# An Assessment of Literal and Phonemic Translations of Rhymes in Hafiz's Selected Poems Based on Lefevere's Model

Noorbala Mohsen[1], Naeimi Amin[2]

**Abstrac**t

Rhymes are beautiful instruments which play crucial aesthetic roles in Persian poetry. This study aimed to investigate the different forms of translation of rhymes in Hafiz's poetry, as one of the greatest Iranian collection of poems, based on Lefevere's model. Lefevere is a renowned theorist in translation studies and comparative literature. The 1st, 97th, and 149th ghazals of Hafiz's Divan were selected to be studied. The ghazals were translated by Alexander Rogers, Gertrude Lodeinbell, Maryam Foradi, and Alexander von Humboldt-Lehrstuhl. Each translation was carefully analyzed by the researchers as how the rhymes were translated into English. The data were tabulated and coded. According to the results obtained in this research, 65% of Maryam Foradi's translation was in the form of free translation, while all of Alexander Rogers's and Alexander von Humboldt-Lehrstuhl's translations were combinations of literal and phonemic translations. One main reason for such discrepancy might be the degree of familiarity of the translators with the target language culture. The study can be beneficial to poetry translators and translation students in giving them insights on how rhymes can be rendered into another language.

**Keywords:** phonemic translation, literal translation, Lefevere's strategies, Hafiz's ghazal, Persian literature

[1] Department of English, Yazd Branch, Islamic Azad University, Yazd, Iran, a_noorbala@yahoo.com

[2] Department of English, Yazd Branch, Islamic Azad University, Yazd, Iran, naeimiamin@gmail.com

## ١. Introduction

Khaja Shams-Al-Din Mohammad Hafiz was born in ٧١٥/١٣١٥ and died in ٧٩٢/١٣٩٠ in Shiraz. He was one of the greatest Iranian poets like Sa'adi, Firdausi and etc. The item that he has used in his poems was influenced by the Persian culture, and situation of his life like the Ilkhani government that was governing Shiraz and Persia during Hafiz's living time. These items are easy for a person from Hafiz's time to understand his imageries and etc. but it is not easy to understand for foreign people, foreign translators, and the scientists of the present period of time (Nātel-Kānlari, ١٩٨٣). Andre Lefevere was born in Belgium in ١٩٤٥, and passed away in U.S.A in ١٩٩٦. He had a crucial rule in translation study as an independent major besides Gideon Toury, Hermans, James S. Holmes, and Itamer Even-Zohar. Lefevere is the most popular theorist throughout translation studies and comparative literature.

Even-Zohar and his polysystems theory of translation had a significant effect on Lefevere's ideas in translation studies, and made him use the item *ideology* in order to see the translation as a rewriting process that has a near relation to ideology, and the rules are being governed by governors. Lefevere believes that there are three main factors involved in each nation's literature system, fans of the literature system, and governed rules, and ideology. Each of these elements may cause that each translation or each published material becomes accepted or rejected in a specific time by a nation's ideology (Munday, ٢٠١٢a). Ideology is the ideas and believes which are related to a special group of society, which is superior than the other groups. This special group of society creates some roles and laws for the society which is called *ideology*. Organizations and structures of each nation play a significant rule in criticizing, introducing, and educating of translation. Scholars in Hafiz's life time and at the present time know Hafiz as a poet who seeks for his own beliefs which might have not been taken from the religious thoughts; but the Iranian nation believes that he has gotten his meaning out of Quran and mysticism. The translators have a challenging task of translating rhymes, and allusions. Allusions are culturally specific elements in translation. Allusions are culture dependent. Thus, for doing this task the translator should have a background knowledge about the cultural resources that are related to the source culture and convey them into the target text correctly (Bahrami, ٢٠١٢). Understanding other cultures in the form of cultural translation is related to power relation, which exists in the source and target contexts. The power relation limits the scope of an action in process of translating contexts into the TL (Machali, ٢٠١٢).

The Islamic army attacked Persia, and the Sasanian government was governing Persia. However, the Sasanian government had a strong and

practiced army in order to fight and defeat the Islamic army Persian people accepted Islam because the Persian government's cruelty, and persianized the Arabic Islam in their own country by mixing their own culture and the Islamic rules. The Persian people accepted Islam by their own agreement. The Persian poets like Hafiz Shirazi were conveying the Islamic rules in their own poems (Kamangar, ٢٠١٦). Ilkhani and Saljooqi governments were the first two Islamic governments that started governing Persia. Hafiz was living in the period of time that Ilkhani government was governing Persia. Hafiz was against Ilkhani government, and the items like politic and love to God were the items that made Hafiz to compose these ghazals.

The specific question which was addressed in the present study is:

What are the differences between the translators in terms of phonemic and literal translation of rhymes in the ghazals based on Lefevere's strategies?

## ٢. Review of the Related Literature

Nida knew translation as a science and believed that translation should be taught (Denson & Nida, ٢٠٠٩), and other theorists like Newmark believed that translation is a kind of art. Many factors are involved in the process of translation, and the translator should pay attention to the structures in both source language and target language (TL) (Bressler, ٢٠١٢). Munday (٢٠٠١) proposes that the translator changes an original written message into an original verbal language and then transfers the original verbal version into different verbal languages in the translation process. Many translation theories have been written on the problems of translating poetry (Munday, ٢٠٠١). Although some of them have opted for possibility and translatability of poetry into languages, many others have spoken about untranslatability of poetry (Munday, ٢٠١٢a).

Nida and Taber (١٩٦٩) assert: "Translating consists of producing in the receptor language the closest natural equivalent of the source language, first in terms of meaning and secondly in terms of style"(Durdureanu, ٢٠١١) (p.٥٣). Nida (١٩٦٤) states, "In poetry, there is obviously a greater focus of attention upon formal elements then one normally finds in prose" (Jamshidian & Mohammadi, ٢٠١٢) (p.١٥٩). In fact, not only content is necessarily scarified in poetry translation, but it also is inevitably.

There is an argument between the scholars about translatability and untranslatability of the literary texts like poetry. There are scholars like Raffel (١٩٨٨) believe that all of the meanings that can be conveyed into the SL can be conveyed into other languages as TLs too, and this form of translation is called "Literal-verse style translation" (Raffel, ١٩٨٨). In the other hand, there are other scholars like Jakobson (١٩٥٩) and Connolly (٢٠١٠), believe that poetry translation is not possible and this is because of that loss of meaning

will be occurred during the translating process of the poems, and the translator cannot convey the meaning completely (Jakobson, ١٩٥٩) (Kellner & Connolly Jr, ٢٠١٠). If the translator want to convey the meaning of a text from one language to another language in a form like literal-verse style translation, the translation will be understandable for the TL readers because the meaning has been conveyed by using the TL structure, and if the translator want to convey the meaning of the poems into the TL by using the SL structure, there will be a kind of translation that is not understandable for the TL readers, and this is a kind of translation which is called word for word translation. So, according to scholars like Jakobson (١٩٥٩) and Connolly (٢٠١٠), translating poems into another language as a TL is impossible (Jakobson, ١٩٥٩) (Kellner & Connolly Jr, ٢٠١٠). Poetry is a kind of composition in verse or metrical language which is the expression of beautiful or elevated thought, imagination, or feeling. It seems that extra regularities of the most important and necessary conditions of any poems as the necessity of extra regularities and consequently the inseparability of form and content are emphasized. Difficulty of poetry translating is that all of the elements of the poems will be missed during the translating process, and the different items of the poems cannot be replaced by each other during the translation process. Meters in verse are kinds of spiritual magnitudes for which nothing can be substituted. Raffel (١٩٩١) believes that the musical modes of the poems make the translatability of the poems difficult (Kolahi & Goodarzi, ٢٠١٠) (Raffel, ١٩٩١).

In the present age of globalization, more and more comparative literatures are being studied by the scholars. Especially poetry is a favorite subject in the literature world. Many tools are used in writing a good poem, and among them use of allusions are likely to become as puzzles when they cross a cultural divide. Translating allusions, can be a demanding task due to the fact that they activate two texts simultaneously and have specific meanings in a culture and a language in which they arise but not necessarily in others. There are lots of allusions in Hafiz's poetry like Milton's poetry, and allusion is an item that covers the areas of religion, history, and indigenous mythology and literature.

Fark ast az aabe Khizr keh zulomaat jae oost

Taa aab ke mazbaesh Allah o Akbar ast

(From water of life (love-giving eternal life) of Khizr, whose place is the land of darkness (mankind's elemental existence), it is far up to our water, whose function is (God the Greatest).

In another ghazal Hafiz alludes two famous kings of the world, Alexander the Great and Dariush the Great. Here one has to be familiar with classical history of wars between Greece and Persia.

Aainae Sikandar jame may ast benigar

Taa bar to arzah darad aahwal malake/molke Dara

(The cup of wine is Sikandar's mirror. Behold, so that it may show thee

the state of Dara's kingdom) (Saleem, ٢٠١٥).

Nair (١٩٩١) believes poetry is an imaginative expression of poet's feelings and experiences, and its translation must be faithful transference of the poet's ideas (Nair, ١٩٩١). A poetry translator should strive for accuracy, and this makes the translator's fluency of expression in dispensability difficult.

One of Nida's fiercest critics is Edwin Gentzler. Gentzler comments about translation: "There are some people who believe some texts are untranslatable merely because of their belief about sacredness of text" (Munday, ٢٠١٢b). Many people in the ancient religious world were incredulous of the validity of translating as they believed that language was sacred and mystic, in which was hidden the will and order of God. The translator of poetry must be fluent in source language; and he must know the source language maturities, its etymologies, syntax, and grammar, as well as its poetic tradition. He must culturally and politically identify himself whole-heartedly with the original poet. He must penetrate the exterior.

The translation of the literary work is considered more difficult than translating other types and that is because of esthetic value of the literary work of rhymes culturally-bound expressions, a translator may apply one or some of the procedures: literal translation technique, transference, naturalization, cultural equivalent, description of equivalent, functional equivalent, description equivalent, classifier, componential analysis, deletion, couplets, note addition, glosses, reduction, and synonymy. The best figure of speech to start with is imagery because when we are studying a poem, we often begin with its imagery, conveys the poets' complete human experience in few words. Hillmann Michael (٢٠١١) has asserted in his research that "For forty or fifty years the focus of attention in poetry criticism has been the whole poem. This focus of literary criticism has yet to influence markedly the study and the appreciation of medieval Islamic poetry. In medieval Persian literature, for example, the technical ghazal verse form was employed by Hafiz, represents the high-water mark in the lyric poetry of that literature. Yet, even where scholars look to the Hafiz's Divan for something other than

discovery or corroboration of historical facts about fourteenth century A.D. in Shiraz, they tend to examine specific bayts, specific themes, specific images and allusions, and even specific words, with no concern for the larger formal context, the whole ghazal, which Hafiz deliberately chooses as his vehicle of poetic expression. In fact, the technical ghazal verse from Hafiz employs, because its principle of organization and unity often elude the grasp of scholars, seem to afford scholars a reason for not considering the whole poem" (Hillmann, ١٩٧١).

In Hafiz's ghazals, one of the important factors, which both hardens the discovering of the central core of ghazal and shows broken and ruptured meaning relevance of the verses in one ghazal and its cohesion of meaning structure and form, is changing the addressee of verses in the verses of one ghazal and sometimes in one verse. This change of addressee in the Hafiz's ghazals has a high frequency and it is often composed highly, thus, as it was said, it is a factor which both harden the discovery of central core of ghazal and show broken and ruptured its meaning (Salahi, ٢٠١٣).

Literary translation is a kind of translation and one of subfield of translation studies which has given rise to theoretical and practical debates among scholars. Translating literary works are actually so central to translation studies that would be lost to us without its much of the world's best literary works. Poetry presents special challenges to the translators in addition to its content. According to Frost (١٩٦٩), the main characteristics of the poetic discourse is a kind of discourse that distinguishes it from discourses that are in poetry form and content cannot be separated. The translation of poetry is the field where most emphasis is normally put on the creation of a new independent poem, and where literal translation is usually condemned. Poetry possesses the items such as rhythm, tone, deviation from the institutionalized linguistic code, musicality expressed through meters and cadence (Jamshidian & Mohammadi, ٢٠١٢).

The process of translating literary texts like poems has loss of beauty, essence and flavor of its original when it is translated into other languages, it means that the translator cannot produce the literary items and symbols in the TL as the same as the symbols and items which are in the SL, and in this situation conveys the meaning into TL by using the SL features. The reasons of this loss are difference between the SL structure and the TL structure, and other items like ideology and patronage are the items can affect the translation process. The issue of possibility and impossibility of literary translation becomes even more crucial when music and/or rhyme is involved in the original literary work. Literary translation always has been the matter of discussion among translation scholars. Some of scholars believe that this type of translation cannot and should not be attempted for, and it will never reach

level of the original. Hafiz's beautiful and problematic characteristic is that his language is multidimensional. Therefore, it lends itself into various interpretations. For example, to mention some features and items of Hafiz's language, like his wine can be interpreted as the wine that can be found in this world, or the wine or drinks which awaits the good people in the heaven (kinds of drinks that will be served for good people in the heaven). Hafiz's criticism of the religious issues like prayer, fast and mosque can be taken as his deep belief in Islam, and there is no significant difference between heavenly love and the beautiful girl in his poems. So, he has used the same word for these two kinds of love. In fact, the true love in this world will guide people to the heaven love (God). True love in this world means falling in love with somebody and marrying him/her that has a result that is achieving Allah's love. For example, Muslims especially, the Shiite Muslims believe that the love between Hazrat Ali (P.B.U.H) and Hazarat Fatemeh (P.B.U.H) was/is/will be a pure and true love in the world, and Hazrat Ali (P.B.U.H) besides this love, has achieved Allah's love and he was assigned as Prophet of Islam's successor in order to role the Islamic government in his own life period of time (Hakemi, ٢٠١٣).

Few historical facts can be established with any certainty. It is known that Hafiz lived almost his entire life in Shiraz. By the time that Hafiz wrote his ghazals. Sufism had become so well established that it was the orthodoxy. Hafiz's poem was composed against the hypocritical Sufism. Hafiz and Petrareh believe that beloved person is pretty and kind and the other item that Petrareh added to this topic is that beloved person is a positive characteristic and a holiness person (Zarei, ٢٠١٣). Every language has specific proper noun, some of them are completely related to people's culture of the particular language. These nouns can bring special understanding problems for the readers of that text. Proper nouns may have particular implications and removing the hidden connotations leads to a translation which is not acceptable. Always culture plays an important role in all issues of translation and in proper name rendering as well (Shirinzadeh & Mahadi, ٢٠١٤).

The history of Persian poetry court before ninth century cannot be properly recorded mainly because of major gaps in documentation of early periods. Prior and before to fall of the Sassanian Empire and Arabs' governing Persia and changing the religion from Zoroastrian into Islam, and in the period of time that Islam came into Persia, there was no clear distinction between the positions of the poet and minstrel in the court (Shams, ٢٠١٥).

In translation theory, this creative restructuring of receiving language is described as strategy of "foreignization". According to translation theorists, there are two kinds of translation: "domesticating" translation is a kind of

translation that imposes the structures of receiving language on the source text, and "foreignizing" translation is a kind of translation that restructures and reforms the structures and forms of that language to preserve the otherness of the source text. Spivak asserted two kinds of translation in her essay ("Translation as Culture"): a backward-looking translation, nostalgic, translation as reparation, and a forward-looking translation. In translation as reparation, a feeling of loss of nostalgia dominates, in translation as transcoding, a fleeing of gain and adaptability dominates. To understand the difference in relation to the concept of cultural translation, it is helpful to see how Spivak establishes this difference between translation and transcoding (Nazir, ٢٠١٩).

## ٣. Materials and Methods

In this research, three ghazals of the Hafiz's Divan (the ١st, ٩٧th, and ١٤٩th ghazals of the Hafiz's Divan) have been selected to be studied. Here two translations for the ١st ghazal, one translation for ١٤٩th ghazal, and two translations for ٩٧th ghazal were selected: Alexander Rogers (١٩١٠)'s and Gertrude Lodeinbell (١٩٢٦)'s translations for the ١st ghazal, Maryam Foradi's translation for the ١٤٩th ghazal, and Alexander von Humboldt-Lehrstuhl's translation and Maryam Foradi's translation for the ٩٧th ghazal. This research supposed to study that which kinds of the literary techniques have used by the poet in his poems, and which kinds of translations have been done by the translators. This study aims to figure out that which item in the ghazals makes difficulty in translation process. As it was said before, translation is a cultural process and in this process the meaning of poetry is conveyed into target language. In Lefevere's theory and strategies of translation ideological and cultural items are very important.

### ٣.١ Design

The present research is a kind of corpus-based, descriptive, and comparative study involving the original version of three ghazals of the Hafiz's Divan and their one or two versions of translations into the English.

### ٣.٢ Data Analysis

The unit of analysis in this research is words in the poems and according to the main topic of the research it was supposed to study translations of rhymes and cultural differences that make the translators to translate according to their surfaces. This research aims to study translations of rhymes of ghazls. The translations which have been used for the rhymes of the ghazals are very important for this research. The way that the data have been analyzed is that there was not any mark value for analyzing the data, and the marks that had have been considered just have number value. The corpus that

has been used for this study was three selected ghazals of the Hafiz's Divan and their translations into English. Data analysis of this study was according to counting the number of literal or literal translations that have been used for each word or each verse of the selected ghazals. This study has not covered the figurative features of the selected ghazals. Lefevere's strategies have been used for translating the ghazals and their rhymes, and the most important item for Lefevere's strategy is that which kinds of translations have been done from the rhymes by the translators.

## ٤. Results

### ٤.١ Restatement of Research Question

What are the differences between the translators in terms of phonemic and literal translation of rhymes in the selected ghazals based on Lefevere's strategies?

### ٤.٢ Results Related to the Question

The form of translation for the three selected ghazals of Hafiz related to the question is presented in Tables ١, ٢, and ٣.

Phonemic translation of rhymes the ١st ghazal of the Hafiz's Divan have been shown in Table ١.

Table ١. Comparison of the Types of Translation of Rhymes in the ١st Ghazal of the Hafiz's Divan 'Ala Ya Ayyoha Al-Saghi'

| Stanza | Persian | Translator ١[a] | Translator ٢[b] |
|---|---|---|---|
| ١ | ناولها/مشکلها (Naavelhaa/Moshkelhaa) | Lips/Hardships | Praise/ways |
| ٢ | دلها (Delhaa) | Strips | Sleeps/weeps |
| ٣ | محملها (Mahmelhaa) | Equips | Cry |
| ٤ | منزلها (Manzelha) | Tips | Dye |
| ٥ | ساحلها (Saahelhaa) | Ships | Fears/ears |
| ٦ | محفلها (Mahfelhaa) | Drips | Name/shame |
| ٧ | اهملها (Ahmelhaa) | Trips | Writ/it |

[a] Alexander Rogers     [b] Gertrude Lodeinbell

According to this table and the translations of rhymes that these translators have done, Alexander Rogers has done a kind of word for word

translation and this translation is not understandable for the TL readers because he could not convey the correct meaning into English and he has just conveyed the ghazal format into English, but Gertrude Lodeinbell's translation from these rhymes is a free translation. So, the second translation is more understandable for the TL readers than the first translation. Phonemic translation and literal translation are equal to word for word translation.

Phonemic translation of rhymes the ninety-seventh ghazal of the Hafiz's Divan have been shown in Table ٢.

Table ٢. Comparison of the Types of Phonemic Translation of Rhymes in the ٩٧th Ghazal of the Hafiz's Divan 'Crown'

| Stanza | Persian | Translator ١[a] | Translator ٢[b] |
|---|---|---|---|
| ١ | (Chon taaj/Dahandat baaj) چون تاج/دهندت باج | Like a crown/Thou, crown-like, art chief | Like a crown/Thou, crown-like, art chief |
| ٢ | داده خراج(Daade kharaaj) | Have given tribute | Have given tributes |
| ٣ | ظلمت داج(Zolmate daaj) | Dark night | Dark night |
| ٤ | مصر رواج(Mesr ravaaj) | Hath taken currency | Hath taken currency |
| ٥ | نمی‌رسد به علاج (Nemiresad be alaaj) | Reacheth no remedy | Reacheth no remedy |
| ٦ | چو زجاج(Cho zojaaj) | Like crystal | Like crystal |
| ٧ | هیئت عاج(Be hey'ate aaj) | Like lustrous ivory | Like lustrous ivory |
| ٨ | بودی کاج (Boody kaaj) | Humble slave of the dust of thy door | Humble slave of the dust of thy door |

[a] Alexander von Humboldt-Lehrstuhl      [b] Maryam Foradi

This translation from ٩٧th ghazal of Hafiz's Divan is description of Prophet Mohammad (P.B.U.H), and because of its description makes a kind of misunderstanding for the translators, but Alexander von Humboldt-Lehrstuhl has discovered it correctly and clearly. So, it should be said that Alexander von Humboldt-Lehrstuhl knows the Iranian ideology and culture and he also knows the Islamic culture and rule as a non-Muslim foreigner translator, and Maryam Foradi as an Iranian translator knows the Iranian culture and the Iranian ideology. Instead of the first ghazal which the translators have translated in the form of that it was not seen the form of translation there is no rhyme translation form in the English translation of the ٩٧th ghazal.

Phonemic translation of rhymes the ۱٤۹<sup>th</sup> ghazal of the Hafiz's Divan have been shown in Table ۳.

Table ۳. Comparison of the Types of Translation of Rhymes in the ۱٤۹<sup>th</sup> Ghazal of the Hafiz's Divan 'Advice'

| Stanza | Persian | Translator [a] |
|---|---|---|
| ۱ | برنمی‌گیرد/درنمی‌گیرد (Bar nemigirad/Dar nemigirad) | Taketh not/Kindleth not |
| ۲ | خوشتر نمی‌گیرد (Xoshtar nemigirad) | More beautiful than this our imagination taketh not |
| ۳ | بهتر نمی‌گیرد (Behtar nemigirad) | Taketh better than this not |
| ٤ | دفتر نمی‌گیرد (Daftar nemigirad) | This hypocrisy's tire kindleth not |
| ٥ | بر نمی‌گیرد (Bar nemigirad) | Taketh not |
| ٦ | جوهر نمی‌گیرد (Jowhar nemigirad) | A picture taketh not |
| ۷ | در سر نمی‌گیرد (Dar sar nemigirad) | Enters my head not |
| ۸ | ساغر نمی‌گیرد (Saaghar nemigirad) | Perhaps, the cups he taketh not |
| ۹ | در نمی‌گیرد (Dar nemigirad) | It kindleth not |
| ۱۰ | خوشتر نمی‌گیرد (Xoshtar nemigirad) | Better than this, the wild bird, a person taketh not |
| ۱۱ | دلبر نمی‌گیرد (Delbar nemigirad) | When in the Heart-Ravisher, it taketh not |
| ۱۲ | جوهر نمی‌گیرد (Jowhar nemigirad) | For a moment, it kindleth not |
| ۱۳ | دیگر نمی‌گیرد (Digar nemigirad) | The darvish of the head of Thy Street |
| ۱٤ | در زر نمی‌گیرد (Dar zar nemigirad) | Head to foot in gold he taketh not |

[a] Maryam Foradi

Translations of the first and second rhymes of the first Bayt were separated by a slash.

Foradi's translation from ۱٤۹<sup>th</sup> and ۹۷<sup>th</sup> ghazal of Hafiz's Divan is a kind of translation which is not a phonemic translation, and this kind of translation

is understandable for the TL readers, and it is because of that she just conveyed the meaning from the SL into TL and she knew the Iranian ideology and Hafiz's idea. This translation is a kind of translation like free translation, because Foradi did not convey the features related to the Persian version of the ghazal into English.

### ٤.٣ Analysis of Frequencies of Phonemic and Literal Technique translations of Rhymes in the Selected Ghazals

Frequencies of literal and/or phonemic translation of the selected ghazals have been analyzed in the tables below:

### ٤.٣.١ Frequency of Phonemic Translation in ١st Ghazal of the Hafiz's Divan

The frequency of phonemic translation in first ghazal of the Hafiz's Divan has been illustrated in Table ٤.

Table ٤. Frequency of Phonemic Translation of Rhymes in the ١st Ghazal of the Hafiz's Divan

| Stanza | Persian | Translator ١[a] | Translator ٢[b] |
|--------|---------|-----------------|-----------------|
| ١ | ٢ | ٢ | ٢ |
| ٢ | ١ | ١ | ٢ |
| ٣ | ١ | ١ | ١ |
| ٤ | ١ | ١ | ١ |
| ٥ | ١ | ١ | ٢ |
| ٦ | ١ | ١ | ٢ |
| ٧ | ١ | ١ | ٢ |

[a] Alexander Rogers  [b] Gertrude Lodeinbell

According the table, Alexander Rogers has used ٩ phonemic translation of the rhymes, and Gertrude Lodeinbell has used ١٢ items of phonemic translation from the rhymes. It means that the translators of this ghazal have translated rhymes of the first ghazal as the same as Persian structures of the rhymes.

### ٤.٣.٢ Frequency of Phonemic Translation in ٩٧th Ghazal of the Hafiz's Divan

Hafiz has used ٩ phonemic items in rhymes of ٩٧th ghazal of his own Divan, but the translators did not use the phonemic items and the phonemic translations for translating this ghazal.

In this ghazal the translators have not translated the rhymes of the ghazal into English according to the Persian structures of rhymes. The translators have translated the rhymes according to the English structures.

### ٤.٣.٣ Frequency of Phonemic Translation in ١٤٩[th] Ghazal of the Hafiz's Divan

The frequency of phonemic translation in the ١٤٩[th] ghazal of the Hafiz's Divan has been illustrated in Table ٥.

Table ٥. Frequency of Phonemic Translation of Rhymes in the ١٤٩[th] Ghazal of the Hafiz's Divan

| Stanza | Persian | Translator [a] |
|---|---|---|
| ١ | ١ | ١ |
| ٢ | ٢ | ٠ |
| ٣ | ١ | ١ |
| ٤ | ١ | ٢ |
| ٥ | ٣ | ١ |
| ٦ | ١ | ١ |
| ٧ | ١ | ١ |
| ٨ | ١ | ١ |
| ٩ | ٢ | ٢ |
| ١٠ | ١ | ١ |
| ١١ | ٢ | ٢ |
| ١٢ | ٢ | ٢ |
| ١٣ | ٢ | ٢ |
| ١٤ | ١ | ١ |

[a] Maryam Foradi

Foradi has translated the ٩٧[th] and ١٤٩[th] ghazals of Hafiz's Divan as a free translation, but has translated the rhymes according to the Persian forms of the rhymes. It means that she has translated the rhymes in the rhyme forms; however, other translators have not translated the rhymes of other selected ghazals according to the Persian rhyme forms.

### ٤.٣.٤ The Frequency of Literal Translation Techniques of rhymes the ١st Ghazal of the Hafiz's Divan 'Ala Ya Ayyoha Al-Saghi'

The frequency of literal translation in the ١st ghazal of the Hafiz's Divan has been depicted in Table ٦.

Table ٦. Frequency of Literal Translation in the ١st Ghazal of the Hafiz's Divan

| Stanza | Persian | Translator ١[a] | Translator ٢[b] |
| --- | --- | --- | --- |
| ١ | ٢ | ٢ | ٣ |
| ٢ | ٣ | ٥ | ٣ |
| ٣ | ٢ | ٣ | ٢ |
| ٤ | ٣ | ٣ | ٣ |
| ٥ | ٢ | ٢ | ٢ |
| ٦ | ١ | ١ | ٠ |
| ٧ | ٢ | ٢ | ٠ |

[a] Alexander Rogers    [b] Gertrude Lodeinbell

As it was shown in Table ٦, Alexander Rogers's translation from ١st ghazal of Hafiz's Divan is a kind of translation that he has used literary feature more than Gertrude Lodeinbell's translation and as it was said in the other sections, Gertrude Lodeinbell's translation is more understandable for the English speaking people than Alexander Rogers's translation from ١st ghazal of Hafiz's Divan.

### ٤.٣.٥ Frequency of Literary Translation in ٩٧th Ghazal of the Hafiz's Divan

The frequency of Literary Translation in the ٩٧th ghazal of the Hafiz's Divan has been illustrated in Table ٧.

Table ٧. Frequency of Literal Translation in the ٩٧th Ghazal of the Hafiz's Divan

| Stanza | Persian | Translator ١[a] | Translator ٢[b] |
| --- | --- | --- | --- |
| ١ | ٢ | ١ | ٠ |
| ٢ | ٢ | ٢ | ٠ |
| ٣ | ٢ | ٢ | ٢ |
| ٤ | ٣ | ٣ | ١ |
| ٥ | ٢ | ٢ | ٢ |
| ٦ | ٣ | ٣ | ١ |
| ٧ | ٤ | ٥ | ١ |
| ٨ | ١ | ٢ | ١ |

[a] Alexander von Humboldt-Lehrstuhl    [b] Maryam Foradi

As the comparison between Alexander von Humboldt-Lehrstuhl's and Maryam Foradi's translation from ٩٧th ghazal of Hafiz's Divan was shown in the Table ٧, Maryam Foradi Has used literary feature in her translation less than Alexander von Humboldt-Lehrstuhl's translation and it means that Maryam Foradi's translation is not completely literary translation (word for word translation), so Maryam Foradi's translation is more understandable for the English speaking people than Alexander von Humboldt-Lehrstuhl's translation.

## ٥. Discussion

According to results of this study most of foreign language translations who have translated the Persian translations into their own languages and most of translations that have done from Persian language into foreign languages like English are literal translations of the poems, it means that most of features which are related to Persian language have been conveyed into English and the English language readers read the message by the Persian features and structures. So, the translators used word for word translation, and they did not keep their loyalty to the target language and target language readers except Maryam Foradi, So, according to the results the translation like Foradi's translation is the best translation, because she had a free translation. According to Lefevere's theory of translation is called "Blank verse translation strategy" but the other translators whose translations have been covered in this study, have used "Phonemic and Literal translation strategies" which are as the same as word for word translation. By this kind of translation, Foradi just wanted to convey the meaning into English without the structures of the Persian poetry by using the "Blank verse translation". This situation which was occurred is because of that, Foradi is an Iranian translator and she knows the Iranian ideology and culture and she knows Hafiz's poems and their literary techniques.

As it was seen in Alexander Humboldt-Lehrstuhl's translation, he has translated the ٩٧th ghazal of the Hafiz's Divan in form of a word for word translation. It is because of that he could not convey the true meaning of the original poem into English in order to give an understandable translation and text to TL. So, this kind of translation is a foreignized translation.

Instead of the item that Maryam Foradi has not written the translation of some stanzas of the poem as the same order as the Persian poem, she has translated this poem into English as a free translation. So, she made a kind of translation from these poems (١٤٩th and ٩٧th ghazals of Hafiz's Divan) into English which is understandable for the English readers, and this is because of that she is a native speaker of Persian and understood meanings of Hafiz's ٩٧th and ١٤٩th ghazals.

So, this reason that in the Persian literature, and in Islam, and all the religions which are called the Divine religions (the religions which believe in God) the earth love starts a way to achieve the real love that is God, and all the loves that are in the present world and life will be vanished and just God is the stable love. When it is talked about the literal translation, it is meant that the translator has translated a text from the source language to the target language, by conveying the meaning into the target language by using the structure that is related to the source language. So, it was believed that Foradi has used free translation, and this kind of translation may be understandable for the TL readers who may not know anything about the Iranian culture because Foradi tried to convey the meaning into English without Persian structure. So, this kind of translation is free translation.

The 1st ghazal of the Hafiz's Divan ('Ala Ya Ayyoha Al-Saghi') was the only item and goal of this study at first, because of different literary techniques that it has. For example, (Saki)/ ساقی means Allah, (Ke ishgh asan nemood aval valy oftad moshkelhaa)/ که عشق آسان نمود اول ولی افتاد مشکل‌ها means that starting a way to go to God is easy and after a while it becomes hard because of the difficulties and enemies that are in one's way. (Naafeh)/ نافه means perfume. In second stanza, (Ja'd)/ جعد means curly hair and its real meaning in this stanza is that the way that we should depart to God.

(Che xoon oftad dar delha)/ چه خون افتاد در دل‌ها points to difficulties of the way to God.

Jaanaan/ جانان means Allah.

These are some of items which have been used in the original version of this ghazal.

In analyzing the translations of this ghazal, Alexander Rogers is one of the translators who have translated the first ghazal of the Hafiz's Divan into English. It was seen that Rogers has conveyed the features into English which are as the same as the items in the Persian version of the ghazal, and this is word for word translation, and this kind of translation is not understandable for TL readers.

According to the 4th stanza of 1st ghazal of Hafiz's Divan, Old Magi= پیر مغان, the person who guides people into the right way that reaches to Allah. Robe= سجاده. Something that is called prayer rug, that prayers set to pray God, (Salek)/ سالک is a person who knows the right way.

Gertrude Lodeinbell is the second translator of this ghazal, and has proposed a kind of translation which is between word for word translation and free translation from this ghazal. This kind of translation may not be difficult

for the TL readers to understand. (This translation is easier for TL readers to understand than the first translation).

In the ٩٧th ghazal of the Hafiz's Divan it has been seen that the first translator (Alexander von Humboldt-Lehrstuhl) has used word for word translation and this is because of that he does not know the Iranian culture and the Iranian ideology, but the second translator (Maryam Foradi), has used free translation because she knows the Iranian culture and knows Hafiz's idea as much as possible.

In the ٩٧th ghazal of Hafiz's Divan word for word translation has been done by the first translator (Alexander von Humboldt-Lehrstuhl). This kind of translation is not understandable for the TL readers, because he has conveyed the meaning besides the SL features.

The first ghazal has more phonemic items in its translation than the ٩٧th translation, and because Alexander Rogers and Gertrude Lodeinbell in process of translating the first ghazal of the Hafiz's Divan tried to convey the features of SL into the TL and in translation process of the first ghazal, Alexander Rogers conveyed more phonemic translation than Gertrude Lodeinbell's translation from the first ghazal but Alexander von Humboldt-Lehrstuhl and Maryam Foradi in process of translating the ٩٧th ghazal of the Hafiz's Divan just wanted to convey the meaning from SL into TL and Alexander von Humboldt-Lehrstuhl was not successful in achieving his aim because he does not Iranian literature, Iranian culture, and Iranian ideology as it was said before in other sections of the present study, so its result is that Alexander von Humboldt-Lehrstuhl's translation is not understandable for the target language readers. The important item about Maryam Foradi, one of translators who have translated the ٩٧th ghazal in form of a free translation and this is because of that she is an Iranian translator and. So, she knows the Iranian ideology and could convey just meaning without conveying the cultural items related to SL.

As it was said before in this study, Hafiz's poems and ghazals are full of different imageries and this is one of items which have been studied in this research. For example, real meaning of the word (Saaghar)/ ساغرis wine and as it was said before in the present research this word and the other words like that Hafiz has used in his ghazal were the main reasons that have led the translators, especially the foreign translators into a wrong understanding of the ghazals and translating in wrong way, and this is because of the differences between Hafiz's ideas and the foreign translators' cultures and their ideas about Hafiz's idea and the culture that the Persian people had in the time that Hafiz was living. Maryam Foradi was the Iranian translator who has translated this ghazal of Hafiz, and maybe she wanted to convey beauty and the imageries of this ghazal into the TL. This is because of that she has used

the imageries in her translation exactly. For example we have the word (Saki)/ ساقی in Foradi's translation, but Saki means the person who leads people to God's way, and the kinds of words that Hafiz has used in his ghazals made people to think that he seeks his fruition but the exact idea is that his love is God and the other points in Hafiz's ghazals, and form of translations that the translators have made out of Hafiz's ghazals is related to the ideologies that their countries have of rhymes or rewriting these kinds of ghazals and poems.

Phonemic translation of the First ghazal of the Hafiz's Divan is a kind of strategy for translating this poetry and both translators have used phonemic translation for all stanzas of this ghazal. Phonemic strategy in the original version of the poem was used in the words ناولها/مشکلها (Naavelhaa/Moshkelhaa) in the first stanza, دلها (Delhaa) in the second stanza, محملها (Mahmelhaa) in the third stanza, منزلها (Manzelha) in the fourth stanza, ساحلها (Saahelhaa). In the first line and stanza and line of this ghazal the translations that both translators have considered for (Naavelhaa/Moshkelhaa) ناولها/مشکلها are Lips/Hardships and Praise/ways, and the second translator has a kind of translation which is near to strategy of the original version.

As it was seen the item *ideology* was considered at the beginning of the study, this study may be qualitive and may not need some statistics as much as Rastegari's (۲۰۱۷) study, and this is because of that the item *ideology* was not important for her, but this item was one of the items that Lefevere had an attention on. In the ۹۷th ghazal of the Hafiz's Divan it has been seen that the first translator (Alexander von Humboldt-Lehrstuhl) has used more literal items of imagery than the second translator (Maryam Foradi), and that is because of that Alexander von Humboldt-Lehrstuhl does not have any background from the Iranian culture, and Maryam Foradi has used less literal items, in other words her translation is not a complete word for word translation because she knows the Iranian culture and knows Hafiz's idea as much as possible.

## ۶. Conclusion

As it was seen, familiarity with the culture of a country plays a significant important role in translation. According to results of this study, the translators translated the selected ghazals in the form of literal techniques, and it is because they do not know the Iranian culture except Maryam Foradi who has translated the ghazals of Hafiz's Divan into English in the form of a free translation because she knows the Iranian culture and the literary features which were used in Hafiz's ghazals.

In the present research, only three ghazals of the Hafiz's Divan were selected and only two translations for the first selected ghazal, one translation for the second selected ghazal, and again two translations for the last selected ghazal were selected. Other poems and poets can be placed in the spotlight of research in future studies and other frameworks can be utilized to analyze the translations. The effect of cultural elements on translating process can also be perused in further research.

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