچچیز نمیتو اندبهآناندستیابد،آنانبهسر چشمهبازمیگردند،	Rewording Metaphor
For an enormous instant our own lost unity, **how vulnerable it is to be women and men**, the glory it is to be man and share our bread and share our sun and our death, the **dark** forgotten marvel of being alive,	درلحظهایعظیمومابهیگانگیازدسترفتهمانمینگریم، بهانزو ایمحضِانسانْبودم، بهشکو هِانسانْبودن، شکو هِنانراقسمتکردن،آفتابر اومرگر اقسمتکردن، معجزهٔ از یاد رفتهٔ زنده بودن	Omission
to love is to **struggle**, is to open the doors,… to love is to take off our clothes and our names	دوستداشتن**جنگ**است،همۀدر هارامیگشاید، دوستداشتنْعریانکردنِفردداستازتماماِسمها	Rewording Synonym
I am the other when I am myself, my acts are more my own when they are everybody's, because to be myself I must be other,	برایهمۀآنمردمیکهخوِدماهستند- منوقتیهستمکهدیگریباشم، اعمالِمناگر از آندیگرانباشداز آنِمناست، اصولأبر ایبودنبایددیگریباشم،	Synonym

Sun stone is the greatest and longest Paz's poems written in 1957 and in the presentation speech of his Nobel Prize it was praised as a magnificent example of surrealist poetry. The title evokes the famous Aztec sacrificial altar stone recovered in Mexico City in the eighteenth century (www.encyclopedia.com).In this poem, nature, loneliness, human existence, loving other people, identity, transcending the experience of love, time and its relationship to reality are major themes. The speaker seeks to a permanence that he feels is capable to reveal his true identity. The poet searches for the experience of the poetic moment and to overcome the atrocities of

history through making love. Paz attempts to unite pair of contradictions such as man (rational – thinking) and woman (intuition – feeling), which cannot continue to live separated from each other. This poetry first describes the nature and then himself and his loneliness in the lap of the nature and how vulnerable is a lonely people is. In the first example, he knows himself like a river whatever he goes it seems that never to reach his goal. Mexico and its nature, its history is the origin and the source of power for Paz: The land of the Toltec pyramids, Aztec gods, the Spanish subjugation, and domination of the United States; a nation in search for its past, with open arms toward "progress". This Mexico has created a part of him and his poems, as we are more or less a creation of the collective history of a certain place and time. In the following of his journey, he goes in galleries of sound; he flows among the resonant presences, among transparencies and trees. This travel goes on through a waist of your body, through a river, in the mountains. In the third example, translator tries to give a free translation and explains that in the way of his searching he goes the straitened way of your keen thoughts, there his spirit flings itself down, is shattered and he continues his searching bodiless in the dark.

In the following he found that when two naked people which is a metaphor for real love without any mask, reach together, they can merge with time and go to the origin which there is no You, I, tomorrow, yesterday and names, there is only one body and one soul. When these barriers and masks are thrown down, we can obtain our own lost unity and share all in the world among us. Here the translator use only "the man" and does not translate "the man and the woman" to emphasize on the humanity regardless of gender. Eventually he discovers that when I go out myself, I can see myself among others, others give me the fullness of my existence, I am not, there is no, We are forever.In the sunstone the unnamed speaker tries to define his identity and the meaning of existence. In his quest transcending the love and its experience to unify human beings is the real theme of the poem. According to him, love is the only way to reach a permanence that he feels is capable of revealing his true identity to himself. Humans are alone, but able to come together through love and community. Here, the literature can help us to reminds the forgotten things. Literature in any form or type is an action to change the habits of language and equally political and social relations. If we accept that political and social reality of a community is built upon the language foundation of that community, then literature in general, and poetry especially is a political phenomenon, because it is capable to cause crisis in every reality and every linguistic context within the society. As in Paz poems, unity and solidarity in the form of philanthropy and development of deep human ties are among subject allocated Persian language and literature from the past to date. And in the poems of many famous poets, like Hafez, Sa'adi, Saeb, Nima, Shamloo,… is explained eloquently. The social and political backgrounds of Mir Alaee are considered during the analysis of the selected verses.

In general, the most applied strategies are as follow:Four rewordings, three synonyms, two metaphors, one omission.

3. Duration (from Slamander, 1958-1961)by Denise Levertov

Table 4.3: Applied Strategies in the Poem of Duration

Vocabulary	Translation	Strategy
The wind wakes and asks for you A white horse goes by	باد بیدار می شود و سراغ تو را می گیرد اسبی سپید می گذرد	Synonym
Multiple vehement odor Many-handed body On an invisible stem a single Whiteness	عطرِ تندِ مضاعف تنِ بسیار دست روی ساقه ئی نامرئی سپیدي تنها	Synonym
I will speak to you in stone-language (answer with a green syllable) I will speak to you in snow-language (answer with a fan of bees)	به زبانِ سنگ با تو سخن خواهم گفت (به هجای سبزفامی پاسخ بگو مرا) به زبانِ برف با تو سخن خواهم گفت (به بال افشانی زنبورها پاسخ بگو مرا)	Synonym

"Duration" was originally published in his 1962 collection *Salamandra (1958– 1961)*, later published in English as *Salamander*. Paz by "Duration" shows his interests in writing poetry outside of the poetic tradition and in explaining new methods of language. He uses a new way of looking at reality. The title inspire the continuity of life that is always flowing and the translator using synonym strategy wants to say that all the natural elements show the balance of opposite between things like the ancient Chinese philosophy or I Ching which darkness of the sky juxtaposes against the lightness of the earth. The most applied strategy by Naziri is synonym strategy because he wants to convey the political and social message of the poem, while he shows Paz's innovation in writing poetry outside of the poetic tradition and in explaining new methods of language. Rooster is again a symbol for awareness and attempts to tear the darkness of night and ignorance of people. The white horse at the end of the stanza could be a symbol of freedom. Freedom comes when the presence of lightness and

awareness cause to wake water and wind. This idea is also acceptable in the target culture, because they experience the victory of awareness against ignorance, which leads to destruction and overthrow of monarchy regime and victory in the Iraq imposed war against Iran. In addition to a balance between things, line 3 presents a balance between objects and actions, as the crowing of a rooster, generally recognized as a sign that dawn is coming, is presented as a violent, tearing motion that can affect the night, dividing it into parts.

In each case, Paz urges readers to rethink the reality of what is discussed. The poem gives the natural elements human characteristics, anthropomorphizing them. More specifically, it gives them the characteristics of the speaker of the poem by having the second one ask about a person to whom the poem's speaker would be talking.

Personification of nature continues to portray the forest's quiet stillness as "sleep" and the leaves that lie on the ground in the forest as a "bed." The last line's reference to kissing in a bed of sparks is a sexual reference, implying the electricity and ardency released in passion. In the third stanza, "odor", "multiple" and "vehement" give strong impact on readers and are more openly erotic. The second line of this section, "Many-handed body, on an invisible stem" connects hands to bodies, showing how all people are connected to each other on the "invisible stem". Connection between humankind, connection between humanity and nature are concepts the poem reminds the readers the importance of human relationship in all stage of the life. The most applied strategy is synonym here, because the translator knows his target audiences are familiar with these concepts, he knows their literal, social and political background of honoring unity and solidarity to obtain the ultimate goal. Surprising juxtaposition of images; "snow-language", "a fan of bees" and "lightning" and "water-language" give the carnal dimensionality to natural elements and at the same time, the images inscribe their cohesive meanings into our imagination.

4.2 Results
According to the above-mentioned analysis of the selected poems, the frequency and percentage of the most applied strategies by translators are as follow:

Table 4.4 Frequency and percentage of the applied strategies

No	Strategies	Frequency of applied Strategies	Percentage of applied Strategies
1	Re-wording	7	30.43%
2	Over-wording	2	8.69%
3	Synonymy	10	43.47%
7	formality	1	4.34%
8	Metaphor	2	8.69%
9	Omission	1	4.34%
	Total	23	100%

According to Fairclough, the aspect of experiential value is that how ideological differences between texts in their representations of the world are coded in their vocabulary. Classification schemes are the metaphorical transfer of a word or expression from one domain of use to another. As you see in table 4.4, the strategy of metaphor has been used with frequency of 2 (8.69%) by translators. Ideologically contested words are words do not have one true or literal meaning but they have various meaning. Therefore, a common belief is that social control should be exercised in the interests of the majority of the working people. As you saw in the samples above, translators almost belong to the same period of time and observing the dominant ideology in their translations. The translators have been used the strategy of rewording with frequency of 7 (30.43%) and overwording with frequency of 2 (8.69%), respectively.

Among ideologically significant meaning relation (*synonymy, hyponymy, antonymy)*, synonym was the most applied strategy by translators with frequency of 10 (43.47%) and hyponymy and antonymy was not found in these samples.

Differences between discourse types in the expressive values of words are again ideologically significant. A translator expresses evaluation through drawing on classification schemes, which are in part systems of evaluation, and there are ideologically contrastive schemes embodying different values in different discourse types. As you see in table 4.14, the strategy of metaphor has been used with the frequency of 2 (8.69%).

4.3 Interpretation
The interpretation stage includes studying the relationship of the discourse producer, the discourse and the analyst. The interpretation stage involves examining the relationship between the text and the writer, the text and the reader/analyst and the interaction of these relationships with one another in light of the larger context (Fairclough, 1989, p.26).

Fairclough (1989) in his critical discourse analysis uses the term interpretation as the name of

procedure for the interpretation of texts by discourse participants. He listed six major domains of interpretation for the interpretation of context and for the interpretation of text. (Figure, 3.1) In the level of text interpretation, the surface of utterance and meaning of utterance interpreted due to the nature of the study that is related to the interpretation of the ideological words.

1. Surface of utterance:

In the surface of utterance, translators have to draw upon that aspect of their MR, which is often referred to as their 'knowledge of the language' (vocabulary). Therefore, translators firstly in the translation of Paz's poems draw upon dictionary and literal meaning of words and their knowledge of the English language. In the above mentioned analysis upon ten selected poems it was found that the most applied strategy was synonym and rarely other strategies to convey the message of the poem.

2. Meaning of utterance

Here, translators draw upon semantic aspects of their MR – representations of the meanings of words, their ability to combine word meanings and work out implicit meanings to arrive at meanings for whole propositions. Here, translators used different implicit strategies due to the different situation of the society compared to the Mexican poet. For example, the translator (F) and (N) had tendency toward Synonym and rarely, Rewording and Overwording strategies, in spite of the ideological, socio-cultural differences of the society of Iran and Mexico. There are no signs of ideological impacts of the translators when they are chosen equivalent. In addition, the translators should interpret situational context and determines decisions about which discourse type is the 'appropriate' one to draw upon.

This part relates to how interpreters arrive at interpretations of the situational context, and the way in which this determines decisions about which discourse type is the 'appropriate' one to draw upon.

When I studied the poems of Octavio Paz, I observed that the content and the form of the poems are in agreement with each other. The linguistic choices of the poet come to life as the interpretation contextualized the background of the poems' contents. For instance, right from the beginning I was aware that the speaker was influenced by the modernist and surrealist movements, and his poems are sociocultural analysis of Mexico, its past, present and future. His later works shown as ever-deepening intelligence and complexity as it investigates the intersection of philosophy, religion, art, politics and the role of individual (poets.org).

He believes that beyond love everything threaten us and time like a machete divide us into living fragments. He believes that a society possessed by the frantic need to produce more in order to consume more tends to reduce ideas, feelings, art, love, friendship and people themselves to consumer products. (http://nobelprize.org/nobel_prizes/literature). Awareness is a transparency to see every real things, and balance in Duration rethink the reality of what is discussed, personification of nature and its elements, description of beautiful (and sometimes dreary) landscapes, identity through time, human existence and the revelation of life (existentialism), scars of time, and consciousness of being separate are among subjects he dealt with.

The background of the poet as an intellectual, political, social writer and his cross cultural identity, which according to Davis (2003) is a sign of an emergent "postmodernconsciousness" that has allowed him to connect, integrate, and thus reconcile the East and the West and may well account for the social identity embraced in these poems. The interpretation stage also includes elements of explanation as it provides the bridge from the discourse sample and the discourse producer to larger social worlds and forces.

4.4 Explanation

The explanation stage requires the researcher to investigate the realm of the social to better understand the meaning of the discourse. The discourse sample is the bridge between the discourse producer and the discourse analyst – the researcher. From this perspective, the text and the context are the two sides of the same coin. The social context of the poet and the historical time in which the discourse was created need to be interrogated to better understand the discourse sample and to get closer to the meaning of the discourse data (http://www.enotes.com). I observed that in these poems there are feelings about love, time, identity, consciousness, balance, nature, human existence and alienation from the essence. My background knowledge of Mexico and its history, Revolution, literal and political movements, as well as the life history of Octavio Paz indicate that the concerns and feelings expressed in the poem can be tied to the cross cultural and intellectual background of the poet – the discourse producer.

When people think of Mexico, they do not often think of it as a country of great literary wealth. There are not many famous novels or plays from Mexican authors and we do not commonly read books or short stories set in Mexico. Yet, there is one very famous Mexican writer who is known throughout the world as one of the greatest poets of the Twentieth Century. Octavio Paz is one of the most influential writers in modern literature. His later work shows an ever-deepening intelligence and complexity as it investigates the intersection of philosophy, religion, art, politics, and the role of the individual. "Wouldn't it be better to turn life into poetry rather than to make poetry from life," Paz asks. "And cannot poetry have as its primary objective, rather than the creation of poems, the creation of poetic moments?" His various collections of essays engage culture, linguistics,

literary theory, history, and politics with a level of originality and erudition that is unrivaled; these and his poems form a breadth of work that expresses, in the words of Carlos Fuentes, "the existence of a plurality of possibilities for harmony and truth, outside the limited range of our inherited dogmas." He was awarded the Cervantes Award in 1981, the Neustadt Prize in 1982, and the Nobel Prize for Literature in 1990. Paz died in 1998.

In this regard, it is obvious that his poems are interactive medium which connects the time of their creation to the present and future time. In the same way, these poems connect the composer of the discourse to the analyst/researcher of the discourse. The text allows us to see into the minds of both the writer and the researcher/analyst. Fairclough conceptualized text as the "product of a process of production" and also as a "resource in the process of interpretation" (Fairclough, 1989, p.26). Thus, the text starts as a social product and become a social process, as it related the discourse producer to the discourse interpreter and analyst. In this way, the praxis of discourse enables the individual and society to meet.

In Harold Bloom's book, Octavio Paz (2002), Wilson comments on the failure of the Mexican Revolution and makes this statement: "But Paz is utopian, in that his 'society' is rooted in myth, outside evil and history, obeying a poetic wisdom" (54). In Wilson's own book, his introduction prepares readers by explaining, "The tension of Paz's writings stems from this utopian intention, for actual history is a nightmare" (5). Others continue on the theme of utopia as well, but these examples serve well to demonstrate this critical trend of the time. Throughout his poetry, Paz incorporates this lyrical trope to encourage his reader to participate in a multi – perceptual worldwide and to experience a blending of senses.

Political involvement does not mirror in his poetry. As in his poetry, Paz does not become combative or dogmatic, and he is not terribly concerned with momentary disturbances in the political scene – except when political action threatens basic human rights. A prime example of Paz's political concerns corresponds with his resignation from his post as ambassador to India in 1968. The tragic events that now distinguish Tlatelolco Square deeply affected Paz. On October 2, 1968, the massacre of hundreds students, peaceful protestors and innocent bystanders forever changed the identity of the section of Mexico City known as Tlatelolco.

5. Conclusion

The present study was an attempt to show the impact of the ideological, social-cultural norms of translators on Translation strategies applied to translate the selected poems of Octavio Paz. In this study, critical discourse analysis by Fairclough has been used in three stages of description, interpretation and explanation.

Regarding the nature of the study in the description stage, when I studied the poems of Octavio Paz, I observed that the content and the form of the poems and their translations are in agreement with each other. The linguistic choices of the poet come to life as the interpretation of the contextualized and the background of the poems' contents.The most applied strategies by three translators (Ahmad Mir-Alaee, Hassan Fayad and FoadNaziri) was synonym (10 cases), rewording (7 cases), overwording (2 cases), metaphor (2 cases), omission (1 cases) and formality (1 case), respectively.

Considering that the most frequent strategy is synonym, it can be said that all three translators have tendency to the source culture and did not try to resolve linguistic, literary or aesthetic, cultural problems. However, the connotation of words is not possible at all levels. Translators are more author – oriented and try to use conventional and common words to convey the meaning of the poems. According to the above-mentioned subjects, these translations are literal-semantic one and lacks perfect coherence (in the sense incorporating the TL readers' knowledge of the SL culture) at the extra textual level, each stanza needs more interpretation to be understood completely due to the use of elements related to another culture and ideology. The results of the study show that the translators have been successful in the textual level to some degree. However, at the extra textual level this is not the case.

Regarding extralevel analysis, these poems are mainly author –oriented so, no perfect coherence is found at this level. A lot of extra information is needed in order to preserve the pragmatics of the text, i.e. coherence and implicature.

Finally, based on the poetry analysis which was done in this study it could be said that on the one hand, poetry is untranslatable or if any translation produces it will be full of deviations. Poetry should be translated in ways that meaning and form kept and none of them sacrifices for keeping the other. On the other hand, translation of poetry without extra textual information about poet and his/her idea and viewpoint is not appropriate way to transmit the ideology of poet even though translators foreignized their translation towards the Source Text.

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