

# In the Wake of Pure Farsi-Muslim Culture and Ideology through Translating Anthems in “The Kite Runner”

Amin AmirDabbaghian

Young Researchers and Elites Club, East Azarbaijan Science and Research Branch, Islamic Azad University, Tabriz, Iran

Sanaz Solimany

Department of English Translation Studies, East Azarbaijan Science and Research Branch, Islamic Azad University, Tabriz, Iran

**Abstract**—Since the 11<sup>th</sup> of September, 2001, the media and American public have been obsessed by all things Islamic and Middle Eastern, as the war on terrorism has been essentially engaged against various countries and peoples believed to be terrorists, including Afghanistan. Since America’s declaration of war on terrorism, people have been flocking to bookstores to find and read up on topics like Islam, terrorism, the conflict in the Middle East, and more. While there have been many documentaries published on the Taliban, Osama Bin Laden, and women’s rights in the region, there were still no works of fiction in English published by an Afghan author until 2003. Khaled Hosseini’s 2003 novel, *The Kite Runner* presents itself as a powerful depiction of the formation of a complex Afghan-American cultural identity against the backdrop of the turbulence of modern Afghanistan. Political change throughout the book influenced people in Afghanistan. Anthems as national and/or religion folklore of Afghanistan make a better sense of pure culture and ideology and the translation of them may help to show the real face of Afghani’s better. This study examined the anthems in *The Kite Runner* by Khalid Hosseini and their Persian Translation by Mehdi Ghabraei in accordance with Vahid Dastjerdi’s proposed model of poetry translation on the basis of both textual and extra-textual levels. The results vary from one item to another. The researchers hope that this little work may help to show the innocent spirit of East to reduce the wars and killings there.

**Index Terms**—translation, culture, ideology, anthem

## I. INTRODUCTION

As an interdisciplinary field, translation studies, plays a very important and effective role in bridging the gap between the nations and cultures. Translation is the art of combining science and craft in rendering a text from source language into target language. As Niknasab and Pishbin stated in their article named “On the Translation of Poetry: A Look at Sohrab Sepehri’s *Traveler*”:

“Every act of translation is mingled with some problems and challenges. Poetry translation may be more challenging than other types of translation due to the importance of both form and content in the type of interpretation and response evoked in the audience. In poetry translation one of the most essential issues to be addressed by the translator is whether to prefer the form over the content or vice versa (Niknasab and Pishbin, 2001).”

The issue of the translatability of poetry has long been a heated debate among scholars. “Some scholars believe that what is lost in translation is the poetry, while others state that all meanings are translatable and only the form of poetic discourse is lost in translation (Vahid Dastjerdi et al, 2008)”. “There are still other scholars who believe that poetry translation is possible only if both the meaning and style of the source text are kept intact in the target language (Ibid, 2008)”. Concerning the translation process, a very general view is that in translation there are two processes involved: the translator analyzes the SL form in order to find out the meaning and second the translator produces, or chooses proper TL form for this meaning (Mollanazar, 2005).

Anthems are rhythmic oral texts that mostly originated from one nations’ culture and also folklore. Anthems shows a specific communities’ dogmas, attitudes, utopias and also religion beliefs. According to Merriam-Webster’s Collegiate Dictionary, Anthems refer to “a formal song of loyalty, praise, or happiness and a song that is important to a particular group of people” (Webster, 2004). According to the above mentioned dictionary, the origin of anthem goes back to the church in the mid-16th in which it was regarded as a church music. It was sung at morning and evening prayer. “Since anthem is linked to religion as one of the most powerful and magic phenomena political powers tended to misuse its application and use it as a technique of propaganda in order to stabilize their power and position and establish their ideology among the public people (Khorsand Parcheh and Salmani, 2014)”. Religion plays an important role in many people’s lives. Since religion is portrayed very differently from beginning of the book to the end, the assessment of

translation of anthems selected in this study is looking somehow interesting and may help to find out the Afghani-Muslim ideology better.

This research is going to analyze the translation of anthems in *The Kite Runner* by Khalid Hosseini and their Persian translation by Mehdi Ghabraei under the light of Vahid Dastjerdi's (2008) proposed model of poetry translation at both textual and extra-textual levels.

## II. REVIEW OF RELATED LITERATURE

This part of research is describing in details the materials and the theory in which we used to analyze the data and draw conclusions.

### A. Poetry Translation

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 inter-textuality.

"To make the translation become a poem, the translator must also meet successfully the expectations and sensibilities of the poetic tradition of the target language. Thus, the most successful translators of poetry are frequently those who happen to be bilingual and bicultural and, above all, poets in the target Language (Rose, 1981)."

As it is evident translating poetry is a matter of relativity i.e. all aesthetic aspects of the original poem cannot be transferred into the TL version. We can find excellent translations of masterpieces of the world poetry. This shows that although translating poetry is more demanding than other types of texts, it doesn't mean impossibility of translation of poetry (Niknasab and Pishbin, 2001).

### B. Vahid Dastjerdi's Model of Poetry Translation

In his paper "Translation of Poetry: Towards a Practical Model for Translation Analysis and Assessment of Poetic Discourse", Vahid Dastjerdi proposed a model for poetry translation quality assessment on the basis of two different but inter-related levels: Textual and Extra-Textual.

#### *Textual Level of Analysis:*

This part, according to him, is divided into six categories named below:

#### *Form:*

Form is the *look* of the text and consists of rhymes, rhythms, stanzas, structural patterns, punctuation and kind of the poem.

#### *Sound:*

Sound is the *music* of the text and consists of alliteration (assonance and consonance), stress patterns, rhythm and rhyme and the fastness or slowness of the poem.

#### *Words:*

Words are the *lexis* of the text and consists of simple or complex, given or new (familiar and unfamiliar), concrete or abstract and meaning suggestions in the texts.

#### *Images:*

Images are the *figures* of the text and consist of connotations (implicatures), similes, metaphors and other tropes.

#### *Tone:*

Tone is the *aura* of the text and consists of light or serious, elegiac or panegyric, lyrical or admonitory, ironic and straightforward features of the tone of the texts.

#### *Content:*

Content is the *message* of the text and consists of realistic, mythical, time and place, and descriptive features of the texts.

#### *Extra Textual Level of Analysis:*

This level of analysis concerns the coherence of the texts at both sides: the knowledge presented in the text in one hand, and the readers knowledge of the world consists of age, sex, race, nationality education, religious and political ties and values of him/her in another hand. Coherence with implicature constructs the pragmatics of the text. The pragmatics of the text shows the extra-textual level of analysis.

### C. *The Kite Runner*

This novel is an epic tale of fathers and sons, of friendship and betrayal that takes us on a journey in Afghanistan from the time of the monarch's overthrow to the tyranny of the Taliban. "*The Kite Runner* is a novel about friendship, betrayal, and the price of loyalty. It is about the bonds between fathers and sons, and the power of their lie. Written against a history that has not been told in fiction before, *The Kite Runner* describes the rich culture and beauty of a land in the process of being destroyed (Kohistani, 2005)."

*The Kite Runner* derives its name from an ancient Afghan hobby of dueling kites. Kite flyers attempt to down their opponent's kites. In most cases, the kite flyer is encouraged to duel aggressively at high altitudes by the 'string giver' who usually holds the string reel while the hands of kite flyers are cut by the ground glass coating of kite string. When

the opponent's kite has been downed, then the real battle turns into a race, the kite run, to see who retrieves the fallen kite (Kohistani, 2005).

#### D. Khalid Hosseini

Khaled Hosseini is the first Afghan-American writer to publish a work of fiction in English in the United States. *The Kite Runner* is Hosseini's first novel, and his book has achieved a significant amount of success since its publication in 2003—now in its seventeenth printing with over 1.4 million copies sold—and has repeatedly appeared on the *New York Times* Best Sellers List over the last three years. Even though bookstores and libraries have been inundated with literature about Afghanistan and Iraq (post-9/11), none appear to have achieved the same amount of recognition or success as *The Kite Runner* (Kohistani, 2005).

### III. METHODOLOGY

The materials of this study comprise the songs of the novel named *The Kite Runner* by Khalid Hosseini in English and their translation in Persian by Mehdi Ghabraie. This research is going to analyze the data by the means of Vahid Dastjerdi's (2008) proposed model for poetry translation at both textual and extra-textual levels.

This study is a descriptive-analytical one; the original text with its Persian translation was comparatively analyzed as in the following steps:

- Studying the text exactly and isolating the items under study.
- Gathering the data and analyzing it on the basis of the proposed model.
- Representing conclusions.

### IV. RESULTS AND DISCUSSIONS

In this section, the analysis of poetry *the Kite runner* by *Khaled Hosseini* will be represented.

#### A. First Anthem

##### English Text:

If thou art indeed my father, then hast thou stained thy sword in the life-blood of thy son. And thou didst it of thine obstinacy. For I sought to turn thee unto love, and I implored of thee thy name, for I thought to behold in thee the tokens recounted of my mother. But I appealed unto thy heart in vain, and now is the time gone for meeting... (Hosseini, 2003)

##### Persian Text:

بدو گفت ار ایدون که رستم تویی  
 بکشتی مرا از بدخویی  
 ز هر گونه بودمت رهنمای  
 نجنبید یک ذره مهرت ز جای  
 چو برخاست آواز کوس و از درم  
 بیامد پر از خون دوزخ مادرم  
 همی جان از رفتن من بخشست  
 یکی مهره بر بازوی من بیست  
 مرا گفت کاین از پدر یادگار  
 بدار و ببین که اید به کار  
 کنون کارگر شد که بی کار گشت  
 پسر پیش چشم پدر خوار گشت  
 (Ghabraei, 2006)

##### Textual Analysis:

In this part, alliteration (assonance and consonance) and rhymes are considered in Persian poetry and its English translation.

##### First Stanza:

Regarding music, in the first, second and third stanzas can find some cases of alliteration. Alliteration (assonance and consonance) and rhymes are considered both in English and Persian translation of the Poetry. There are two main translation strategies represented in this couplet. There is rhythm between /toy/, /badkhoyi/, /rahnamay/ and /zejay/.

There is rhythm in the last Persian verse between /yadgar/, /kar/, /bikar/ and /khaar/.

Consonance in Persian: /r/ in /araydun/, /rostam/, /mara/, /rahnamay/, /mehrat/, /barkhast/, /daram/, /madaram/, /raftan/, /mohre/, /mara/, /pedar/, /yadgar/, /bedar/, /kar/, /kargar/, /bikar/, /pesar/, /pedar/, /khaar/.

Assonance in Persian: /aa/ in words like /Maraa/, /Jaay/ and /Jaan/.

Consonance in English: /r/ in English translation: /Art/, /Father/ and /Sword/.

Assonance in English: /aa/ in words: /Art/, /Father/, /Life-blood/ and /a/ in /hast/.

##### Second Stanza:

Consonance in Persian: /t/ in /Barkhast/, /Daram/, /Madaram/, /Raftan/, /Baar/, /Mara/, /Pedar/, /Yadgar/, /Bedar/, /Mohre/ and /Baar/.

Assonance in Persian: /aa/ in words: /Barkhaast/, /Avaaz/, /Madaram/, /Jaan/, /Baazuy/.

Consonance in English: /r/ in words: /For/, /Turn/, /Implored/, /For/, /Recounted/, /Mother/.  
 And /t/ in words: /sought/, /Turn/, /Thee/, /unto/, /Thee/, /Thy/, /Thought/, /To/, /thee/, /Tokens/, /Recounted/.  
 Assonance in English: /aa/ in words: /I/, /Unto/, /love/, /I/, /Thought/, /Tokens/, /Mother/.

#### Third Stanza

Consonance in Persian: /r/ sound in words such as: /Mara/, /Pedar/, /Yadgar/, /Bedar/, /Kar/, /Kargar/, /Bikar/, /Pesar/, /Pedar/, /Khaar/ and /sh/ sound in words: /Shod/, /Gasht/, /Pish/, /Gasht/.

Assonance in Persian: /aa/ in words like: /Maraa/, /yadgaar/, /Bedaar/, /Aayad/, /Kaar/, /Kaargar/, /Bikaar/, /Khaar/.

Consonance in English: /r/ in /Heart/ and /For/.

Assonance in English: /aa/ in English translation of words: /but/, /unto/, /heart/, /time/.

#### Tropes:

The most significant elements in literary works are tropes or figurative features. This literary work by *Khaled Hosseini* riches with such literary terminologies: metaphor, simile, allusion, synesthesia and so on. The translator should use various techniques and devices to translate his text.

#### First Stanza:

In Persian translation there are rhymes between words: /toyi/ and /badkhoyi/.

#### Second Stanza:

Metaphor: in Persian translation “Aavaaz-E koos” is metaphor from the sound of token.

Personification: in Persian translation “khood-e doozakh” is personifying heal.

Between the words: /daaram/, /maadaram/, /bekhaast/, /bebast/ there is rhyme.

#### Third Stanza:

In third stanza /bekhaast/ and /bebast/ are rhymes.

Paradox: there is a contrast between /kaargar/ and /bikaar/ in Persian translation.

#### Extra Textual Analysis:

In this anthem the poet tries to make image of the scene of war for the readers. He explained every stage step by step. In first stanza he represented “Najonbid mehrat ze jay” in Persian translation. He connotatively represented the exasperation of antagonist in this way.

In the second stanza the poet pragmatically in metaphorical terminology of “Avaz-e koos” established to order in which it likes the cough tuned.

In English translation, the concept “father” is transferred, but in Persian text the name of Rostam is brought. The son, became despised in father’s mind. The concept is so different from English translation, which is mentioned in the translation. The hemistich four and five not translated precisely.

### B. Second Anthem

#### English Text:

Make morning into a key and throw it into the well,  
 Go slowly, my lovely moon, go slowly.  
 Let the morning sun forget to rise in theeast,  
 Go slowly, my lovely moon, go slowly. (Hosseini, 2003)

#### Persian Text:

صبح را تو کلیدی کن و در چاه انداز  
 آهسته برو ماه من آهسته برو  
 نگذار که خورشید در آید ز چه مشرق باز  
 آهسته برو، ماه من، آهسته برو  
 (Ghabraei, 2006)

#### Textual Analysis:

Alliteration in this anthem is seen. So in:

#### First Stanza:

Consonance in Persian: /k/ in words: /kelid/ and /kon/.

Assonance in Persian: /aa/ in words: /raa/, /chaah/, /andaaz/, /aahesteh/, /maah/ and /aahesteh/.

Consonance in English: /m/ in words: /make/, /morning/, /my/, /moon/.

Assonance in English: /o/ in /morning/, /into/, /throw/, /into/, /slowly/, /lovely/, /go/.

#### Second Stanza:

Consonance in Persian: /sh/ in words: /khorshid/, /baaz/ and /s/: in words: /aahesteh/, /aahesteh/.

Consonance in Persian: /aa/ in words: /daraayad/, /baaz/, /aahesteh/, /maah/, /aahesteh/.

Consonance in English: /t/ in words: /let/, /forget/, /theeast/. And /m/ in: /make/, /morning/, /my/ and /moon/.

Assonance in English: /o/ in words like: /morning/, /into/, /throw/, /go/ and /show/.

#### Tropes:

#### First Stanza:

Simile: in Persian Translation “sobh raa to kelidi kon”, so morning is like a key which throw it into the well.

Repetition: /Aahesteh/ and /Boro/.

#### Second Stanza:

Illusion: “khorshid dar aayad ze che mashregh baz”, represents arise of sun in the morning from east.

Repetition: /Aahesteh/ and /Boro/.

*Extra Textual Analysis:*

In this anthem, in first stanza, the poet pragmatically illustrates that he is immovable in his purpose and steady to achieve it. In second stanza, he connotatively explains to the reader that he does not cause the problems challenging and complicating, and try to solve it easily. The Persian and English readers know definitely, sun rises from the east, but the poet pragmatically represented that. Problems does not complicate, and not to challenge them, and solve them easily especially for the reader in his real life.

In verse one and hemistich four, form and meaning have translated in English correctly. In second verse, the poet brought the verb in negative form, but in English, it is translated positively.

Through this strategy, the author have tried to make positive effect on his reader. So, he have selected the positive verb, not negative one in his translation.

### C. Third Anthem

*English Text:*

The desert weed lives on  
but the flower of spring blooms and wilts.  
Such grace, such dignity, such a tragedy. (Hosseini, 2003)

*Persian Text:*

گل بستان دو روزی بیش نیست عمر اما،  
گون در قیل کوهستان دوام آرد به سالی  
چه جلالی، چه وقاری، چه مصیبتی  
(Ghabraei, 2006)

*Textual Analysis:*

There are alliteration in these two stanzas. So:

Consonance in Persian: /S/ in: /Bostan/, /Nist/, /Kuhestan/, / Saali/.

Assonance in Persian: /Aa/ in: /Bostaan/, /Amaa/, /Kuhestan/, /Davaam/, /Saali/, /Jalaali/, /Vaghaari/.

Consonance in English: /L/ in /lives/, /flower/, /blooms/, /wilts/ and /r/ in /grace/, /tragedy/.

Assonance in English: /e/ in /desert/, /lives/, /the/, /flower/, /weed/, /grace/, /tragedy/.

*Extra Textual Analysis:*

In the poem analyzed above, the poet pragmatically sets forth ephemeral and transient of life and mortal of this world.

In first text, in first hemistich, there is “Bostan” which is translated to “desert” in second text, have paradox from the direction of meaningfully. In the other aspect, in the first text, has brought, the life is just short and in two days, but in English translation, it is translated, in which we live in weed and not just in duration of short life definitely. In first text, in first hemistich, which is brought “Gavan” in mountains, enduring the year, But, in English translation, it is brought, just the flower make bloom in spring and wilts. So, in English translation, we do not have any hint to during the time “Gavan” can live. In Persian text, it does not any hint to the spring and blooming of the floor.

### D. Forth Anthem

*English Text:*

Give ear unto the combat of Sohrab against Rostam, though it be a tale replete with tears, “I began.” It came about that on a certain day Rostam rose from his couch and his mind was filled with forebodings. (Hosseini, 2003)

*Persian Text:*

کنون رزم سهراب و رستم شنو  
دگرها شنیدستی این هم شنو  
یکی داستان است پر آب چشم  
دل نازک از رستم آید به خشم  
زموید بدین گونه برداشت یاد  
که رستم بر آراست از بامداد  
غمی بد دلش ساز نخجیر کرد  
کمر بست و ترکش پر از تیر کرد  
(Ghabraei, 2006)

*Textual Analysis:*

In this part, alliteration (assonance and consonance) and rhymes are considered in Persian Poetry. Regarding music, in the first stanza we can find some cases of alliteration.

*First Stanza:*

Consonance in Persian: /Sh/ in /sheno/, /shenidasti/, /sheno/ and /Ch/ in: /Cheshm/, /Khashm/ and /S/ in: /Dastan/, /Aast/, /Rostam/.

Assonance in Persian: /aa/ in /Sohraab/, /Degarhaa/, /Daatan/, /Aab/, /Naazan/, /Aayad/.

Consonance in English: /t/ in words: /unto/, /combat/, /against/, /Rostam/.

Assonance in English: /O/ in /Unto/, /Combat/, /Sohrab/, /Rostam/, /Though/, /On/, /From/, /Forebodings/, /About/, /Rose/, /Couch/.

*Second Stanza:*

Consonance in Persian: /D/ in /moobad/, / Bedingone/, /Bardasht/, /ziyaad/, /Bamdad/, /Baad/, /Delash/, /Kard/, /Kard/.

Consonance in English: There is no case of consonance in English.

Assonance in English: /O/ in /About/, /on/, /Rostam/, /Rose/, /From/, /Couch/, /forebodings/.

Assonance in Persian: /Aa/ in /Bardaasht/, /Yaad/, / Bamdaad/.

*Tropes:*

*First Stanza:*

Rhyme: /Chashm/ and /Khashm/.

Metaphor: “del naazok”.

Repetition: /Sheno/ and /Sheno/.

*Second Stanza:*

Rhyme: /yaad/ and /Bamdaad/, /Nakhjir/ and /Tir/.

*Extra Textual Analysis:*

In this anthem in first stanza, the poet tries connotatively illustrates expiration of Rostam even “cheshm-e del” which is the metaphor of intelligence which is cried from the expiration of Rostam and the description of his wrath. In second stanza the poet pragmatically tries to illustrate the preparation of Rostam from morning for the war. In the third stanza the poet illustrates the description of the war which Rostam was alone and decided ready to it, and the situation of the war, in which the Rostam was stressful and excited and stimulating mood of him in environment of the war, which described by the poet inward and outward.

In second hemistich in first verse in Persian text, it is brought which the Rostam even insight and intelligence, make wrath, but in English translation, just the author said that, the eyes filled with tears, and not to confabulate from the Rostam.

In second verse, in Persian text, it is said that, the Rostam have prepared for war in morning, but in English translation, not to converse of morning, and have finalized the translation with certain day. In third verse in Persian text, it is also said that, the Rostam wearing a girdle and filled his helmet, and he has special sorrow in his heart, but in English translation, not to gab with it, and it is just translated that, his mind was filled with the forebodings.

#### E. Fifth Anthem

*English Text:*

\_On a high mountain I stood,  
And cried the name of Ali, Lion of God.  
O Ali, Lion of God, King of Men,  
Bring joy to our sorrowful hearts. (Hosseini, 2003)

*Persian Text:*

سر کوه بلند فریاد کردم  
علی شیر خدا را یاد کردم  
علی، شیر خدا یا شاه مردان  
دل ناشاد ما را شاد گردان  
(Ghabraei, 2006)

*Textual Analysis:*

*First Stanza:*

Consonance in Persian: /k/ in /kouh/, /kardaam/, /yaad kardaam/.

Assonance in Persian: /aa/ in /faryaad/, /khodaa/, /raa/, /yaa/, /Faryaad/, /yaad/.

Consonance in English: /m/ in /mountain/.

Assonance in English: /o/ in /on/, /mountain/, /stood/ and /i/ in: /I/, /high/, /montain/.

*Second Stanza:*

Consonance in Persian: /sh/ in /shir-e khodaa/, /shaah/, /naashaad/, /shaad/.

Assonance in Persian: /aa/ in /shir-e khodaa/, /shah/, /mardaan/, /naashaad/, /shaad/, /maraa/, /gardaan/.

Consonance in English: /m/ in /name/.

Assonance in English: /o/ in /of/, /lion/, /God/ and /e/ in: /cried/, /name/ and /i/ in: /cried/, /Ali/, /lion/.

*Extra Textual Level:*

In the poem the poet pragmatically assist from Imam Ali the first pioneers of Shia. The Persian reader of this poem know perfectly about the main idea of the Poet and claims get assist from existence of Imam Ali, but the English reader of the poem did not know the background of religious message of it as Persian reader. So, whenever the poet says “Lion of God” the Persian reader gets the main idea of the Poet definitely but the English reader might not get it perfectly. But the main idea of the poet is to let one’s assistance from Imam Ali especially for the reader.

In Persian text, punctuation in first and second hemistich is so different and varied. In English translation, in first hemistich have translated, the person in high mountain, and after that the author and/or translator used comma (,), and

then he mentioned, the name of Imam Ali, which is cried. But, in Persian text, it is just said that, in a high mountain, the person cried and then used comma, and called to mind, the Imam Ali, the lion of God.

In English translation, in the first hemistich, with the assisting of punctuation, the author or translator tried to use “expanding” in his translation. In second verse, the translator does not used punctuation in his translation, but in the previous hemistich of it, punctuation tools in his translation is used. It would be better use punctuation in both of them.

## V. CONCLUSIONS

We discussed in this study on the anthems from the kite runner of Khaled Hosseini based on Vahid Dastjerdi’s proposed model of poetry translation (2008). We found these conclusions in both textual and extra-textual analysis for each poem. In anthem one, we represented textual analysis for alliteration for assonance and consonance and rhymes. In every three stanzas we have consonance in /r/ and /aa/. So, the frequency of /r/ in consonance and /aa/ in assonance are the most. In extra-textual analysis we found in both the description and image of scene in the war in first stanza and metaphorical terminology in second stanza both in ST and TT. But, in TT we found some deletions and lexicological replacements.

In anthem two, we have alliterations in Assonance and Consonance. But we take the frequency of assonance /o/ in English translation more than the other in textual analysis. And in extra-textual analysis the poet decides describe the solution of the problems would be easy if the reader not to challenge his/her problems and he/she can find the solution easily. And this system is rendered to the translation correctly.

In anthem three, the alliteration in assonance /aa/ has the most frequency in textual analysis. And in extra-textual analysis the poet illustrated the ephemeral of mortal life of this world. In TT the translator could render this thoughts correctly.

In anthem four, the alliteration assonance /o/ and /a/ have the most frequency in textual analysis. And in extra-textual analysis, the translator described the scene of war, wrath, and solitude of Rostam pragmatically. In TT, the translation cannot show the turning points of Persian poetry in English and there was time and lexical problems in translation and cannot render the feeling better.

In anthem five, the alliteration assonance /o/ and /aa/ have the most frequency in textual analysis. And in extra-textual analysis the poets represented the phrase “Lion of God”, which the Persian readers get the main idea of the poet and take assistance from Imam Ali. In TT, the translator rendered correctly the ST willing but we saw the punctuation differences both in ST and TT.

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**Amin AmirDabbaghian** received his B.A. and M.A. degrees in English Translation Studies from University College of Nabi Akram (PBUH) and East Azarbaijan Science and Research Branch, Islamic Azad University, Tabriz, Iran in 2011 and 2013, respectively.

Since 2007 he has been teaching English Language in most of the language institutions in Tabriz. He published many articles including ISI papers in national and international journals. He also presented many research papers in national and international conferences. He now is a member of editorial board of International Journal on Studies in English Language and Literature at Academicians Research Center in Hyderabad, India. He also is a reviewer of many international journals including ISI ones.

Mr. AmirDabbaghian is a member of Asia TEFL and also a member of Young Researchers and Elites Club, Islamic Azad University, Tabriz, Iran.



**Sanaz Solimany** received her B.A. and M.A. degrees in English Translation Studies from Imam Reza International University of Mashhad and East Azarbaijan Science and Research Branch, Islamic Azad University, Tabriz, Iran in 2009 and 2013, respectively. She now, is preparing herself to do her PhD in Translation Studies.