Translation of Semiotic Entities,
Case Study: Translation of Sa'adi's Gulistan by Edward Rehatsek

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Abstract:

In this qualitative research, the researcher surveyed the semiotic entities translation of Gulistan by Rehatsek and analyzed the potential concept of the translated-cultural signs between Persian and English languages. Among the works of Sa'adi, the Gulistan has been translated into many languages. It has been translated into English a number of times. In the meantime, translation of Edward Rehatsek is one of the famous translations of Gulistan. After data collection (collection of cultural sign in Gulistan and their translation), the analysis was done based on the suggestion of Hatim and Mason (1990) about translation of semiotic. finally, the researcher concluded that the translator has not been successful to convey the potential meaning of specific cultural signs.

Key Words: *Translation, cultural sign, Semiotic Entities, Poetry translation*

Introduction

Poetry is a form of literature that uses aesthetic and rhythmic qualities of language, such as phon-aesthetics, sound symbolism, and metre to evoke meanings in addition to, or in place of, the prosaic ostensible meaning (Oxford Dictionaries, 2013). Some poetry types are specific to particular cultures and genres and respond to characteristics of the language in which the poet writes. These poems are full of Semiotic Entities. Culture-specific items as signs designate specific phenomena to the culture in which they are used. Lotman et al. (1975, p. 5) define culture as "the functional correlation of different sign systems". As Hatim and Mason (1990) stated, diversity in sign systems operate both within and between cultures and semiotics deal with the processing and exchange of information both within and cross cultural boundaries.

Poetry translation may be defined as relaying poetry into another language (Jones, 2011). Contrary to some critics' argument that poetry "loses" in translation or poetry is "untranslatable", there are others with the opposite standpoint that it can be preserved, illustrated and illuminated if a good job is done, because poetry is in large part found again and re-painted by the translator (Vahid Dastjerdi, 2004). Poetry translators are concerned to interpret a source poem's layers of meaning, to relay this interpretation reliably, and/or to 'create a poem in the target language

which is readable and enjoyable as an independent, literary text (Vahid Dastjerdi, 2004). Among great poets of Persian language, Sa'di was the one who, according to Arberry (1945, p. 22), "brought the high style down to the understanding of the masses, but without sacrificing either purity or elegance".

Difficulties may also arise in translation when the SL verbal cultural sings have no equivalent in the TL. In this way, it shows difficult structural characteristics since the TL verbal cultural signs are constructed with different norms and conventions. Beside translation has always been a means for communication and interaction between languages and cultures. Therefore translating can be considered as the transference of "one semiotic entity, belonging to a certain system, to generate another semiotic entity, belonging to a different system" (Toury, 1980, p. 12). Most of the translation difficulties are due to cultural disparities or discrepancies between two languages. According to Gonzalez (2004, p. 1, as cited in Thawabteh, 2007, p. 1), when the two cultures involved in any translation process are not distant "the difficulty in decoding cultural signs can be more problematic for the translator than semantic or syntactic difficulties". Then the sign must not only have a material form, its body, "it must also have a 'soul', that is, it must embody a recognizable message, at least potentially" (Gorlee, 1994, p. 118). Moreover, the sign can have a concept in the SL culture as it does not have the same register the TL culture does have. Then it is a hard task that optimal communication takes place in translation of a sign.

The works of Sa'adi (1258) is famous for the quality of his writings and for his deep thoughts about social and moral in form of cultural items. With respect to the Gulistan is interspersed with a variety of semiotic entities (cultural signs), in this investigation, the researcher surveyed semiotic entities translation of Gulistan by Edward Rehatsek and analyze the potential concept of these translated-cultural signs between Persian and English languages. Therefore, the main objectives of the study were based on two questions:

1. To what extent the translator has been able to show the sense of religiosity and culturally characterizing Sa'adi's poetry? and
2. Dose the translator could convey the potential concepts of signs in the form of cultural specific items?

Review of Literature

The central question that all studies of the translation of poetry have asked, implicitly or explicitly, is whether poetry can be translated. Newmark (1988, p. 163) states that poetry is a personal and concentrated form of writing with "no redundancy, no phatic language, where, as a unit, the word has greater importance than in any other type of text," and "poetry presents the thing in order to convey the feeling, in particular, and however concrete the language, each represents something else – a feeling, a behavior, a view of life as well as itself" (Newmark, 1988, p. 164). He (1988, p. 70) states that 'the translation of poetry is the field where most

emphasis is normally put on the creation of a new independent poem, and where literal translation is usually condemned.'

In support to the above, King (1998, p. 14 & 15) points out: 'Poetry uses powerful words and phrases to convey ideas, moods and emotions. Frost (1969, p. 9) calls poetry is a memorable speech which is lost in translation. Poetry is the expression of feelings experienced by a poet. Nair (1991, p.93) believes that "poetry is an imaginative rendering of a poet's feelings and experiences".

One may wonder whether the translation be in verse or prose. A variety of views have been proposed in this regard. Savoy (1968) mentions some of these views. He says that people such as Carlyle, Leigh Hunt and Professor Postates believe that poetry cannot be translated into a form other than poetry, for its aesthetic impact is expressed through meter. Others such as Mathew Arnold and Helaire Belloc expressed the possibility of translating poetry into prose for a prose form can still have its poetic essence.

Many of the original poetical touches of color cannot be transposed and "they must be arranged; yet these new arrangements may be even more luminous than the original." Thus a good translation discovers the "dynamics" of poetry, if not necessarily its "mechanics" (Kopp, 1998). The point to be noted here is that as Newmark (1988) states, literary translation is "...the most testing type of translation..." (p.162). It can further be claimed that translation of poetry is the acid test showing the challenging nature of the task. "Translation of a literary work is as tasteless as a stewed strawberry". (Harry de Forest Smith, 1959, p.173as cited in Miremadi, 1995, p.33). "Poetry cannot be translated." (Samuel Johnson, 18th century, in Miremadi, 1991, p. 34). On the other hand, there are some who don't accept the impossibility of poetry translation. For example, Bashevis, (as cited in Miremadi), talks about the necessity of literary (including poetry) translation as he states "translation undresses a literary work, shows it in its true nakedness. An author can fool himself in his own language, but many of his shortcomings become clear to him in another language. Translation tells the bitter truth. It unveils all masks" (1995, p.35).

Translation of poetic discourse involves lexical, grammatical, rhetorical, functional, social and cultural elements. It is not merely a translation but also transposition, transformation and transcreation. "In the course of poetic translation, correspondence of meaning should, in the last resort, have priority over correspondence of style" (Hatim and Mason, 1990, p. 15). According to Rose (1981) "The translator of poetry must be fluent in and sensitive to the source language; he must know the source language's cultural matrices, its etymologies, syntax, and grammar, as well as its poetic tradition.

Methodology

The corpus of the study

The corpus of the study is Sa'adi's Gulistan. It was selected because this work is full of verbal cultural signs which show the cultural and tradition identity of Iranian. Abū-Muhammad Muslih al-Dīn bin Abdallāh Shīrāzī, Saadi Shirazi, better known by his pen-name Sa'adī was one of the major Persian poets and literary men of the medieval period. He is not only famous in Persian-speaking countries, but has been quoted in western sources as well. His best known works are Bustan (The Orchard, 1257) and Gulistan (The Rose Garden, 1258).

The translator

The translation of Rehatsek is one of the most famous translations from the Gulistan. Edward Rehatsek (born: 3 July 1819 – die: 11 December 1891) was an Orientalist and translator of several works of Islamic literature. Rehatsek was a proficient linguist, fluent in twelve languages. He provided private lessons to students in Latin and French, as well as Persian and Arabic, and wrote scholarly articles and translations on Asian, particularly Islamic, history and custom, publishing in the Journal of the Royal Asiatic Society. Rehatsek died in 1891 of cystitis and was cremated in the Hindu fashion (cf. Arbuthnot, 1892; Arberry, 1958).

Data collection procedures

The following procedures were used to answer the research questions. First, the Gulistan was read deeply, simultaneously the verbal cultural signs were selected which could be recognized by indication, likeness, analogy, metaphor, symbolism, signification, etc. Next, the extracted signs were confirmed by the supervisor of this study, and then the researcher analyzed the source text and its translation to find out to what extent the potential concept of verbal cultural sign had been transferred by the translator.

Methods of data analysis

The researcher has used the suggestions of Hatim and Mason to analysis the English translation of the semiotic entity in Gulistan. Basically, semiotics is a theory of how individual produces, interpret and negotiate meaning through signs. Hatim and Mason (1990, p. 105-106) suggested four stages for translation of a semiotic entity:

Stage 1: Identification

The translator identifies a source-system semiotic entity. This will be constituent element of certain cultural (sub) system.

Stage 2: Information

The translator identifies an informational core which is a suitable TL denotation equivalent.

Stage 3: Explication

If the informational equivalent is not self-sufficient, the translator will seek to explicate by means of synonyms, expansion, paraphrase, etc.

Stage 4: Transformation

Having retrieved the information core and carried out the necessary modification, the translator then considers what is missing in terms of intentionality and status as a sign.

Then, they mentioned that the process of translating of semiotic must be adjusted to incorporate the implications of the scope of semiotics for the practical task of the translator. Semiotics deals with syntactic, semantic and /or pragmatic properties of the sign. As a result, the semiotic description of a given sign must include one or more than one of the types of relation. Therefore, they (1990, p. 117) pointed out "the description of a sign would be impoverished if it restricted attention to either the syntactic, semantic or pragmatics of the sign". They mentioned that after identification of the cultural sign and relay information content, the translator has to give an indication of connotative value to the sign so that the real potential concept of the sign is to be transferred. Due to the aesthetic issues in poetry translation, this is a hard task for translator.

Findings

In the following, the semiotic entities translation of Gulistan by Edward Rehatsek and the potential concept of these translated-cultural signs between Persian and English languages are surveyed and analyzed. Gulistan is in prose poem and short poems contain stories and personal anecdotes. As Berman (1995) mentions, unless the source is short and everything can be analyzed, a rigorous criticism must be based on examples. Therefore, the researcher collected some samples of both prose poems and poems from the ST and compared them with their translation.

Sample 1

Source text:

زکاتِ و فطرهِ و اعتاق و هدی و قربانی   توانگران را وقفِ است و نذرِ و مهمانی

جز این دورکعتِ و آن هم بصد پریشانی   تو کی به دولت ایشان رسی که نتوانی

Translation:

The rich must spend for pious uses, vows and hospitality,

Tithes, offerings, manumissions, gifts and sacrifices.

How canst thou attain their power of doing good who art able

To perform only the <u>prayer-flections</u> and these with a hundred distractions?

Table 1: The meaning of above samples, their acceptable and unacceptable translation

Word	Meaning in Persian	translation	Meaning in English	acceptable	unacceptable
وقف	In terms of religion, custody and maintenance of property and use (in Allah's way) the benefit of the property in accordance with the intentions dedicator	pious uses	Virtuous use of something		*
نذر	What a person must do for his or her God.	vow	Covenant and promise to do something	√	
زکات	Zakat, part of the property to clear in the rest of it, accordance with the rule of Islamic law to Allah's way for the destitute to deserve it.	tithe	A certain amount of money and property (one-tenth) of the person to help pastors, church or charity pays.	√	
فطره	Charity, Fitria donations, what in the day of Eid al-Fitr is given in accordance with the rule of Islamic law to deserve for the destitute	offering	An offering to God for sacrifice		*
اعتاق	the formal act of freeing from slavery	manumission	the formal act of freeing from slavery	√	
هدی	Sending livestock to sacrifice to Mecca.	gift	something acquired without compensation, present		*
قربانی	What in the way to approach God sacrifice, like killing	sacrifice	In religious ritual, killing (the act of killing an animal or	√	

	sheep		person) in order to propitiate a deity		
دو رکعت	an invocation or act that seeks to activate a rapport with an object of worship through deliberate communication, Salat	prayer-flections	the act of communicating with a deity	√	

As the table 1 shows, the meaning of 3 out of 8 words in this poem have not been conveyed correctly. The translator just conveyed the surface meaning of them. In other words, the stage of identification has not perform in case of the word of وقف, فطره, and هدی . A waqf, also spelled wakf, وقف, plural أوقاف, is under the context of 'sadaqah', an inalienable religious endowment in Islamic law, typically donating a building or plot of land or even cash for Muslim religious or charitable purposes with no intention of reclaiming the assets. The donated assets may be held by a charitable trust. The word of *pious* is an unrelated translation. The researcher suggests the word of *mortmain.*

Zakat al-Fitr is charity given to the poor at the end of the fasting in the Islamic holy month of Ramadan. Zakat al-Fitr is a smaller levy than Zakat al-Mal, equal to approximately $7.00 in the U.S. as of 2015. Its translation, offering, is the act of contributing to the funds of a church or charity. The translation cannot convey the potential meaning of this sign at all. Likewise, هدی is the beast in Mecca which is slaughtered. The word of gift is the wrong translation for that. هدی is bounded culturally to Muslims and Islamic law. Therefore it is natural that the translator just used the denotation meaning of هدی.

After identification of the cultural sign and relay information content, the translator has to give an indication of connotative value to the sign so that the real potential concept of the sign is to be transferred. Due to the aesthetic issues in poetry translation, this is a hard task for translator. To a great extent, the three words of *vow*, *sacrifice* and *prayer-flections* convey the meaning of the signs. In the case of زکات, the stage of identification has observed. But the *tithe* cannot present the core meaning of زکات . Zakāt (Arabic: زکوة [zæˈkæːt]) is a form of obligatory alms-giving and religious tax in Islam. It is based on income and the value of all of one's possessions. It is customarily 2.5% of a Muslim's total income, savings and wealth above a minimum amount known as *nisab*. But Islamic scholars differ on how much *nisab* is and other aspects of zakat. The collected amount is paid first to zakat collectors, and then to poor Muslims, to new converts to Islam, to Islamic clergy, to those fighting for Islamic causes, and others. A *tithe* is a one-tenth part of something, paid as a contribution to a religious organization or compulsory tax to government. Today, tithes are normally voluntary and paid in cash or stocks, whereas historically tithes were required and paid in kind, such as agricultural products. Several

European countries operate a formal process linked to the tax system allowing some churches to assess tithes. Therefore, the two words are not completely matched. The researcher believed that the word of *manumission* (the act of a slave owner freeing his or her slaves) is the only translation proper for the word of اعتاق.

The different sign systems operate "both within and between cultures, and semiotics deals with the processing and exchange of information both within and across cultural boundaries" (Hatim and Mason 1990: 105). According to Nord (1991: 92), the translator must meet "the expectations of the members of a particular culture of a translated text". Hence, the translation should belong to one textual system, namely the target system (cf. Even-Zohar 1990; Baker 1992; Toury 1995; Katan 1999). regarding the limitations in translation poems, the translator in translation of 5 out 8 signs has been successes.

Sample 2

Source text:

مال داری را شنیدم که به بخل چنان معروف بود که <u>حاتم طای در کرم</u>. ظاهر حالش به نعمت دنیا آراسته و خست نف ⬚ جبلی در وی همچنان متمکن تا به جایی که نانی به جانی از دست ندادی و <u>گربه بوهُرَیرَه</u> را به لقمه ای ننواختی و <u>سگ اصحاب الکهف</u> را استخوانی نینداختی. فی الجمله خانه او را ک ⬚ ندیدی در گشاده و سفره او را سرگشاده

Translation:

I heard about a wealthy man who was as well known for his avarice as <u>Hatim Tai for his liberality</u>. Outwardly he displayed the appearance of wealth but inwardly his sordid nature was so dominant that he would not for his life give a morsel of bread to anyone or bestow a scrap upon <u>the kitten of Abu Harirah</u> or throw a bone to <u>the dog of the companions of the cave</u>. In short, no one had seen the door of his house open or his table-doth spread.

Abū Hurayrah ad-Dawsī al-Yamānī (Arabic: أبو هريرة الدوسي اليماني; 603–681), often spelled Abu Hurairah, was a companion of the Islamic prophet Muhammad and the most prolific narrator of hadith in Sunni hadith compilations. However, Shi'a tradition rejects the authenticity of Abu Hurairah's hadith because Abu Hurairah only accepted Islam two years before the prophet would pass away He was known by the *kunyah* Abu Hurairah ("Father of the Kitten"), but his real name is differed upon, the most popular opinion being that it was 'Abd ar-Raḥmān ibn Ṣakhr (عبد الرحمن بن صخر). He was given the nickname Abu Hurayrah (literally father of Kittens) by the Prophet because he used to care for a small male cat. "Cat" word comes from the Arabic word qit/Hirra but a tiny male cat is called hurayrah, or thus In Arabic, hirra means cat and hurayra means a kitten.

Likewise, Hatim Al-Taeei (Arabic: حاتم الطائي; also Hatemtai i.e. Hatim of the Tayy tribe; died 578), formally Hatem ibn Abdellah ibn Sa'ad at-Ta'iy (Arabic: حاتم بن عبد الله بن سعد الطائي) was a famous Arab poet, and the father of the Sahaba Adi ibn Hatim and (Arabic) and belonged to the Ta'i Arabian tribe. Stories about his extreme generosity have made him an icon to Arabs up till the present day, as in the proverbial phrase "more generous than Hatem" (Arabic: أكرم من حاتم).

These two names (Abu Harairah and Hatim Al-Taeei) are not just an ordinary name. Theses name have linked to the cultures of Arab and Persian. In the Persian, for example, the name of Hatim A-taeei is used for the generous person. As the translation of the name (the informational equivalent) is not self-sufficient, the translator should explicate the names in foot notes or in parentheses.

In the case of سگ اصحاب الكهف , the translation of Rehatsek is not meaningful. The **Seven Sleepers** (Arabic: اصحاب الكهف *aṣḥāb al kahf*, "companions of the cave") of Ephesus are legendary people in a story of a group of youths who hid inside a cave outside the city of Ephesus around 250 AD, to escape a persecution. The king forced all his kingdom to worship idols and whoever did not would be killed. These men escaped as their faith in God (their belief varies by regional origin) was strong and refused to worship idols. The story is one of the many examples of the legend about a man who falls asleep and years after wakes up to find the world changed. The story has its highest prominence, however, in the Muslim world; it is told in the Qur'an (Surah 18, verse 9–26). The Quranic rendering of this story does not state exactly the number of sleepers Surah 18, verse 22. It also gives the number of years that they slept as 300 solar years (equivalent to 309 lunar years). Unlike the Christian story, the Islamic version includes mention of a dog who accompanied the youths into the cave, and was also asleep, but when people passed by the cave it looked as if the dog was just keeping watch at the entrance, making them afraid of seeing what is in the cave once they saw the dog. In Islam, these youths are referred to as "The People of the Cave". Since, the dog as a sign for simile in this poem is not mentioned in the source of western, the translator should explain it as an intertextuality and intentionality subject for readers to clarify the meaning the poet (see more in basil Hatim and Ian Mason, 1990). In tradition of Islam, this dog is one of three animals that enters in the haven.

Sample 3

Source text:

کسی از متعلقان منش بر حسب واقعه مطلع گردانید که فلان عزم کرده است و نیت جزم که بقیت عمر <u>معتکف</u> نشیند و خاموشی گزیند تو نیز اگر توانی سر خویش گیر و راه مجانبت پیش گفتا به عزت عظیم و صحبت قدیم که دم بر نیارم قدم بر

<div dir="rtl">

ندارم مگر آنگه که سخن گفته شود به عادت مألوف و طریق معروف که آزردن

دوستان جهلست وکفّارت یمین سهل و خلاف راه صوابست و نقص رای اولوالالباب

<u>ذوالفقار علی</u> در نیام و زبان سعدی درکام.

</div>

Translation:

One of my connections informed him how matters stood and told him that I had firmly determined and was intent upon spending the rest of my life in continual <u>devotion</u> and silence, advising him at the same time, in case he should be able, to follow my example and to keep me company. He replied: 'I swear by the great dignity of Allah and by our old friendship that I shall not draw breath, nor budge one step, unless he converses with me as formerly, and in his usual way; because it is foolish to insult friends and easy to expiate an oath. It is against propriety, and contrary to the opinions of wise men that the <u>Zulfiqar of Ali</u> should remain in the scabbard and the tongue of Sa'di in his palate.

Devotion means religious worship or religious zeal; the willingness to serve God while the meaning of معتکف is different. The word is derived from اعتکاف. Iʿtikāf (Arabic: اعتکاف) is an Islamic practice consisting of a period of retreat in a mosque for a certain number of days in accordance with the believer's own wish. It is most common during the month of Ramadan, especially the last ten days. The literal meaning of the word I'tikaf is 'sticking and adhering to something, or to be regular in something'. In Islamic context, I'tikaf means: 'To confine oneself in a mosque for prayers, invocations and Ibadah, leaving the worldly activities for a limited no. of days.' It is one another recommended Sunnah which bears great rewards for the person who does it. A Mu'takif (معتکف) who observes I'tikaf, is supposed to devote himself to Ibadah during these days, away from worldly affairs. The Ibadah may include performing Nawafil prayers, Invocations, Recitation & understanding of Quran, Reading & understanding ahadith etc. And, mostly, I'tikaf is associated with trying to find out the 'Night of Qadr'.

As Hatim and Mason (1990, 105-106) suggested the first stage for translation of a semiotic entity is Identification; the translator identifies a source-system semiotic entity. As the word devotion and معتکف have different meaning, as a result, the translator could not recognize the potential meaning of the word as a specific cultural sign.

In the case of ذوالفقار علی , the translation of *Zulfiqar of Ali* is vague for the reader who is not familiar with Islam. Zulfiqar (Arabic: ذو الفقار Ḏū-l-Faqār or Ḏū-l-Fiqār) is the name of the legendary sword of Ali ibn Abi Talib which is said to have been given to him by Muhammad. Muhammad gave this sword to his cousin Ali in the Battle of Uhud. It was historically frequently

depicted as a scissor-like double bladed sword on Muslim flags. Therefore the translator must use the word of *sword* next to the Zulfiqar to clarify the meaning.

Sample 4

Source text:

چندان که مرا شیخ اجلّ ابوالفرج بن جوزی **رحمة الله علیه** ترک سماع فرمودی و به خلوت و عزلت اشارت کردی عنفوان شبابم غالب آمدی و هوا و هوس طالب ناچار به خلاف رای مربّی قدمی برفتمی و از سماع و مجالست حظی برگرفتمی و چون نصیحت شیخم یاد آمدی گفتمی...

ور پردهٔ عشاق و **حسینی** و حجازست
از حنجرهٔ مطرب **مکروه** نزیبد

Translation:

Despite the abundant admonitions of the most illustrious Sheikh Abulfaraj Ben Juzi to shun musical entertainments and to prefer solitude and retirement, the budding of my youth overcame me, my sensual desires were excited so that, unable to resist them, I walked some steps contrary to the opinion of my tutor, enjoying myself in musical amusements and convivial meetings. When the advice of my sheikh occurred to my mind, I said: ...
But the melodies of lovers of khorasan or of the Hejaz
From the windpipe of a bad singer <u>are not nice</u>.

The phrase of رحمه الله علیه has not translated and deleted. It means *God rest her soul*. This invocation is both a religious and social sign that is can be classified as an interjection. As a religious practice, it may be used to pray for the soul of a dead person regardless of the relationship he or she has with the speaker, or his/her features (e.g., good or bad), or his/her status (e.g., rich or poor). This phrase is like *rest in peace* in English Language.

In the case of مكروه, the translator has preferred to use "not nice" for the translation of this sign. In Islamic terminology, something which is makruh is a disliked or offensive act (literally "detestable" or "abominable") one of the five categories (or "Ahkam pentad") in Islamic law: wajib/fard (obligatory), Mustahabb/mandub (recommended), halal/mubah (permitted), makruh (disapproved), haram (forbidden). Though it is not haram (forbidden) or subject to punishment, a person who abstains from this act will be rewarded. Muslims are encouraged to avoid such actions. Although the word nice and Hejaz are tunable and harmonic in sound, it is better to use the word of *disapproved* to convey much more the potential meaning of the sign.

Conclusion

Regarding the meaning of every sample, the researcher concluded that the translator has not been successful to convey the potential meaning of specific cultural signs. In this research, the researcher tried to answer the following questions:

Answering the research question 1

Regarding the survey of samples in this research (in this article, some samples were presented), the researcher concluded that the translator has put the simplest conception into the simplest words mostly. For example, in the case of translation of zulfiqar of Ali, although the translator should use the word of *sword* to clarify the explicit meaning of the sign, the potential meaning will not convey again, because this *sword* points to the bravery, courage and justice of Ali. Then the translator needs to use the stage four, transformation, to transfer the implicit meaning of Zulfiqar.

A main point is related to the knowledge a translator or a reader need in order to make sense from such a text. According to Rose (1981) the translator of poetry must be fluent in and sensitive to the source language; he must know the source language's cultural matrices, its etymologies, syntax, and grammar, as well as its poetic tradition. He must culturally and politically identify himself wholeheartedly with the original poet. He must penetrate the exteriority of the original text and lose himself in its intertextuality. As Hatim and Mason (1990) stated, through intertextuality, texts are recognized in terms of their dependence on other relevant texts. The interpretation of seemingly simple references requires more than knowledge of semantic content. Both translator and reader need to have experience of a body of discourse or text to comprehend certain belief system of the source text.

Answering research question 2

Regarding the meaning of every sample, the result showed that only limited translations of semiotic entities were acceptable and the rest were unacceptable. Therefore, the researcher concluded that the translator has not been successful to convey the potential meaning of specific

cultural signs. Therefore, based on the theoretical framework, the suggestion of Hatim and Mason in semiotic translation; and the results as well, the researcher (to answer the research questions) concluded that the translator in the most cases has not been able to show the sense of religiosity and culturally characterizing Sa'adi's poetry and he could not convey the potential concepts of signs in the form of cultural specific items. Rehatsek's translation shows shortcomings of the translator regarding comprehension of the source text and semiotic notions specifically. Therefore, the western reader, who is not familiar with Islamic culture, cannot recognize the deeper levels of semiotic entities of the Gulistan.

Suggestions and Recommendations

One of the more interesting and pedagogically useful consequences of this study and like so, which might well be tested out in more extensive and more rigorous research, is to survey other translations of other great literary book in the case of semiotic entity translation and compare the result to present a more comprehensive model to translation of specific cultural signs in poetry translation. Such models should consider all aspect of poetry translation such as semantic, pragmatic and the aesthetic and rhythmic qualities of a language.

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