Fidelity vs. Infidelity: An Investigation of the Ideational and Illocutionary Strategies Used in the Two Persian Renderings of Shakespeare's *Macbeth*

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Abstract *This study is an attempt to identify and describe certain ideational and illocutionary strategies which translators can make use of in their challenging task of translating literary works. They will be analyzed based on a hybrid framework comprising Halliday's systemic functional linguistics (SFL) and Lefevere's illocutionary strategies. To show such strategies at work, two Persian translations of Shakespeare's Macbeth were selected: one by Shadman (1972) and the other by Ashouri (1992). A descriptive and comparative analysis of the two translations, with a close eye on the source text, was done on the basis of ideational strategies (i.e. poetic function for meaning) and illocutionary strategies (i.e. archaism and rhyme for form). The findings revealed how the combination of the strategies, if done ideationally, could lead to the closest target language approximation of Shakespeare's elegance and balance in creating Macbeth. Thus, the study also tested the hypothesis that the very ideational combination of illocutionary strategies would bring forth a relative reconciliation for the old dichotomy of "fidelity" vs. "beauty" in the realm of literary translation.*

Key terms: *Fidelity, infidelity, Systemic Functional Linguistics, illocutionary strategies, Macbeth*

1. Introduction

Translation, as Catford (1965) states, is "the replacement of textual material in one language (SL) by equivalent textual material in another language (TL)" (p. 20). Bell (1991) defines it more completely as "[T]he transformation of a text originally in one language into an equivalent text in a different language retaining, as far as is possible, the content of the message and the formal features and functional roles of the original text " (p. xv).

It should be mentioned that relying on just some general definitions like the above ones belittles the value of translation. In fact, the term translation is defined differently when applied to different fields like science and literature. In literature, the area of the present study, a perfect definition seems to be what Levý maintains, i.e. "translation is not a monistic composition, but an interpenetration and conglomerate of two structures. On the one hand, there are the semantic content and the formal contour of the original; on the other hand, the entire system of aesthetic features bound up with the language of the translation" (cited in Bassnett, 2005, p.16).

Through examining the concept of fidelity in translation, literary translation, and the role of literary translators, the present study would unearth thoroughly the issue of keeping intact form as well as meaning in literary translation and focus on its significance in the following sections.

1.1. The concept of 'fidelity' in literary translation

Johnson describes literature as "an apparently nebulous body of knowledge in oral or written form, an imitation of life, which reflects civilization and culture, and which covers every angle of human activities, culture, tradition, entertainment, information among others" (cited in Kolawole. S. O. and Salawu.A, 2008, para.1). Working on literature is always known as a complicated process and so is translation of literature. In fact, literary translation refers to the translation of all genres of literature which are embodied in prose, poetry, and drama. Kolawole. S. O. and Salawu. A. (2008) see literary translation as one of the great creative and universal means of communicating the emotional, spiritual and intellectual concerns of humankind.

Artistic creation in literature and artistic recreation in literary translation are so important that Wei (2006) states, "[L]iterature's unique artistic nature and aesthetic nature determine that aesthetics is an important factor to assess the values of both a literary text and its translation" (p.134).

One of the main issues and in fact the focus of the present study is the concept of fidelity in literary translation. As defined in Webster's English dictionary (2009), faithfulness/fidelity is "the quality of being accurate, reliable, and exact". To some translators, fidelity is to transfer the message from the source text to the target text in a word-for-word manner, while some others believe that fidelity is to adopt a free method in passing on the message (Kolawole. S. O. and Salawu. A, 2008). Considering the text and context, Lessig (1995) states "Fidelity is the aim to preserve meaning" (p.402). Without doubt, producing the closest possible effect (in terms of sense and form) in the reader of the target language, as it is created in the reader of the original text, defines fidelity in translation. The issue of fidelity between the original and its translation has always been an obsession for translators. How and to what extent can a translator be faithful to the source language? Guangqia (2006) argues:

> *Fidelity should include the faithful transition of the expressiveness and elegance of the original, and that fidelity to the original refers to the faithfulness not only in superficial literal meaning of words, but also in the emotion, thought, style, and acoustic rhythm and so on of the original (cited in Wei, p.135) .*

Familiarity with both the Source and the Target Language is agreed upon among almost all translators, but there is less agreement on 'faithful' translation. Hurtado-Albir (1990) defines fidelity/faithfulness in relation to three things, (1) what the author means to say, (2) the target language and (3) the reader. According to her, fidelity is a three-fold relationship to the author's intentions, to the target language and to the reader of the translation. Remaining faithful to only one of these parameters and betraying the remaining ones ruin fidelity to the sense. According to Nord in order to achieve faithfulness, the following requirements must be observed:

  1) The translator's interpretation should be identical with the sender's intention (interpretation).
  2) the translator should verbalize the sender's intention in such a way that the target text is able to achieve the same function in the target culture as that which the source text achieved in the source culture (text function).
  3) The target receiver should understand the text world of the translation in the same way as the source receivers understood the text world of the original (cultural distance).
  4) The effect the translation has on its readers should be the same as the one the source text has or had on its readers (text effect). (As stated in Aiwei 2005, section 4).

1.2. The role of literary translators and the significance of the study

Theoretically, a translator should take into account a number of conditions which affect the transfer of all the meanings of the original text. Context, the rules of grammar of the source language and target language, the writing conventions, and the idioms and semiotic connotations of words of both languages are among these conditions. In fact, according to Lessig (1995), the reason a literary translator translates is "to construct a second text in a second (or "target") language to mirror the meaning of a first text in the first (or "source") language-again, to construct the text" (p. 406). Popov (2003) maintains:

> *One would imagine that translators have an in-trained intuitive grasp of 'literal translation' or do they? The first commandment of our craft is thou shalt not translate literally, precisely because literal translation is assumed to lose or destroy the literary (effect); literal translation makes the literary ludicrous (p.3).*

Literary translators, as Lefevere (1995) states, "could not only bestow life on the originals they translated, they could also decide what kind of life they would be-stow on those originals and how they would try to inject them into the receiving literature" (p.7), as well as keeping both the beauty and content in mind. According to Hayes (1975), "the process which the literary translator follows is that s(he) reads the original work in order to understand it thoroughly; next s(he) identifies the devices through which the author has achieved any special effects; third, s(he) decides which lexical and syntactical adjustments will best reproduce those effects in the target language; and fourth, s(he) produces a literary work in his own idiom" (pp.838-839).

The present study is intended to show how the combination of ideational metafunction and illocutionary strategies applied by translators can lead to the closest target language approximation of Shakespeare's elegance and balance in creating *Macbeth*. Indeed, the dichotomy between form and meaning has always been the issue of controversy in the

field of literary translation. Thus, creating a kind of reconciliation between the two within the framework of SFL, on the one hand, and application of the illocutionary strategies by the translators, on the other hand, would be of significance. To put it another way, the significance of the study lies in the hypothesis that this very ideational combination is what might bring forth a relative reconciliation for the old dichotomy of "fidelity" vs. "beauty" in the realm of literary translation. To clarify, an outstanding part of the present study is the connection of translation to linguistics, i.e. Systemic Functional Linguistics (SFL), one part of the framework of the study. Using it for meaning elements is what makes the study significant and worthwhile. Another outstanding significance of this study is the application of illocutionary strategies, the other part of the framework, by translators for formal elements. According to Lefever (1992), "[t]ranslators should know the grammars and the lexica - the "illocutionary" aspects - of the languages they want to work with before they begin to translate" (p. 101).

2. Method

2.1. Materials

The necessary data for this descriptive-comparative study were elicited from an English source and two Persian sources. To clarify, the English one was *Macbeth* and the other two were its Persian renderings. For the sake of ideational unanimity, the researchers also used a number of commentaries, including two printed books of *Macbeth* by Muir (1984) and Groom (1961) and two electronic commentaries of *Macbeth* available on Shakespeare Navigator and Sparknotes web sites.

2.2. Procedures

For the purposes of this descriptive study, the original text of *Macbeth* with its two Persian translations; namely, Shadman (1972) and Ashouri (1992), were comparatively analyzed in the following manner:

First, the original text was carefully read to isolate the items under study by the help of English commentaries to reach an ideational unanimity.

Second, the translation of the mentioned items were extracted and compared not only with one another but also with the original text in order to see how close the translations were in terms of ideation.

Third, the strategies applied by the translators for preserving the beauty and balance of the original text in their renderings were identified.

Fourth, the collected data were categorized and sorted out in a number of tables in order to have a complete picture for comparison.

Finally, on the basis of the analyzed data drawing on Halliday's and Lefevere's models, the strategies used by the translators were examined to assess the extent of ideational and stylistic success of the two translations.

2.3. Design

The present study examined *Macbeth* and its two Persian renderings based on the integration of Halliday's SFL and Lefevere's (1992) illocutionary strategies to show how the combination of the strategies, if done ideationally, can lead to the closest translation in terms of both sound and sense. In fact, a selective and integrative design was used, that is, out of the three interpersonal, ideational and textual metafuntions introduced in SFL, only the 'ideational metafunction' was selected for the part of meaning, and out of all the illocutionary strategies, just 'archaism' and 'rhyme' were chosen for the part of form. The following is the illustration of the hybrid framework of the study:
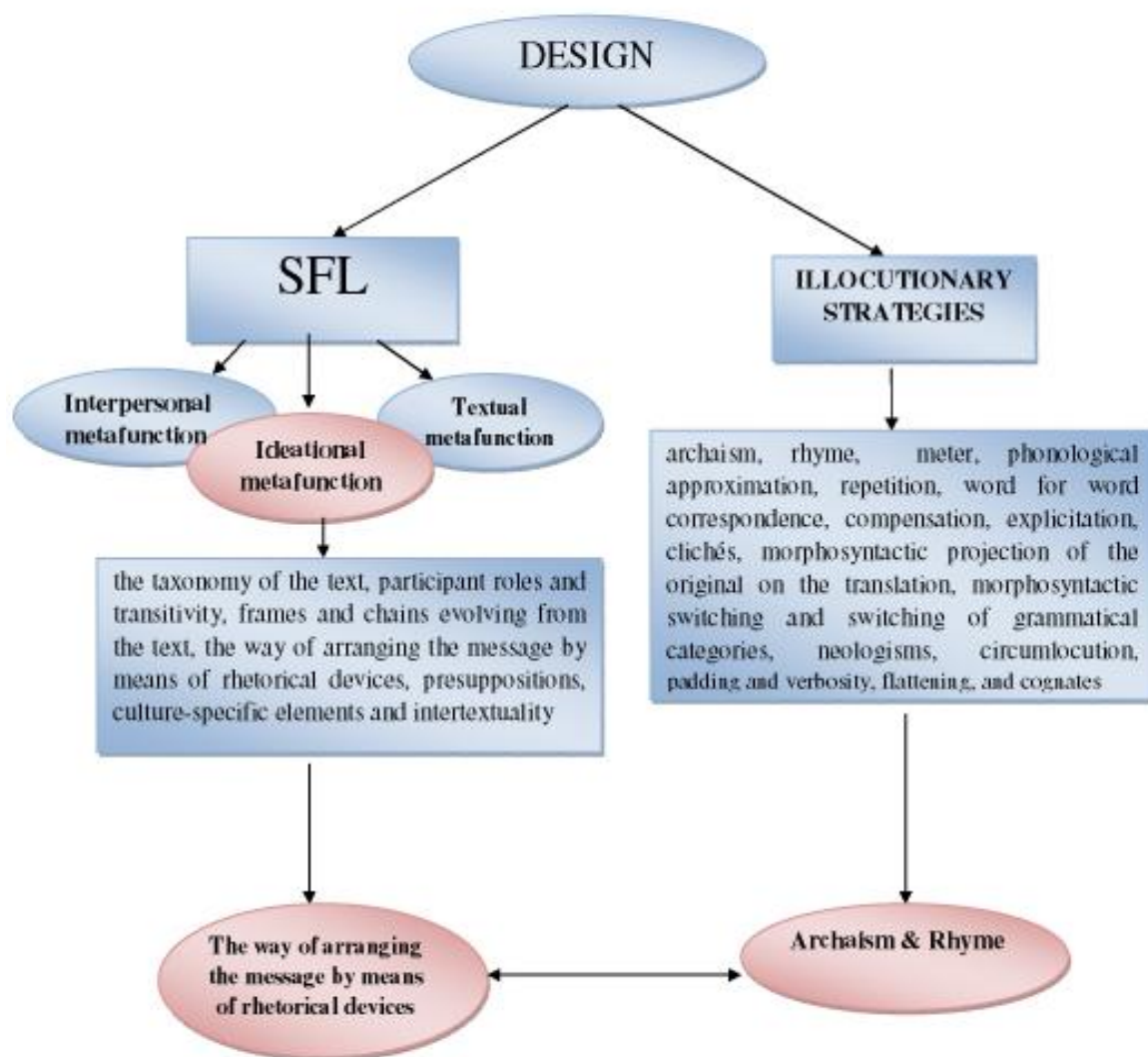
Figure 2.1. Design of the study

3. Data analysis

In order to analyze the data, the whole *Macbeth* was scrutinized and 195 chunks were carefully extracted and matched with their two Persian translations, i.e., Ashouri (1992) and Shadman (1972). Then, the Persian translations were analyzed ideationally based on SFL as it was the chosen framework for the part of meaning. To do so, the poetic function, i.e., the arrangement of ideas by the use of figurative and rhetorical devices as mentioned by Trosborg (2000), was examined in the 195 chunks through extracting such devices as metaphor, simile, irony, personification, paradox, allusion, ambiguity, synesthesia, repetition, alliteration, metonymy, antithesis, congruence, and pun. The 195 English chunks were ideationally analyzed as well to determine the extent of the literariness of the parts and also to compare them in terms of the above mentioned features for yielding valid results.

The extent of literariness was then obtained by calculating the frequency of each device and the percentages of all the 195 English and Persian chunks. Regarding the form, based on illocutionary strategies, the English and Persian chunks were analyzed in terms of 'archaism' to decide on the closeness of the two translations to *Macbeth* as an archaic text, and in terms of 'rhyme' to check the extent of musical and thus, literary effect. Figures 3.1., 3.2. and 3.3. below show the related statistics:
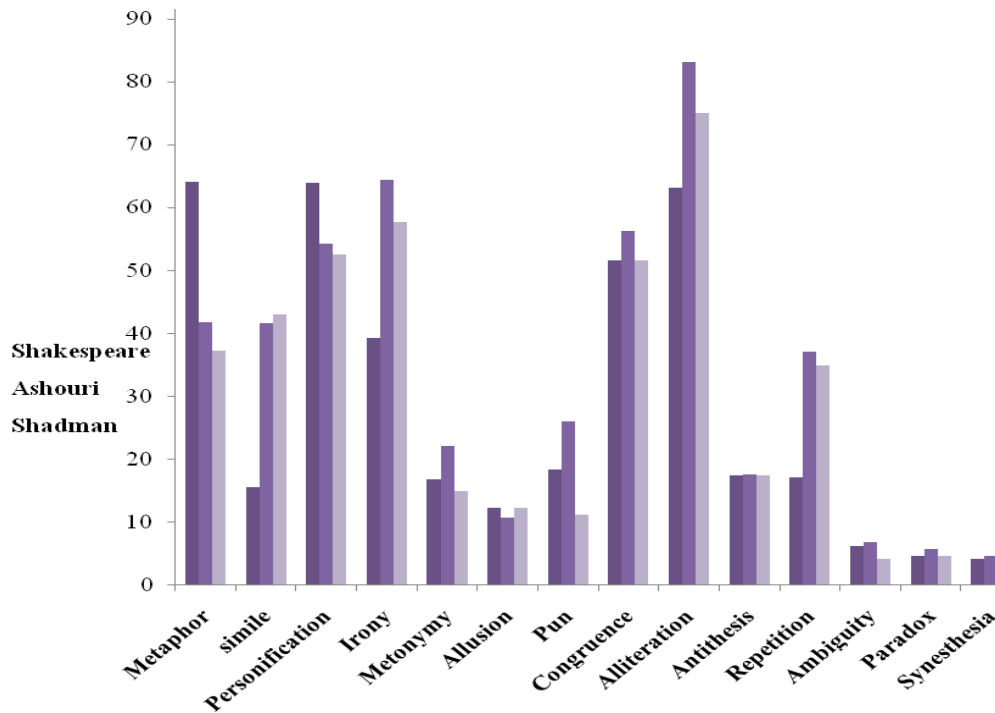
Figure 3.1. Comparison of *Macbeth* and its two translations based on ideational analysis

The comparison of the ST and the TTs revealed that they both have almost the same percentages of distribution and thus almost the same extent of literariness. It should however be noted that higher percentages of some devices is due to the natural difference between any two languages.

As a completely archaic text, the selected parts of *Macbeth* and its two translations were also compared to decide on the extent of archaism in each translation and thus, the illocutionary closeness of them to *Macbeth*. As shown in figure 3.2. below, Ashouri and Shadman have both availed themselves of this strategy to some extent, but Ashouri has been closer to Shakespeare in terms of this device.
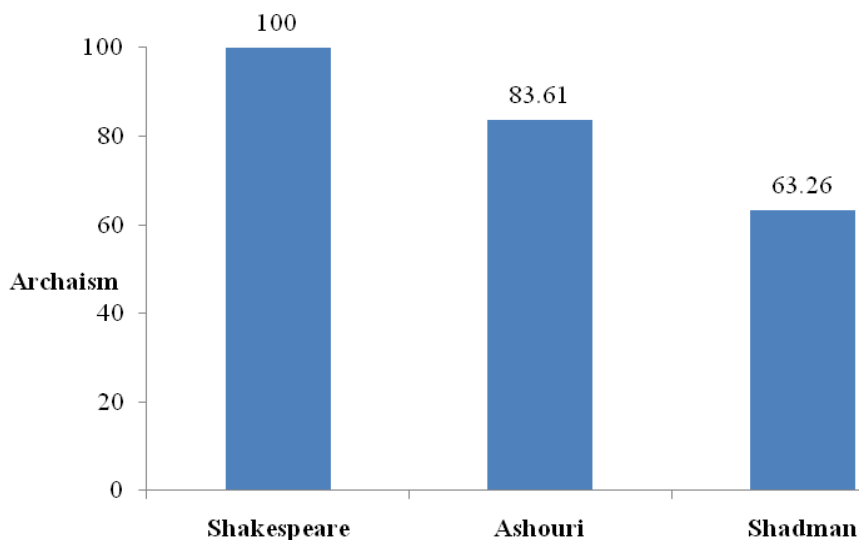

Figure 3.2. Comparison of *Macbeth* and its two translations in terms of archaism based on illocutionary analysis

As for the comparison of 'rhyme' between *Macbeth* and its two translations, it should be noted that the rhyme in the poetic parts and internal rhyme in the sentences were both taken into account. Interestingly, the poetic parts in *Macbeth* have been translated into poetic language by Ashouri and all the rhyming items have been kept intact, while this is not seen in

Shadman's translation. Also, to increase the musicality and thus, the literary effect of the text, Ashouri has applied many internal rhymes in the sentences. Internal rhyme is seen in *Macbeth* and Shadman's translation too, but not as much as in Ashouri's translation. Figure 3.3. below is indicative of this:
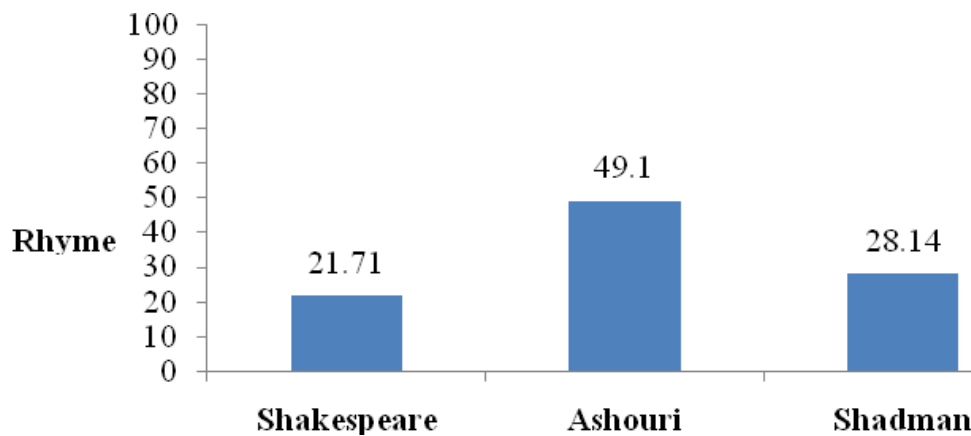

Figure 3.3. Comparison of *Macbeth* with its two translations in terms of rhyme based on illocutionary analysis

4. Results and discussion

The present study aimed to prove that the combination of SFL and illocutionary strategies can create a relative conciliation between form and meaning in translation and thus lead to an ideal translation keeping both the content and beauty simultaneously. This was achieved by applying ideational metafunction from Holliday's SFL for the part of meaning, and archaism and rhyme from Lefevere's illocutionary strategies for the part of form. To do so, a literary text, Shakespeare' *Macbeth* and two of its best Persian translations by Ashouri and Shadman were selected and analyzed according to the criteria mentioned previously. The analysis yielded interesting and remarkable results which would be discussed in what comes next.

4.1. Faithful translation

As believed by many, what should be given importance in literary translation is content not form, and the mere regard for beauty in translation would betray the original text. But it should be noted that literal or faithful translation might lead to dullness and even sometimes to distortion of the meaning that is supposed to be the pivotal part in this kind of translation. Having analyzed the data, the researchers found some instances of this condition in the translated parts by Shadman, i.e. although faithful to the original text, she has sacrificed meaning for the sake of form, and thus her extremely literal translation has distorted the meaning in some instances like the following:

ST:
One of my fellows had the speed of him,
Who, almost dead for breath, had scarcely more
Than would make up his message.

شادمان:
یکی از همکاران من بر او سبقت گرفت
و او که از تنگی نفس تقریباً مرده بود
همین قدر نفس داشت که پیغام خود را بگوید.

Yiki> az hamka>ra>n-i man bar u> sibqat girift
Va u> ki az tangi>-i nafas taqri>ban murdi bu>d
Hami>n qadr nafas da>sht ki piyqa>m-I khud ra> bigu>yad.

آشوری:
یکی از همردگان من خود را از او پیش انداخته
و یک نفس تاخته تا پیام او را برساند.

Yiki> az hamradiga>n-i man khud ra> az u> pi>sh anda>khti
Va yik nafas ta>khti ta> paya>m-i u> ra> birisa>nad

The literalness of Shadman's translation is revealed when comparing the two translations. Although all the words are carefully and faithfully translated by Shadman, the whole part is not as clearly meaningful as Ashouri's translation, since the exaggerated expression, "almost dead for breath" is used by Shakespeare to show the loss of breath as a result of running or walking fast, and thus, there is no rationale for literal translation where there are so many expressions in the Persian language, like the one used by Ashouri, to show this haste. Surprisingly, this literal/faithful translation has distorted the content.

4.2. Beautiful translation

The fact that beautiful translation regardless of the content annihilates the original text, is accepted generally. Supposing that a translation is made by the use of a bulk of literary figures without taking the content into account, it will be of no value since it leads to mistranslation. The following instances of Ashouri's translation reveal this undesirable beauty:

ST:
If you can look into the seeds of time
And say which grain will grow and which will not,
Speak, then, to me.

<div dir="rtl">

آشوری :
اگر شما را توان آن است که در زهدان زمان بنگرید
و بگویید که آبستن چیست وچه خواهد زاد،
با من سخن بگویید.

</div>

Agar shuma> ra> tava>n-i a>n ast ki dar zihda>n-i zama>n bingari>d
Vabigu>yi>d ki a>bistan-i chi>st va chi kha>had za>d
ba> man sukhan bigu>yi>d.

<div dir="rtl">

شادمان:
اگر می توانید در درون تخمهای زمان بنگرید
و بگوئید که کدامین دانه می روید و کدام نمی روید،
پس آنگاه با من سخن بگوئید.

</div>

Agar mi>tava>ni>d dar duru>n-i tukhmha>y-i zama>n bingari>d
Va bigu>yi>d ki kuda>mi>n da>ni mi>ru>yad va kuda>m nimi>ru>yad
pas a>nga>h ba> man sukhan bigu>yi>d.

Regarding 'the seeds of times', Muir (1984), quoting Curry's *Shakespeare's Philosophical Patterns*, states:

> [i]f time is the measure of movement of corporeal things and if corporeal things move and develop according to the impulses latent in that treasury of forces called rationes seminales, then these seeds of matter may literally be called the seeds of time and demons have the power of predicting which grain will grow and which will not (p.16).

When it comes to the translations, it is observed that Ashouri has produced a metaphoric translation by likening ' time' to a mother and using "زهدان"/zihda>n/ for ' the seeds of time" and translating the rest of the sentence through the personification he has coined. It is very beautiful, but not a very meaningful translation. Back translation would yield a completely different statement.

4.3. Ideal translation

The reconstruction of the original text, taking both content and form into account, might define what is called an ideal translation. Having analyzed content and form on the basis of each individual framework of the study, i.e. SFL and Illocutionary strategies, the researchers combined them as a hybrid framework which after application to the data

revealed the fact that the two translators were successful in producing an ideal translation in a good number of instances wherever they consciously or unconsciously followed this combination. The following examples attest to this reality:
ST:

1. Mark, King of Scotland, mark:
No sooner justice had, with valor armed,
Compelled these skipping kerns to trust their heels.

آشوری:

بدان ای پادشاه اسکاتلند، بدان که داد به دست دلیری سر آن داشت که این پیادگان تیزپا را از میدان براند.

bida>n iy pa>dsha>h-i iska>tland, bida>n kid da>d bi dast-i dili>ri> sar-i a>n da>sht ki i>n pi>ya>diga>n-i ti>zpa> ra> az miyda>n bira>nad.

شادمان:

توجه کن ای پادشاه اسکاتلند، توجه کن!حق، مسلح بسلاح دلاوری، این پیادگان گریزپا را برآن داشت که فرار کنند.

tavajuh kun iy pa>dsha>h-i iska>tland, tavajuh kun! Haq, musalah} bi sila>h-i dila>vari>, i>n pi>ya>diga>n-i guri>zpa> ra> bar a>n da>sht ki fara>r kunand.

In the ideational analysis of the ST, it is seen that Shakespeare's use of rhetorical devices like personification (justice), metaphor (valor armed), irony (compelled these skipping kerns to trust their heels), repetition (mark), and alliterations of /k/ and /s/, /v/ are evident. When it comes to the two translations, Ashouri's beautiful translation proves its ideational success. Having done a literally faithful translation, he has used personification for داد, metaphor for دست دلیری /dast-i dili>ri>/, irony for از میدان راندن /az miyda>n randan/, repetition for بدان /bida>n/, congruence for با /pa>/, دست ,سر /dast,/sar/ and alliterations of /d/, /t/, /p/. All these show that his translation was ideationally acceptable. It should be noted that he has smartly translated 'valor armed' to دست دلیری /dast-i dili>ri>/ which can be considered as a pun used by Shakespeare.

As for Shadman's translation, although it is not rich in the use of rhetorical devices as those used by Ashouri, it is acceptable too on the basis of ideational analysis. Indeed, she has rendered personification, metaphor, irony, and repetition exactly the same as Shakespeare, and alliterations of /s/, /g/, /l/, /p/ according to the Persian language levels.
The analysis based on the illocutionary strategies show that both translators were successful in the proper use of archaism. تیزپا /ti>z pa>/, داد /da>d/, دلیری /dili>ri>/ and سر آن داشت /sar-i a>n da>sht/, از میدان براند /az miyda>n randan/ and میدان براند da>sht/ by Ashouri, and گریزپا /guri>z pa>/, حق /haq/ and برآن داشت / bar a>n da>sht/ have been used by Shadman at word and sentence levels.

Having applied internal rhyme to his translation by the words میدان /miyda>n/, پیادگان /pi>ya>diga>n/, بدان /bida>n/, Ashouri has left no stone unturned. Thus, he has produced an ideal translation preserving both the form and meaning.
ST:

2. Come, thick night,
And pall thee in the dunnest smoke of hell,
That my keen knife see not the wound it makes,
Nor heaven peep through the blanket of the dark
To cry "Hold, hold!"

آشوری:
فراز آی، ای شب تار
و خود را در سیاه ترین دود دوزخ فرو پوش
تا کارد برّایم نبیند آن زخمی را که می زند
و آسمان از گوشه ی پرده ی تاریکیم ننگرد
و فریاد برندارد که «دست بدار ! دست بدار !»

Fara>z a>y, iy shab-i ta>r
va khud ra> dar si>ya>htari>n du>d-i du>zakh furu> pu>sh
ta> ka>rd-i burra>yam nabi>nad a>n zakhmi> ra> ki mi>zanad
va a>sima>n az gu>shiy-i pardiy-i ta>ri>ki>yam nangarad
va farya>d bar nada>rad ki " dast bida>r! dast bida>r!"

شادمان:
بیا ای شب ظلمانی
و خویشتن را در کفن تیره ترین دود جهنم بپوشان
تا تیغ تیز من نبیند آن زخمی را که خود می زند

و آسمان هم از پشت حجاب ظلمت بیرون ننگرد
و فریاد بر نیاورد «دست بازدار، دست بازدار!»

Bi>ya> iy shab-i zuluma>ni>
va khi>shtan ra> dar kafan-i ti>ritari>n du>d-i jihannam bipu>sha>n
ta> ti>q-i ti>z-i man nabi>nad a>n zakhmi> ra> ki khud mi>zanad
va a>sima>n ham az pusht-i hija>b-i zulmat bi>run nangarad
va farya>d bar naya>varad " dast ba>z da>r, dast ba>z da>r".

Using an apostrophe, Shakespeare addresses the night and continues by the use of personifications and metaphors. 'Night', 'knife', and heaven are three instances of personification. 'Dunnest smoke of hell as a pall' is one instance of metaphor. To say, 'pall' as a noun signifies a number of meanings two of which are 'a dark cloud of smoke' and 'a cloth spread over a coffin or tomb' that Shakespeare has used as a verb in a metaphoric way. The other instance of metaphor in this part is 'the blanket of the dark'. Finally, repetition of the word 'hold' helps the images of death and fear. Considering the two translations, it was revealed that both translators were faithful not only in rendering the content but also the form.

The very Apostrophe, personification, metaphor, and repetition are seen in the both translations. However, in the case of 'pall', Ashouri has used the former meaning and Shadman, the latter one, i.e., کفن /kafan/, which implies the stronger image of death. In addition to the devices recreated, the alliteration of /d/ in Ashouri's translation, and /t/ and /sh/ in Shadman's translation intensifies the image to increase the beauty of the whole stanza. Thus, the arrangement of ideas in terms of ideational metafunction proves to be right for both translations.

As for archaism, the words برّا / burra>/, دوزخ /du>zakh/ and the sentences دست بدار /dast bida>r/, فریاد /farya>d barnada>rad/برندارد, آسمان از گوشه ی پرده ی تاریکیم ننگرد /a>sima>n az gu>shiy-i pardiy-i ta>ri>ki>yam nangarad/, کارد برّایم نبیند آن زخمی را که می زند / ka>rd-i burra>yam nabi>nad a>n zakhmi> ra> ki mi>zanad/ are indicative of full archaism in Ashouri's translation. There are also enough instances of archaism like the words تیغ /ti>q/ تیغ تیز من نبیند آن زخمی را که خود /farya>d bar naya>varad/, دست بازدار /dast ba>z da>r/, and the sentences فریاد بر نیاورد می زند، / ta> ti>q-i ti>z-i man nabi>nad a>n zakhmi> ra> ki khud mi>zanad/, to prove an archaic translation in Shadman's rendering.

Concerning the musicality of the translations, it should be stated that Ashouri has used such internal rhymes as یم-/i>yam/ in می زند /mi>zanad/-نبیند /nabi>nad/, دَ/ad/ in برندارد /barnada>rad/-یم-, برّا>یم/burra>yam/, ند /nad/ in می زند /ta>ri>ki>yam/-برّایم تاریکیم /nangarad/. Shadman has used ند /nad/ in می زند /mi>zanad/- نبیند /nabi>nad/ and دَ /ad/ in برنیاورد /barnaya>varad/ ننگرد/nangarad/ in her translation.
--ننگرد/nangarad/ in her translation.

The totality of the above-mentioned examples shows that the combination of ideational and illocutionary analysis has led to an ideal translation.

5. Conclusion

In the present study, *Macbeth* by Shakespeare was scrutinized to show how the Persian translators have dealt coevally with Shakespeare's elegance and balance. To do so, 195 chunks were carefully selected and compared with their two English translations, i.e., Ashouri's (1992) and Shadman's (1972). The main objective of the study was to show how the combination of ideational metafunction and illocutionary strategies applied by the translators could lead to the closest target language approximation of Shakespeare's elegance and balance in creating *Macbeth*.

Based on the results of data analysis, the two research questions were answered in the following way:

-The ideational metafunction and illocutionary strategies employed in *Macbeth* are of much significance, for the arrangement of ideas, as a part of ideational metafunction to convey the meaning in the frame of literariness on the one hand, and to increase the beauty by the application of illocutionary strategies (i.e., archaism and rhyme) on the other hand, have made the text of *Macbeth* unique. This was proved to be also true of its Persian translations. Indeed, the significance of the ideational and illocutionary strategies was revealed when data analysis in the present study showed that the translators did their utmost in conveying both the content and the beauty.

- Regarding the ideational metafunction, the two translators applied one of its subcategories, poetic function, i.e., arranging ideas by the use of rhetorical devices like metaphor, simile, irony, personification, paradox, allusion, ambiguity, synesthesia, repetition, alliteration, metonymy, antithesis, congruence, and pun. Thus, the more the translator used the mentioned devices, the closer s/he was to the ST in terms of meaning and literariness. As shown in the figure 3.1., the devices used by the two translators were almost similar to the ST, and even in some instances more frequent. That is, the close rendering of the rhetorical devices and arranging the ideas in a literary manner by the two translators proved the literariness along with the meaning conveyance of their works, and thus, their ideational success.

- As for the form, the translators applied illocutionary strategies, of which the two strategies of archaism and rhyme were chosen. Data analysis results revealed that the two translations, Ashouri's in particular, have used archaism to such an extent that they can be considered as archaic texts (Figure 3.2). Playing a beautifying role, rhyme, the other illocutionary strategy, was used effectively by the translators. As shown in figure 3.3., Ashouri has more instances of rhyme which has added to the beauty of his translation. However, data analysis revealed that Shadman's translation could also be regarded as a rhymed one.

Overall, based on the results obtained from the data analyzed, the possibility of the ideal translation through the ideational combination of illocutionary strategies was established. That is, the integration of the ideational metafunction and illocutionary strategies led to beauty as well as fidelity.

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