

## Transmission of Aesthetic Elements of the *Divan Shams* in French Translation by Eva de Vitray-Meyerovitch

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### Abstract

Aesthetics deals with the beauty of the poem on two levels: supra-structural (form), and infra-structural (content). From the infra-structural point of view, we distinguish some genres such as epic-mystical poetry. *Divan Shams*, the well-known example of Iranian epic-mystical poetry, with its supra and infra-structural aesthetics elements, makes the sense more powerful and impressive. In this work, Rumi often gives a musicality resulting from different arrangements of vowels, and consonants, elements of the supra-aesthetic structure of poetry, to induce mystical meanings. The study followed the transmission of its aesthetic elements in the French translation of Eva de Vitray-Meyerovitch, via the different stylistic processes, defined by Vinay and Darbelnet, such as loaning, calque, literal translation, transposition, modulation, equivalence, and adaptation. The transmission of the aesthetic elements of the poems of Rumi to French «language-culture» was difficult, sometimes strange, even pleasant and beautiful. This is stemming from the level of translating ability of the translator, as well as the level of “permeability” of the French language to the Persian linguistic and cultural elements. The linguistic horizon of Mirovich’s translation, different from the aesthetic horizon of Rumi’s poetry, is shaped by the translator’s interaction between the cultures of the target and source language, which has its own characteristics as an independent literary work.

**Keywords:** *Divan Shams*, Stylistics, Comparative Aesthetics, Meyerovitch, Translation

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