

## A Comparative Quality Assessment of Two English Translations of *Ghazaliyat* of Hafez Using House's Model

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### ABSTRACT

The present research studied two translations of Hafez's *Ghazaliyat*: one in prose by John Slater, Jeffrey Einboden, and the other in rhymed prose by Manavaz Alexandrian. House's Translation Quality Assessment model concerning overt and covert errors was adapted in this assessment. In this regard, the commonly translated poetry of two translators (14 poems) was compared. To prepare the overt errors tables, each verse was initially understood through the interpretation of the book *Sharh-e Shog* by Hamidian (2011) and then compared with the two translations to detect the errors. The study also extracted the covert errors by deeply analyzing both profiles of the source and target texts. The findings revealed that the two translations were not very different in terms of quality. Nevertheless, the first one was somehow closer to covert translation because it did not make any additional rhyme contrary to Alexandrian.

**Keywords:** *Ghazal*; Hafez; House's TQA model; Overt and covert errors; Translation quality assessment

### INTRODUCTION

Translation from one language to another is a highly complicated process due to the nature of human languages influenced by a variety of social, cultural, historical, and other elements. This research explored the complicated process of translating Persian poems into English ones.

Poetic translation differs from other literary translations. It includes figurative, associative, and ambiguous meanings that must be analyzed in their deep meanings. Moreover, it is vital to preserve the style of the poetry. Another factor that must be taken into consideration is the rhythm of the poetry defined as the iteration of a group of elements that must be transferred in a translation as well (Jackendoff, 1983). To realize how close a translated version is to the

original work, the use of an assessment model is an effective strategy.

Translators choose their translation styles on different bases. Some believe in fidelity, some in rhythmic poetry, and some adopt prose to transfer the actual meaning and assume poetry style as a false translation. For example, Cowell (1854), who has an appropriate translation in the prose mode, declared,

"We have not put them into a rhymed dress, preferring to leave them in a nebulous shape... without impressing an arbitrary form on the translation, our translation is surely literal as we wished to give the reader an idea of Hafez as he really is" (p. 290).

On the other hand, other groups of translators added creativity to their works, that

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is to say, they changed the style, format, and meaning based on their interests, and in this way, they imitated some other translations for their work (e.g., Bridges, 1921; Bunting, 1991). In the 20th century, another approach to translation appeared, in which the translator's interpretation was the governing factor (e.g., Bashiri, 1977; Hillmann, 1976; Meisami, 2014; Rehder, 1974). Many translators have used different styles to translate Hafez's poems, but their translations are of low quality since they had not known Hafez as a Sufi and his unique interpretation and lack of an in-depth understanding are to blame for their low-quality translations. Slater (2009), one of the authors of the "Tangled Braid: Ninety-nine Poems by Hafez of Shiraz", states that many translations of Hafez do not remain faithful to the original poem. Einboden (2009), a translator of the Divan of Hafez, mentioned that translating Hafez is such a complicated process that requires readers to decipher the real meaning of the dialogues hidden in the poems because they are a combination of presence and absence, companionship, and separation. Thus, the translator must dominate the whole meaning in advance.

This study aimed to compare two translations of Hafez's *Ghazaliyat* by Slater, Einboden (2009), and Alexandrian (2009). The assessment was a qualitative type and studied the translated versions semantically and culturally, in terms of their writing styles. The present study aimed to settle the problem by assessing the quality of the two English translations of Persian poetry composed by Hafez, the most prominent Iranian poet.

The results of the assessment are also very important from different views. The findings provide translation trainers, trainees, researchers, and students with invaluable practical solutions and the trainers can use the findings mentioned in the conclusion to improve their teaching methods. The results can also help students improve the quality of their poetry translation. The current study is more useful because it offers various styles, including poem to prose and poem to rhymed prose.

According to Faghieh and Jaza'ei (2015), comparing the source text with the target text

by using House's TQA model (2015) can give perspective into the translation teaching fields, because it also points to the features of both source and target texts.

## LITERATURE REVIEW

A great number of studies have been conducted on literary translation using translation quality assessment from which some are mentioned here that possess a higher level of quality in every aspect.

Gehrmann (2011), employed House's TQA model to evaluate a Swedish translation of Tolkien's "The Lord of the Rings". The research specifically focused on the textual profiles of both source and target texts and by analyzing the profiles of both source and target texts, several mismatches related to field and tenor were observed. And finally, Gehrmann concluded that the translation of "The Lord of the Rings" was a covert one.

Heidari Tabrizi, Chalak, and Taherioun (2014), evaluated the Persian translation of Orwell's (1949) "Nineteen Eighty-Four" on the basis of House's TQA model. They analyzed the profiles of both source and target texts. In their study, 23 pages of the source text were selected and compared with the target texts. The result showed dimensional mismatches and overt errors. The analysis of overt errors and dimensional mismatches showed the translation did not follow House's theory underlining that literary works should be translated overtly. Besides, the cultural filter was not employed in the translation.

Shakernia (2014) studied a short story named "Grapes of Wrath" by Steinbeck and its translation by Shariati on the basis of House's TQA model. The aim was to identify the mismatches between the source and target languages. The analysis focused on the kinds of information and also the correlation between the sender and their receivers. The main purpose of the research was to find out whether the translation was covert or overt. After completely analyzing both source and target texts, the researcher concluded that short stories should be translated covertly so as to transfer all the concepts from the source text to the target.

Although many studies have been conducted on the translation quality assessment in different fields, some parts of literature and explicitly poetry need more analysis to bridge the gaps. The present study aimed to systematically evaluate two translations of Hafez’s *Ghazaliyat* that are completely different in terms of style. One of them is poem-to prose translation by Slater, Einboden, and the other one is poem-to-rhymed prose by Alexandrian. Translations of Hafez’s works are varied and numerous but only some that have done a good job in rendering the main concepts, comparing them, and discovering better versions were the goal of this study.

The following research questions were raised during the process of the study:

**Q1.** *What types of overt and covert errors are detected in the two translations of Hafez’s Ghazaliyat, rendered by Slater, Einboden (2009), and Alexandrian (2009) on the basis of House’s TQA model (2015)?*

**Q2.** *Do all types of overt errors occur with the same frequency in the two translations of Hafez’s Ghazaliyat, on the basis of House’s TQA model (2015)?*

**Q3.** *Does the joint translation by Slater and Einboden (2009) outdo Alexandrian’s (2009) according to House’s TQA model (2015)?*

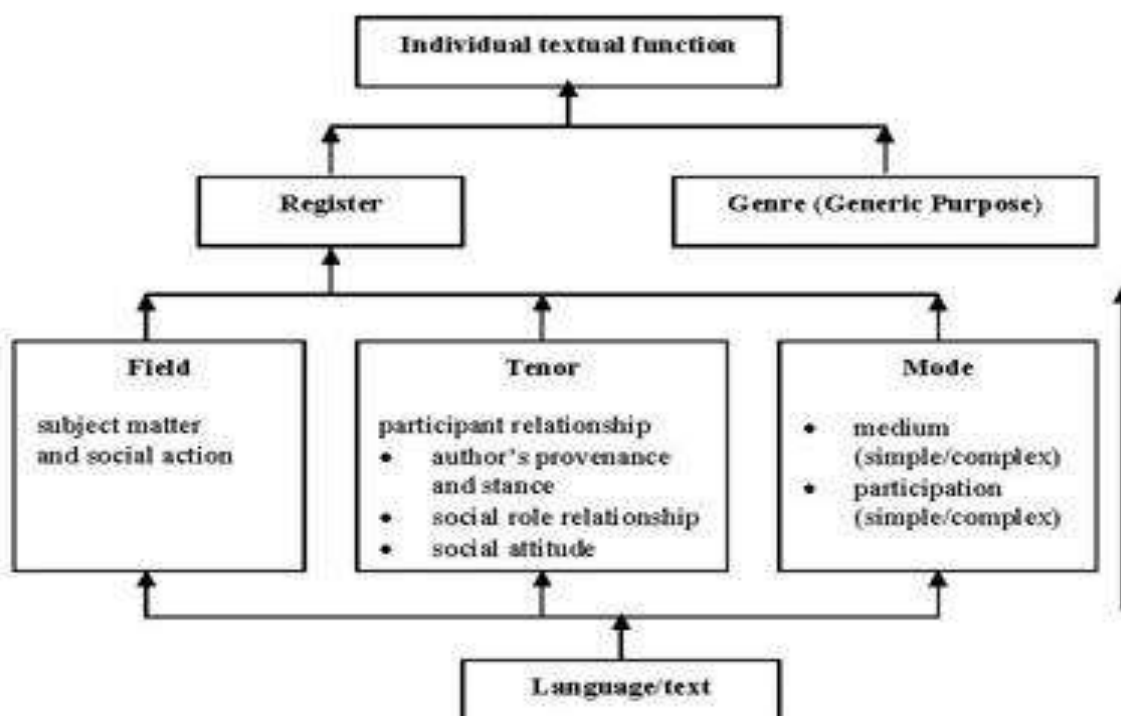
**METHOD**

**House’s Model**

In the House revised model (2015), based on Hallidayan, the register contains three parts: field, tenor, and mode. All of them flashed back to micro-context.

Field points to the subject matter and social action. In general, it is related to the topic and content of a text. Tenor refers to the author’s provenance and stance, social role relationship, and social attitude. Mode also contains the medium and participation, both of them have the subcategory of simple and complex (House, 2015).

Another main matter in the House translation quality assessment is the genre that relates the text with macro-context. And the last part is the function of a text, which contains ideational and interpersonal. The general scheme of the model for analyzing and comparing a text with its translation is as follows:



**Figure 1**  
*House’s Model for Analyzing and Comparing ST and TT (House 2015:65)*

For discovering the individual textual function, the precise analysis of the source and

target texts with consideration of all factors related to language/text, and genre is a must.

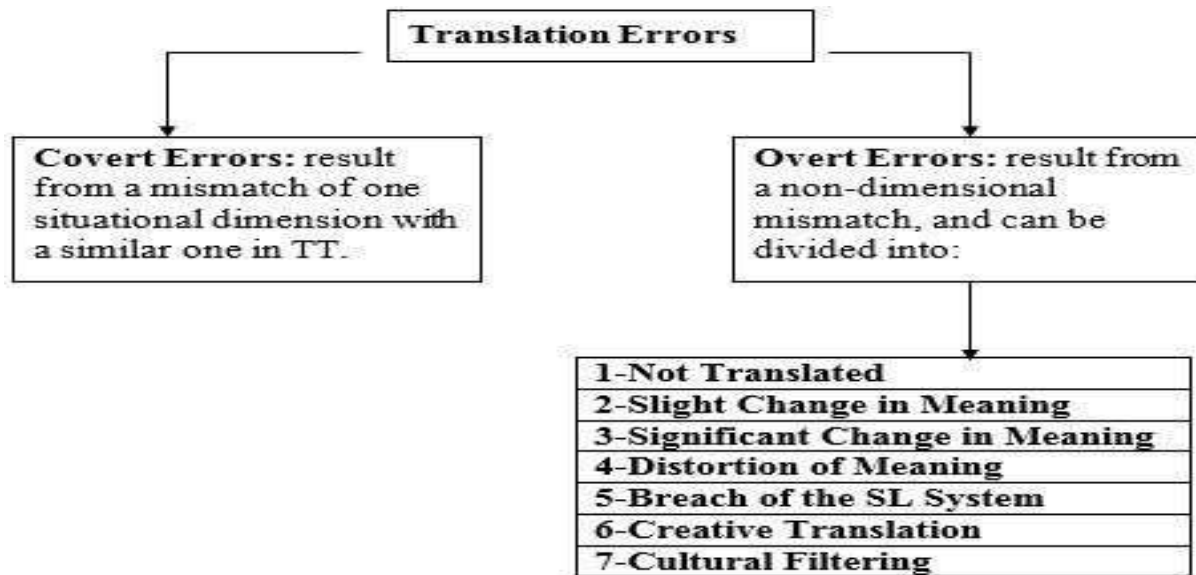
Consequently, the individual textual function is gained by the text's textual profile analysis, and then it leads to register and genre analysis.

- **Subject matter and social action:** It deals with both the professional activity of the text procedure and the field of the text. (House, 2015).
- **Author's provenance and stance:** It refers to all the features and behaviors that make a specific character for example in translation quality assessment, it is either the writer of the original one or the translator. (House, 2015).
- **Social role relationship:** It cites the relationship between addresser and addressees, and can be symmetrical or asymmetrical. It is symmetrical when a kind of justice in their relationship exists, and asymmetrical in case of the dominance of an element. (House, 2015).
- **Social attitude:** It points to the level of the relationship between participants and as Joos (1961) mentioned it can be: frozen, formal, consultative, casual, and intimate. (House, 2015).
- **Medium (simple/complex):** It is simple if written to be read and complex if written to be spoken. (House, 2015).
- **Participation (simple/complex):** It refers to the relationships between participants, that is simple if monologue or dialogue, and complex if contains a mixture of them containing pronouns, phrases, and sentences with a declarative, imperative and interrogative pattern or having parentheses and exclamation. (House, 2015).

The functions of a text play an important role, to analyze both source and target texts accurately. Based on the translation quality assessment model of House (2015), it can be divided into ideational and interpersonal functions. The ideational function of language refers back to linguistic-textual, explanation, and comparison, which is on the basis of norms of language and aimed at informing addressees of the facts. The interpersonal function aims to empower the addressees in terms of their

comprehension by giving them the opportunity to interact with others and have social contacts. House's model (2015) includes two kinds of translation, which are overt and covert, those which understanding their concepts will lead to improving the quality of the assessment. In the former, the reader can readily find out that the text is not the original version as a result of the presence of translation elements. In this type of translation, there is a strong correlation between the culture and the characteristics of the source language. In other words, the cultural features of the source language are intentionally preserved and there is an equal relationship between the register and genre of the source and target texts. According to House's theory (2015), literary articles, specifically, poetry must be translated overtly, since they are not meant for neither a certain era nor nationality. The overt translation is unable to transfer the cultural values of the source language. The readers of the overtly translated article, due to its inherited features are likely to judge the translation (House, 2009). Based on this theory, poems must be translated overtly and deviation from the principles of this method can be considered as an error. Overtly erroneous features are the results of a non-dimensional mismatch between the source and target texts and they are categorized into seven parts as the followings: not translated, slight changes in meaning, significant changes in meaning, distortion of the meaning, breach of the language system, creative translation, and cultural filtering. In contrast, the reader of a covert translation text is not able to find out whether the text is translated or not. This type of translation has some cultural filters and the translator sees the source text from the target reader's point of view (House, 2015). At the same time, there are no translation elements and the cultural content is too close to the target reader. Examples of covert translations are scientific texts, commercials, advertisements, and instructions. To evaluate the translation quality, employing covertly erroneous features, both source and target texts should be studied precisely. To this end, profiles of the source and target texts should be analyzed on the basis of

register, genre, and function. The figure of covert and overt errors is shown below:



**Figure 2**  
*Types of Errors in Translation, House (2009)*

House points out that any translation needs a final revision for approving or rejecting the work. Translation quality assessment can be adopted to achieve this goal. In the present study, House's TQA model (2015) was applied to compare two types of Hafez's *Ghazaliyat* translations.

### Materials

The major corpus was the book namely "Divan of Hafez" by Khanlari (1984), and for the comparison process two books – *The Tangled Braid: Ninety-nine Poems by Hafiz of Shiraz* (2009) and *Divan of Hafez* (2009) – were the materials of this research. "The Tangled Braid: Ninety-nine Poems by Hafiz of Shiraz" is a joint work by Einboden and Slater, who had translated ninety-nine of the Persian poems of Hafez into English prose and Alexandrian had translated sixty-four poems into English rhymed prose in his book, "Divan of Hafez". The two versions preferred to other translations because the other euphonious and poetic ones were either incomplete or had few common translations of Ghazals for the purpose of the study.

As the poems of Hafez are not easy to understand for those who are not very experienced in interpreting and demand a high knowledge of Persian literature and poetic

language, a book titled "Sharh-e Shoq" (2011) by Hamidian, offers the connoisseurs and its interpretations of the Persian bard's poems, was used in the present research. And also the book named "Encyclopedia of Hafez Studies" by Jasbi and Khoramshahi (2018) was used to find different translators of Hafez and their various styles.

### Procedure

Firstly, the chosen book "Divan of Hafez" (1984) and its English translations, "The Tangled Braid: Ninety-nine Poems by Hafiz of Shiraz" (2009) by Einboden, Slater, and "Divan of Hafez" (2009) by Alexandrian were analyzed. Secondly, 14 common translated poems were selected in order to be compared. Thirdly, some parts of poems of Hafez, including words and verses, and their English equivalents used by translators were selected and displayed in two columns. At the same time, Persian poems with all their details from "Sharh-e Shoq" (2011) were read in order to have a full understanding of the Persian poems. Fourthly, the House's TQA model with all its details was employed to designate both the overt and covert errors. The current research observed the chronological order of House's TQA model, considering overtly and covertly erroneous features, with an eye on the texture of

the poetry translation. The main steps of the research are as follows:

1. Register, genre, and function analysis of the source text
2. Register, genre, and function analysis of the target texts
3. Comparing both the source text and target text profiles to distinguish covertly erroneous features from the overt ones
4. Comparing the source text with both target texts to discover overt errors based on House's TQA (2015) model and its categorization
5. Categorizing the overt errors of both source and target texts into the tables based on each poem
6. Computing the percentage of overt errors in order to assess the quality of both translations
7. Categorizing and explaining the covert errors of both source and target texts into the tables based on each poem
8. Introducing the more qualified translation based on House's TQA model (2015)

To prepare the overt errors tables, each verse was initially understood through the interpretation of the book "Sharh-e Shoq" (2011) and then compared with the two translations to find the errors. The two versions had some common mistakes. Although one of the rendered versions outdid the other. The study also extracted the covert errors by analyzing both profiles of the source and target texts. The researcher consulted with Nikayin (2000), a linguist, translator, and university lecturer on all the elements related to the texture of each poetry. At the next stage, the tables of covert errors were prepared on the basis of register, genre, and function. And at the final stage, their frequency percentage was calculated to pick the more qualified translation and have a better perspective on literary translation and poetry.

The gathered data on both overt and covert errors were analyzed according to the House translation quality assessment. Subsequent to identifying and categorizing the overt errors, their frequency percentage was computed by the SPSS software package and was put in

statistical tables to examine the null hypothesis through the chi-square formula. On the part of the covert errors, they were explained and put in separate tables related to each poem. The statistical and descriptive data of both overt and covert errors were employed to judge and choose the most appropriate type of translation.

## RESULTS

The present study was comparative, corpus-based research, with the aim of studying two styles of poem translations on the basis of House's TQA model. The study was a combination of qualitative and quantitative procedures of data analysis. The initial step in this regard, was to examine both the source and target texts precisely, to observe the type and frequency of errors.

On the part of overt errors, they were detected on the basis of seven categories House (2015) introduced, and on the part of the covert errors both source text and target text profiles were analyzed, and the results were shown through tables consisting of the elements of the field, tenor, mode, genre, and function with all their details. To achieve the goals, the Persian poems were studied, and before, the two translations' accuracy was evaluated. The study shed light on overt errors caused by a lack of understanding of Hafez poetry, leading to low-quality translation. Furthermore, the covert errors and their related elements of both source and target texts were matched, indicating the two translations' orientation to the overt type.

The gathered data on both overt and covert errors were analyzed according to the House translation quality assessment. Subsequent to identifying and categorizing the overt errors, their frequency percentage was computed by the SPSS software package and was put in statistical tables to examine the null hypothesis through the chi-square formula. On the part of the covert errors, they were explained and put in separate tables related to each poem. The statistical and descriptive data of both overt and covert errors were employed to judge and choose the most appropriate type of translation. Here are some examples of overt and covert errors concerning the comparison and contrast of one of the 14 poems:

**Table 1**  
**Samples of Overt Errors**

| Original line   | Translation one   | Translation two   | Overt errors                  | Discussion  |
|---|---|---|-------------------------------|---|
| در حلقه گل و مل خوش<br>خواند دوش بلبل<br>هات الصبوح، هبوا، یا<br>ایها السکارا | In the circle of friends, the home of the rose, and wine, the plaintive song<br>Bring the down wine- O drunks, fly to the beloved | Saki, give the morning wine, awaken the drunken thron<br>In the assembly of wine and rose the bulbul sweetly song | Distortion of meaning         | In the first translation “fly to the beloved” is totally wrong.   |
| خوبان پارسی گو،<br>بخشندگان عمرند<br>ساقی بده بشارت پیران<br>پارسارا          | Bringer of wine, tell the good news to the elders:<br>The eloquent Persian poets have come to give us life                        | Farsi speaking belles bestow life to the train<br>Saqi, convey this good tiding to Parsi old men                  | Not translated                | -In the second translation پارسا is not translated.<br>-In the second translation گو پارسی is not translated.                         |
| ای صاحب<br>کرامت، شکرانه<br>سلامت<br>روزی تفقدی کن<br>درویش بی نوا<br>را      | Loving friends, grateful for your astounding gifts<br>Seek out that wandering dervish stripped of everything but love for you     | O, generous friend! For the sake of your own health<br>One day ask after this poor dervish’s state                | Significant change in meaning | In the first translation “astounding gifts” and “seek out” are not found in the original and made a significant change.               |
| آینه سکندر، جام می<br>است بنگر<br>تا بر تو عرضه دارد<br>احوال ملک دارا        | Behold the shining wine-cup, Alexander’s mirror<br>And you will see things as they are in the kingdom of Darius                   | Look well, the mirror is Alexander’s world shoeing goblet<br>It may show you, well king, Darius ravaged state     | Cultural filtering            | In both translations, Iskandar’s mirror must explain in the footnote for the target reader because it is related to an ancient story. |
| هنگام تنگدستی، در<br>عیش کوش و مستی<br>کاین کیمیای هستی<br>قارون کند گدا را   | In this stingy world, stay free of care, delight in wine<br>The drink that made a beggar into Qarun                               | In the time of hardship try mirth and intoxication<br>For Qaroon turned a bagger by this magic potion             | A slight change in meaning    | In translation number one "stay free" is somehow different from the original meaning.   |
| ای صاحب<br>کرامت، شکرانه<br>سلامت<br>روزی تفقدی کن<br>درویش بی نوا<br>را      | Loving friends, grateful for your astounding gifts<br>Seek out that wandering dervish stripped of everything but love for you     | O, generous friend! For the sake of your own health<br>One day ask after this poor dervish’s state                | Breach of The SL system       | In the second translation, the pronoun “this” breaches the SL system.   |
| حافظ به خود مپوشید این<br>خرقه می الود<br>ای شیخ پاکدامن معذور<br>دار مارا    | O grand ascetic in your spotless gown<br>Don’t blame Hafiz for his wine-soaked robe   | Hafiz himself wears not such wine-stained garment O pious sheikh! Excuse me such poor raiment                     | Creative translation          | -In the second translation the “poor raiment” is a kind of addition here.<br>-In the second translation “himself” is added.           |

**Table 2**  
*Samples of Covert Errors*

|          |                                | Source text                     | Target text 1   | Target text 2                   |
|----------|--------------------------------|---------------------------------|---|---------------------------------|
| Field    | Subject Matter                 | Transience of this worldly life | Transience of this worldly life                                   | Transience of this worldly life |
|          | Social Action                  | General                         | General   | General                         |
| Register | Author's Provenance And Stance | Poet                            | Artistry Professor and translator, Cistercian monk and translator | Translator and poet             |
|          | Tenor Social Role Relationship | Asymmetrical                    | Asymmetrical  | Asymmetrical                    |
|          | Social Attitude                | Intimate Consultative           | Intimate Consultative   | Intimate Consultative           |
| Mode     | Medium Participation           | Simple and complex              | Simple and complex  | Simple and complex              |
|          | Genre                          | Poetry                          | Prose   | Rhymed-prose                    |

The results of the current study were divided into two categories: one was related to covert errors that were qualitative and gave a description of the gathered data, and the other was related to overt errors, which were quantitative and numerical.

The overt and covert errors of both source and target texts were separately analyzed. Numerous overt errors were found, with some of the verses having more and some less. In the category of covert errors, the majority of elements referring back to the register, genre,

and function of the source and target texts – due to the nature of the two translations and the texture of Hafez poetry – were the same.

Table 3. shows the frequency of overt errors related to translation one: Slater and Einboden are 158 and 157 for translation two: Alexandrian. The expected frequency is 157.5, having no considerable gap with the above frequencies. The chi-square equals 0.003 and is not meaningful as its degree of freedom is 1, not rejecting the hypothesis of the research. The table comes below:

**Table 3**  
*Total Frequency Distribution of Overt Errors in the Two Translations*

| Groups          | Observed N | Percent | Expected N | Residual |
|-----------------|------------|---------|------------|----------|
| Translation one | 158        | 50.2    | 157.5      | 0.5      |
| Translation two | 157        | 49.8    | 157.5      | -0.5     |
| Total           | 315        | 100.0   |            |          |

Chi-Square(a)= 0.003      df=1      sig=0.955



**Figure 3**  
*Total Frequency Distribution of Overt Errors in the Two Translations*



On the part of the whole comparison of both translations, Slight changes in the meaning and significant changes in the meaning were the

most repeated overt errors and cultural filtering, breaches of the SL language system, and creative translation were the least.

**Table 4**  
*Number of Overt Errors in Both Translations*

| NO | OVERT ERRORS                   | FREQUENCY |
|----|--------------------------------|-----------|
| 1  | Slight changes in meaning      | 127       |
| 2  | Significant changes in meaning | 86        |
| 3  | Distortion in meaning          | 39        |
| 4  | Not translated                 | 27        |
| 5  | Cultural filtering             | 14        |
| 6  | Breaches of the SL system      | 11        |
| 7  | Creative translation           | 11        |



**Figure 4**  
*Frequency Distribution of Overt Errors in the Two Translations*

To assess the quality of the two translations, their overt and covert errors were studied and compared with the original source text. Based on the conclusion, the null hypothesis of the research was not rejected, and the calculation showed that the total number of overt errors did not make a major difference. But when it came to their covert errors, gained through a precise analysis of both source and target texts, a huge gap was observed in terms of genre and the author’s provenance and stance that affected their styles of writing. In the next step, some differences related to the mode were seen on the part of covert errors.

According to Nikayin (2000), who has offered various translations, including that of the Holy Qur’an dubbed “A Poetic Translation from the Original”, and is about to finish the poetic translation of the whole Divan of Hafez, the poems of Hafez are full of multilayered words and phrases as well as ambiguities and consequently their comprehension is not a simple task and their translation is a tough job and only a professional translator with a broad knowledge of both source and target texts can render what Hafez has really meant. Based on the nature of Hafez’s poems, the translator cannot go beyond the original framework and change the covert elements.

The two translations – one by Slater, Einboden (2009), and the other by Alexandrian – were somehow similar except in their genre. Therefore, their qualities were almost at the same level. However, a thorough analysis and comparison with the original one revealed that the translation by Slater, Einboden was nearer to the covert version and of better quality, while the other by Alexandrian added rhymes without any certain reason, making it an artificial translation.

## DISCUSSION

As the results of the study on overt and covert errors showed, there is no significant difference between overt and covert errors in the two translations, although one had a partial tendency to the covert translation. None of the translations was successful at rendering the real meanings to the target reader and the null hypothesis was not rejected. The findings of the previous study were not in line with the results of the current research, because in this study the specific border between covert and overt one was not defined and both translations had some elements of both kinds of translation.

House's model was practically used to perform as the theoretical framework in the current research but it seems not to cover all types of errors and deviations that led to some problems during the process of comparing two translations. In this regard the main problems are as follows: lack of definitive practical explanation for the elements of covert and overt errors, lack of various detailed errors, because they were so general and designating them in one specific category was so difficult, and the last one was that sometimes the translated text could not be claimed to be overtly or covertly translated. On the basis of Schäffner's (1997) theory, there is no specific criterion for calling a translation good or bad and it demands different criteria, not one. In the current research also the two translations could not be categorized as either being mostly overt or covert, due to the fact that both works contain considerable elements of covert and overt translation.

Some research projects were in line with House's model, that literary translation must be

translated overtly and deviations can be considered an error. For instance, Tahernejad (2012) compared two translations of the book named "Matilda" by Roald Dahl and its translations by Alipour and Tahmasebi. The current research concluded that Alipour's translation was better since he rendered it overtly. Seif (2013) analyzed two translations of "Othello" by William Shakespeare on the basis of House's TQA model. The translators were Behazin and Nooshin. The two translations did not vary significantly in terms of quality, but Behazin offered a better and more overt translation.

Some of the previous research projects also were not in line with House's model that literary translation must be translated overtly and deviations can be considered an error. Heidari Tabrizi, Chalak, and Taherioun (2014) evaluated the Persian translation of Orwell's (1949) "Nineteen Eighty-Four" on the basis of House's TQA model. The analysis of overt errors and dimensional mismatches showed the translation did not follow House's theory underlining that literary works should be translated as an overt one. Shakernia (2014) studied a short story named "Grapes of Wrath" by Steinbeck and its translation by Shariati on the basis of House's TQA model. After a complete analysis of both source and target texts, the translator concluded that short stories should be translated covertly to transfer all the concepts from the source to the target languages.

Based on the previous research findings mentioned above, the current research was not completely in line with their results, since in their conclusions the researcher can definitely claim about the overt or covert translation, but this study with the aim of comparing two styles of Hafez poetry could not have the same claim about the overt or covert translation.

## CONCLUSION

Literary translation, specifically poetry, needs detailed discussion, with many possibilities and impossibilities. One of the main elements in translating poems is the translator, who should have high skills in translating poems and literary genres. The translator's broad

knowledge of different styles of poems plays a vital role in conveying the intended meaning. Giving serious consideration to all factors related to the poem translation, the translator must imagine himself/herself as the poet and paid due heed to all issues related to the poet's era before choosing a suitable translation style. The main goal is to create the same impact on target readers. Poetry has different genres and therefore demands greater accuracy by the translator to transfer all the aesthetic values.

The main goal of the research was to answer the research questions and analyze the research hypothesis. Based on the results, the null hypothesis was not rejected. The quality of the two translations was also a core part of the research, one translation by Slater, Einboden, and the other by Alexandrian were not very different in terms of quality, but the first one is somehow closer to covert translation, because contrary to Alexandrian, did not make any additional rhyme. These findings lead to not rejecting the null hypothesis, in regards to the significant difference between the overt errors frequency rates in the two translations.

The research findings can be useful for translators to help them in the process of assessing and analyzing a translation, knowing its weak points before being published. It can be useful for translation trainers and trainees to pave their way through translation and also poetry translation because it contains some delicate points that need more analysis. It gives them some hints that the complicated process of translation demands a detailed analysis of both the source and target texts to transfer the real meaning. It helps translation trainers to analyze a text, assess its quality, and also teaches translation trainees the way to reproduce their own works to have a better version with minimum errors. Finally, the findings of the current study are aimed at being helpful for anyone who is interested in the translation field to improve their works.

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