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AN ANALYSIS OF THE TRANSLATION OF METAPHORS IN

HAFIZ'S SELECTED POEMS

BY

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List of Abbreviations

Abbreviations	Representation
CR	Cross Reference
D	Diwan
EE	English example
FE	French example
PE	Persian example
TL	Transliteration
ET	English translation
PH	Persian Hafiz
PHL	Persian Hafiz lyric
BT	Bell's translation
G	Gloss
SL	Source language
TL	Target language
CT	Clarke's translation
AT	Arberry's translation
SHT	Shahriari's translation
TC	Target culture
ST	Source Text
TT	Target Text
CI	Completely Accurate
A	Accurate

AA	Almost Accurate
CA	Completely Accurate
PA	Partly Amorous
PM	Partly Mysrical

List of Symbols

Persian Alphabet	Symbol	phone	example	Pronounciation
ش	ŝ	ʃ	ŝirin	/ʃirin/
آ	ā	a:	sāqi	/sāki/
خ	x	kh	xarābāt	/kharābāt/
چ	ĉ	ch	ĉāh	/chāh/
ق	q	gh	aqiqi	/aghighi/

Persian and Arabic	English
١	a
ب	b
پ	p
ت	t
ث	th
ج	j
چ	ĉ
ح	h
خ	x
د	d
ذ	dh
ر	r
ز	z
س	s

ش	ŝ
ص	s
ط	t
ظ	z
ع	'
غ	gh
ف	f
ق	q
ك	k
گ	g
ل	l
م	m
ن	n
و	w
ه	h
ء	,
ى	y
ة	T

Satu Analisis Tentang Terjemahan Metafora dalam Puisi-Puisi Sajak Pilihan Hafiz

ABSTRAK

Kajian ini merupakan suatu usaha menyelidik penterjemahan metafora bagi puisi terpilih Hafiz. Kajian ini bertujuan menganalisis dan membandingkan penterjemahan metafora puisi terpilih Hafiz ke dalam bahasa Inggeris. Kajian ini juga ingin mengenalpasti penterjemah yang berjaya menterjemahkan metafora Hafiz dengan berkesan. Penyelidikan ini berdasarkan beberapa model penterjemahan metafora terpilih. Hasil kajian yang diperolehi menunjukkan bahwa terdapat ketidakpadanan antara elemen-elemen metafora, penterjemahan literal membawa kepada penambahan mesej sebenar; penterjemahan unsur ketaksaan dalam bahasa Parsi ke dalam bahasa Inggeris menghasilkan metafora yang tidak baik dalam bahasa Inggeris. Seperti yang dijangkakan, padanan satu lawan satu boleh dikatakan tidak wujud di antara metafora bahasa Parsi dan metafora bahasa Inggeris.

An Analysis of the Translation of Metaphors in Hafiz's Selected Poems

ABSTRACT

The present study is an attempt to investigate the translation of metaphors in Hafiz's selected poems. The study aims to analyze and compare the translation of metaphor in Hafiz's selected lyrics and their corresponding translated English versions. The study attempts to ascertain the metaphorical aspects and messages of Hafiz's poems that have not been adequately translated and ignored. The study is also interested in the translators that have been successful in translating Hafiz's metaphors. The research uses selected models of metaphor translation, to study and analyze whether the translations presented are adequate. The findings obtained from the analyses of the related data show that there are some mismatches between the metaphorical elements, literal translation of the lexical devices leads to the lesser or change of the messages and that the translation of equivocation and ambiguous devices to the corresponding devices of English results in some inadequacies in the translations of some metaphors. As expected, there are no one to one correspondence between the metaphoric elements in Persian and English.

Chapter One

Introduction

1.1 Introduction

This research intends to identify the most accurate translations of the overlooked metaphors and its associated messages in Hafiz's poems and to determine the successful translators to render the metaphors he employed. Hafiz has been a well-known literary figure in the West through the translations of his poems. The current study tries to investigate whether or not the translators have been successful in conveying the embedded metaphorical messages of the original poems. More specifically, the translation of metaphors in Hafiz's poems carried out by Wilberforce Clarke (1891), Gertrude Lowthian Bell (1897), Arthur John Arberry (1977), and Shahriar Shahriari (2005), a prominent Iranian translator will be examined. The dates within the parentheses indicate the year the translations were published. The Persian poems are selected from Hafiz's *Diwan* edited by Ghazvini and Ghani (1987). This chapter introduces the historical background of Persian literature, metaphor, the problems in the translation of Hafiz's poems, and in particular, the translation of metaphor.

1. 2 Background and the Statement of the Problem

This research will look at Hafiz's poems and discusses the intricacies of translating them. Next the main problems faced by the translators in translating metaphors will be discussed. Hafiz's poems were unknown to English readers until around the eighteenth century when his poems were translated into English. For the next two centuries, translators like William Jones (1797), Ghon Nutt (1787), Herman Bick Nill (1875), A. H. Palmer (1877), Wilberforce Clarke (1891), Gertrude Lowthian Bell (1897), Walter Leaf (1901), and Arthur J. Arberry (1977), translated Hafiz's poems into

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English. In the twentieth century, other translators such as Michael C. Hillmann, Julie Scott Meisami, Robert M. Rehder, as well as some Iranian translators like Iraj Bashiri, Pazargadi, and Shahriar Shahriari are notable examples of the translators of Hafiz's poems into English (Manafi, 2003: 45).

Herawi (1997: 226) states that in spite of the abundant scholarly researches on Hafiz such as حا فظ "*Hafiz* نامه *Nama*" and تفسیر غزلیات حافظ "tafsir-e qazaliyāt-e Hafiz" تفسیر tafsir-e "*The Interpretation of* حافظ *Hafiz's* غزلیات qazaliyāt-e *Lyrics*" by Khurramshahi (1988) and Herawi (1997) respectively, Hafiz's *Diwan* is still wrapped in mysteries. Herawi was referring to ornamental and rhetorical devices Hafiz uses in his poems. Some of those literary devices are, for instance, apostrophe, simile, and metaphor. In order to clarify the explanations of the literary devices, the abbreviations of some key terms used in this study are presented:

PT, refers to Persian Text, H, signifies Hafiz, L, means lyric, 3, refers to the number of the lyric referred to, and 1, signifies line number. TL means Transliteration, ET refers to the English Translation and G signifies Gloss. The following examples of stated are from Khurramshahi (1988):

An example of apostrophe is "الا یا ایها الساقی ادر کاسا و ناولها", ālā yā ayoha sāqi ader, "O saqi, bring me the wine",

PHL1: 1   الا یا ایها الساقی ادر کاسا و ناولها

TL: ālā yā ayoha sāqi   ader   [Ø]   mey

G: [lo][o] [Ø][cup-bearer][passaround] [the][wine]

ET: LO, O cup-bearer, pass around the wine (translated by Arbery).

ساقی Saqi "cup-bearer" is one of the most important key words in Sufi terminology, and Hafiz has frequently used it in his love and mystical poems. ساقی "Saqi" is derived from the word سقایا saqāyā meaning the one who "quenches the thirst". In Sufism terminology, ساقی saqi is the most frequent theme in Hafiz's Diwan. The different meanings of "saqi" are as follows:

a. فیض رساننده گان feydthresānandegān, one who "divulges secrets". It refers to the one who cultivates the hearts of the lovers by explaining the mysteries and by revealing the truth.

b. ترغیب کنند گان targhib kunnandigan, one who "excites desire"

c. پیرکامل "pir-e kāmel "the perfect guide "

d. مرشد کامل murshid-I kāmil, "the perfect spiritual advisor "

e. "The beauty of the Beloved", which induces خماری khumari "drunkenness" and مستی masti, "intoxication"

f. معشوق maeŝooq حق تعا لی haghta'ālā "the Beloved who serves the wine of love until the lovers are annihilated" .

An example of simile is سرو sarve "cypress", like سرو روان *sarv-e ravan* "morning cypress" in "بی تو ای سرو روان با گل و گلشن چه کنم", bi to ey sarve ravān bā gol o golŝan ĉe konam, " O morning cypress! Without thee, with the rose and the rose-bud, what may I do?"

PT: بی تو ای سرو روان با گل و گلشن چه کنم

TL: bi to ey sarve ravān bā gol o golŝan ĉe konam

G: [without][thee] [Ø][cypress][morning][with][rose][rose-bud][what][I do]

ET: O morning cypress! Without thee, with the rose and the rose-bud, what may I do?

(translated by Clarke)

See the example for metaphor: لب lab-e "lips" لعل la'l "ruby", in چشمم بر, ĉaŝmam "my

eyes" همه hame "those" bar لعل la'l-e "ruby" لب lab "lips" o gardeŝ-e jām ast "admire"

گردش جام است, "my eyes those ruby lips admire" The different meanings of " la'l" are as

follows:

لعل la'l "ruby": In Persian, the term is یاقوت "yaqut" or sometimes لعل la'l-e بدخشان

badakhshdn (rubies of Badakhshan in north east of Afghanistan). As a metaphor in

Hafiz's poems, it also involves different meanings. It is the symbol of:

a. the colour red and gracefulness.

b. The Beloved's face.

c. red lips or mouth.

PT: چشمم همه برلعل لب و گردش جام

است TL: ĉaŝmam hame bar *la'l* -e lab   o gardeŝ -e jām ast

G: [eyes][those] [Ø][ruby] [Ø] [lips] [Ø] [Ø] [Ø] [Ø] [Ø]

ET: my eyes those ruby lips admire. (translated by Thomas Law)

These figurative speech elements are common literary devices employed in

Hafiz's poetry. Two literary elements, apostrophe and simile were discussed briefly. As

the focus of this study is on metaphor, it will be discussed in detail.

Metaphor, a figurative trope, etymologically originating from the Greek

"metaphora", means "transference of a word to a new sense" (Hawkes, 1972: 7). What

metaphor does is to add a new sense or meaning to a singular word or concept as indicated in the example above.

It should be noted that the main concern in translating Hafiz's poems, in general, and metaphor, in particular, is how to best convey the messages and beauties Hafiz has used in his poems. In this study, it is intended to investigate the messages and beauties of metaphors in the translation of Hafiz's poems carried out by four translators as mentioned in section 1.1.

There are two main problems the translators faced in translating metaphors in Hafiz's lyrics:

a. there are complexities in understanding, interpreting, and recreating, his lyrics (*ghazals*). As Khurramshahi (1988) states, one should take into consideration the fact that the poetic form of *ghazal*, on its own, is full of divine knowledge, insight, and wisdom, all of which are perceptions that require an extensive study of Persian literature and especially working on metaphorical aspects of Persian poetry. This is the case with Hafiz.

b. there are different types of metaphors such as dead, alive, cliché, etc. (cf. 2.6: 51) found in Hafiz. They have distinct denotative and connotative meanings and references. The translator should try to bring his translation close to the connotative meaning. It is really difficult to find an equivalent which totally and equally matches the original or concept if the translator sticks to the mere denotative equivalents of the metaphorical words. To clarify the point, it should be added that the images should be selected according to their underlying meaning and mystical significance. The translator should comprehend the differences between various cultural and social structures in which the

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poem has been shaped. In fact, there should be a reasonable relation between the translator's selected images and the original ones.

Abdul Hossein Zarrinkoob (1958: 42) declares that it is impossible and quite improbable to comprehend really what Hafiz is saying. His gnostic and spiritual experiences, equivocal language and wording, metaphorical accounts of things, and allusions all accounted for in the social, environmental, and political system of his time, are not at all easily perceived. However, if a translator considers numerous differences between the English and Persian cultures, as well as the factors mentioned as problems in translating Hafiz's poems, he/she can present an acceptable translation in Hafiz's poems. The example is presented as follows:

P H L 1: 2

زتاب جعد مشکینش چه خون افتاد در دلها   ببوی نافه ای کاخر صبا زان طره بگشاید

TL: be   booy   nāfeiy e   k   āxar sabā   zān   torre bogŝāyad

G:[with]][perfume] [musk [the][which] [Ø][breeze][from][that][curly black tress][spreads]

TL: ze tāb e jade   moŝkin aŝ   [Ø] [Ø]   [Ø]   [Ø]   [Ø]   ĉe xon oftād dar delhā

G:[by][twist][of][curely] [Ø][black][that] [it][made][the][hearts][frenzied] [Ø] [Ø] [Ø]

[Ø] [Ø]

In the above couplet which is the first (lyric) *ghazal* of his *Diwan*, Hafiz puts forward an image roughly translated as "The twists of that curly black tress", زتاب جعد مشکینش ze tāb-e ja'd-e meŝkin aŝ. ز تاب The "twists of " that جعد ja'd-e "curly" مشکینش meŝkin aŝ. "black" (تاب tāb "tress"and جعد ja'd means curly hair). The obstacles to render the

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original image appear when one realizes that this picture, that is, جعد ja'd "curly hair" has

got three disparate meanings, denotatively and connotatively:

a. The perfumed curly hair of the beloved (denotative meaning).

b. The dark curly hair of the beloved. (denotative meaning)

c. The dark and twisted path of the spiritual journey towards the true Beloved (God)

(connotative meaning). (Khurramshahi, 1988: 102)

The researcher believes that the images should be selected according to their connotative

and underlying meaning and mystical significance.

The following example shows the different meanings Hafiz has used in his poem.

PHL 4: 6   كجا همي روي اي دل بد ين شتاب كجا   مبين به سيب زنخدان كه چاه در راه است

TL: mabin   be   sib   e [ø]   zanaxdān ke   [ø]   čah dar rāh ast

G:[be not taken in][by][dimple][the] [on]   [chin]   [since] [there] [pit][[on][way][is]

TL: [ø]   [ø]   [ø]   [ø]   [ø]   [ø]   ey del   koja hami ravi bedin [ø]šetāb kojā

G:[for][what][decision][and][purpose][o][heart]   [ø]   [ø]   [ø]   [such] [a][haste] [ø]

ET: Be not taken in by the dimple on the chin, since there is a pit on the way

     for what destination and purpose, o heart, are you making such a haste?

The different meanings are shown as follows:

a. سيب زنخدان seyb-e zanaxdān "Apple of chin": in Persian poetry, the chin and cheeks are

frequently referred to as apple that signifies the fair and beautiful countenance of the

beloved.

b. چاه "čāh "well" is a metaphor of a well-looked pit down the cheek.

c. چاه čāh" "well" also signifies the perilous way of love which makes a lot of hardship

and dangers for the lover. In other words, in the poet's view, to fall in love is to deviate

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from the standard and conventional norms of the society, to go astray from the straight path and fall in the well which is full of adventure and peril.

d. Similarly, چاه čāh the "well" can have a religious allusion to the story of Joseph[1] (Yousef) who was trapped by his jealous and dishonest brothers.

Based on the example stated above, such ambiguities and different meanings make comprehending the metaphors difficult and thus the translating them a demanding task. In addition, Hafiz also incorporates elements of Suffism that are intricate and cause a lot of difficulties in the rendering of his lyrics. This research tries to deal with such problems. The fourth chapter of this study will look into these elements.

1.2.1 Hafiz's poetry

Hafiz's poetry is categorized as follows:

a. تکرار Takrār "Repetition", as an aesthetic device in literary works, is used by Hafiz to make the words musical (Shamisa, 1990: 66). In fact, repetition is one of the most considerable and exalted devices of Hafiz's poems which has caused his poem to be graceful and foregrounded. See the example below:

PT: وز نامِ چه پرسی که مرا ننگِ زِ نامِ است   از ننگِ چه گویی که مرا نامِ زِ ننگِ است

TL: az nang ĉe gooyam ke marā nām ze nang ast

G:[Of][shame][Why] [speak] [for] [my] [fame] [due to] [shame] [is]

TL: Vaz nām ĉe porsi ke marā nang ze nām ast

G: [about][name][why] [inquire][for][I+ am] [ashamed] [of] [name][is]

ET: Why speak of shame, for, my fame is due to shame?

Why inquire about name, for, I am ashamed of the name? (Pasargadi: 58-9).

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In the above couplet, the Persian word گنن "nang" and its English equivalence "
شرمندگی و خجالت "shame" have been repeated three and two times respectively in the
Persian and English versions. The repetition has produced the artistic and excellent
arrangement of the couplet. Repetition is discussed in chapter 4 in detail (c.f.4.2.2.1:
104).

b. ابهام "Ebham" Equivocation. Equivocation means to speak in an equivocal way on
purpose to deceive people (Longman Dictionary of Contemporary English, 1991: 374).

This is an important element which singles his poetry out among other Persian poets. See
the example below:

PT: بنگر این شوخی که چون با خلق صنعت میکنم   حافظم در مجلسی دردی کشم در محفلی

TL: Hāfiza m dar   majles i   [Ø] dordi keŝam dar   [Ø] mahfeli
           [Ø]

G: [Hafiz] [I] [In] [gathering][one] [and] [dreg drinker] [in] [another] [a] [Ø]
           [am]

TL: Bengar in ŝoxi ke ĉon   bā   xalq   sanat mikonam [Ø] [Ø]

G: [behold] [Ø] [jest] [Ø] [how]   [with] [people] [art] [I resort]   [to] [of]

ET: In one gathering I am Hafiz and in another a dreg-drinker,

           behold how I resort to jest with people of art (Pazargadi, 2004: 441)

In the above couplet, by applying the words "Hāfizam" and "dordikeŝam", Hafiz
is presenting the nature of his poems which is anti-hypocrisy and he says that he is not
pretending to be either a wine drinker or a scholar of Qu'ran. He expresses his ideas in an
equivocal or implicit form to jest with people.

c. استعاره isteārah "Metaphor". "Metaphor is a figure of speech in which a word or a phrase is applied to an object or action to which it is not literally applicable" (Oxford, 2001: 1163).

PHL 7: 9   که این عجوز عروس هزار داماد است   مجو درستی عهد از جهان سست نهاد

TL: [ø]   ma   joo   [ø] dorostiy e   [ø] ahd   az   jihān e   [ø] sost nihād

G:[have][no][expectation][of] [fidelity][to] [a][pact][from] [world] [of] [un][unstable]

TL: ke   in   ajooze aroose hezār   [ø]   dāmād   ast

G: [since][this][old woman] [numberless][the] [bridegroom] [has been]

ET: Have no expectation of fidelity to a pact from an unstable world,

since this old woman has been the bride of numberless bridegrooms

عجوزه ajoozeh Old یا yā or پیره زن pire zan "Old woman" is a metaphor of the earthly world. A bride of thousand grooms is a metaphor of a disposal wife. In other words, the earthly world is not valuable. Man should not rely on it, because it is infidel.

d. حقیقت "Truth" and یگانگی "Unity". Hafiz always yearned for truth and unity. He always stood against hypocrisy and criticized duplicitous, spurious Sufis who pretended to be the real ones. See the example below:

PHL 4: 2   کجاست دیر مغان و شراب ناب کجا   دلم ز صومعه بگرفت و خرقه سالوس

TL: dela m ze sowmeeh begereft   va   xergey e   salus

G: [ø] [I][of] [cloister][weared]   [and][garment][of][hypocrisy]

TL: Kojāst [ø] [ø] deyr e   maqān   [ø] va   ŝarāb   e   nāb   kojā ast

G:[where] [is][the][ø][ø][Magian][s] [and] [wine] [ø] [pure] [ø] [ø]

ET: I am wholly wearied of the cloister and the woolen garment of hypocrisy

where is the Magian's and pure wine?

The important word in this couplet is خرقه xerqe "garment". According to Rajaei

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Bokharaei (1985), خرقه "xerqe" falls into 3 types:

a. the virtuous man's garment.

b. the mystic garment

c. Hafiz's own garment   (Khurramshahi, 1988: 40)

خرقه "xerqe" is a dark garment woven of a coarse material which shows the simplicity and purgation of its wearer; however, in this poem it is a metaphor of hypocrisy and double faced-ness, those whose action does not accord with their utterance.

However, there are a few scholars such as Modaresi and Mosallaee who disagree with some of Hafiz's diction containing such words as "wine", "drunkenness", "goblet", etc. (2002: 123). Although these words involve negative load in Islamic culture, it seems to the researcher, a superficial account of the matter. It should be remembered that such words have connotative meanings in relation to Islam, mysticism, and philosophy. Therefore, the surface meaning of the words of the Sufi poet, Hafiz, should not deter the reader from going deeper into the underlying semantic levels. The forms of Hafiz's poetry are presented in the next part briefly. The forms of Hafiz's poetry may briefly be classified as: (a) sonnet (*ghazal*), (b) ode (*qasida*).

Ghazal is a love poem, consisting of five to fifteen *baits* or lines. Each line consists of two halves. In the first line, the two halves rhyme, and the same rhyme is repeated throughout the poem in the second half of each verse. The concluding line nearly always incorporates the name of the poet, who is referred to in the third person (Clarke, 1974: 10). Below is the concluding line of Hafiz's first lyric of chapter 6 in which Hafiz has incorporated his name in the third person.

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PHL 2: 9   غزل گفتی و در سفتی بیا و خوش بخوان حافظ   که بر نظم تو افشاند فلک عقد ثریا را

TL: [ø][ø] Ghazal goft iy o [ø] dur softi biyā o xoŝ bexān [ø]

hāfez [ø]

G:[o]   [a]   [lyric]   [uttered][you][and][a][pearl][bored][ø]

[ø][sweetly][recite][it][hafez][now]

TL: ke   bar nazm e tu   afŝānad [ø]   falak   eqd   e   sorayā   rā

G:[so that][on][verse]   [ø][your][scatter][the][firmament][cluster][the][Pleiades] [ø]

ET: O Hafiz, you uttered a lyric and bored a pearl; recite it sweetly now

      So that the firmament scatters the cluster of the Pleiades on your verse.

      Ode (Qasida) is longer than a sonnet with a panegyric nature. It usually tells the story of an inspiring king or legendary figure and venerates the actions he does. In Ode, like sonnet, each line consists of two halves. In the first line, the two halves rhyme, and the same rhyme is repeated throughout the poem in the second half of each verse. The difference between qasida and ghazal is that in each qasida, one theme is presented and the concluding line does not usually incorporate the name of the poet (Safa, 2004: 90). Below is an example of *qasida* by Hafiz. Since the sample *qasida* contains long verses, just one third of it is presented.

PT: از پرتو سعادت شاه جهان ستان   شد عرصه زمین چو بساط ارم جوان

         صاحب قرآن خسرو و شاه خدایگان   خاقان شرق و غرب که در شرق و غرب اوست

         دارای دادگستر و کسرای کی نشان   خورشید ملک پرور و سلطان دادگر

         بالانشین مسند ایوان لامکان   سلطان نشان عرصه اقلیم سلطنت

Youthful, like Iram's garden, became earth's surface

From the ray of happiness of the Shah, world-seizing:

The Khakan of sun-rise (east) and of sun-set (west): for, in east and in west he is:

The Lord of conjunction, Khusrau, and Shah of Princes.

The sun, land-cherisher; the Sultan, justice-dispenser;

Dara, justice-shedder; Khusrau Kay-sitter:

The Sultan planter of the world's surface of dominion,

Lofty sitter of the masnad of the palace of_____ "Be and it was" (Ghani, 1987: 68).

The title of the qasida is شاه شجاع "Shāh Shujā". "Shāh Shujā" is renowned for being a just king. In this *qasida,* Hafiz eulogizes the king by affixing to his personage a number of complimentary comments such as (شاه جهان " Shāh-e jihān", the king of the World) and etc. and later emphasizes his trust and justice when he compares him to God, as (خدای عدالت, xodāy-e edālat, خدای God of عدالت Justice).

PT: شد عرصه زمین چو بساط ارم جوان

TL: ŝod arsey   -e zamin čo basāt -e eram javān

G:[became][surface] [Ø] [earth][like][garden] [Ø][Iram][youthful]

PT: از پرتو سعادت شاه جهان ستان

TL: az partow-e saādat -e ŝah -e jahān setān

G: [from][ray][of][happiness] [Ø][shah] [Ø] [world][seizing]

ET: Youthful, like Iram's garden, became earth's surface:

From the ray of happiness of the Shah, world-seizing:

PT: خاقان شرق و غرب که در شرق و غرب اوست

TL: xāqān   -e sarq -u qarb ke dar sarq -u qarb u st

G: [khakan][of][east][and]west][for][in][east][and][west][he][is]

PT: صاحب قرآن خسرو و شاه خدایگان

TL: [Ø]sāheb[Ø]   qarān   xosrow va ŝah -e xodāyegān

G: The [lord][of] [conjunction][khusrau][and][shah][of][princess]

ET: The Khakan of sun-rise (east) and of sun-set (west): for, in east and in west he is:
    The Lord of conjunction, Khusrau, and Shah of Princes.

PT: خورشید ملک پرور و سلطان دادگر

TL: [Ø]xorŝid -e malek   parvar   va soltān -e dādgar [Ø]

G: [the][sun] [Ø][Sultan][land-cherisher] [Ø][Sultan] [Ø]justice][dispenser]

PT: دارای دادگستر و کسرای کی نشان

TL: dārāy-e dādgostar va kasrāy-e key neŝān

G: [Dara] [Ø] [justice-shedder] [Ø][khusrau] [Ø] [Kay-sitter]

ET: The sun, land-cherisher; the Sultan, justice-dispenser;
       Dara, justice-shedder; Khusrau Kay-sitter:

PT: سلطان نشان عرصه اقلیم سلطنت

TL: [Ø]   Sultan neŝān-e [Ø]arsey-e eqlim[Ø]   -e saltanat
G: [Sultan][planter][of][the] [Ø] [Ø] [world]['s][of][ominion]

PT: بالانشین مسند ایوان لامکان

TL: bālā   neŝin -e [Ø] masnad –e eyvān-e   lā makān

G: [lofty][sitter][of][the][palace] [of] [Ø] [Ø] [Be and it was]

ET: The Sultan planter of the world's surface of dominion,

    Lofty sitter of the masnad of the palace of____ "Be and it was" (Ghani, 1987: 68).

As stated above, *qasida* speaks about a personage or celeberates a special event. It has a

panegyric nature. It usually tells the story of an inspiring king or legendary figure and

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venerates the actions he does. The important point is that in each *qasida* one theme is presented.

Hafiz's poetry and the problems the translators faced in conveying the messages and beauties of metaphors were briefly outlined. The fifth and sixth chapter of this study will look into the analysis and translation of metaphors in Hafiz's poetry in details. The discussion continues with the themes of Hafiz's poetry.

1.3   Themes in Hafiz's poetry

The translators of Hafiz's poems need familiarity with the themes that he uses in his poems. Therefore, it is necessary to review the important themes that have been reflected in his poems. This section is dedicated to this purpose.

Khuramshahi (1988) made an extensive and critical study of Hafiz. He has interpreted figures, elements, and the poetic themes of Hafiz's poems in his حافظ نامه "Hafiz Nāma". One of the main themes in Hafiz's lyrics, Khuramshahi writes (1988: 11), is revealing the intuitive experiences and beauties of the soul's journey towards Absolute Beauty i.e. God. Another theme Hafiz usually applies into his work is a critique of hypocrisy and those who have loose religious grips while feigning the true beliefs that they actually lack. In contrast to these people, Hafiz describes love and states of contraction and expansion of desire and hopelessness for those seeking the way of Truth. He clarifies the truth of soul journeying and puts aside anything except God and seeks for the truth through "the pure cup of heart" i.e. your thoughts must be nothing but only of God; put your ego aside and you will go to God (Khuramshahi, 1988: 16). See the examples below:

PHL26: 1

زهر هجری چشیده ام که مپرس   درد عشقی کشیده ام که مپرس

O love, how have I felt thy pain!
Ask me not how-
O absense, how I drank thy bane!
Ask me not how-

(Arberry, 1977: 109)

PHL30: 5

وگر تو زهر دهی به که دیگری تریاک   واگر تو زخم زنی به که دیگری مرهم
لان روحی قدطاب ان یکون فداک   بضرب سیفک قتلی حیاتنا ابدا...

Better than other's balm, thy blade to endure
Doth please me;
Thy mortal poison, than another's cure
To ease me.
Slain by thy sword, eternal life is mine
To inherit;
To die for thee, were benison divine of spirit   (Arberry, 1977: 113-4)

The above lines embody a عرفانErfān "Gnostic" and عشق الهی iŝq-e elāhi "divine love", رندی rendi "profligacy", and the difficulties and captivities of the spiritual journey towards the Beloved (God). عرفانErfān Gnostic refers to mysticism and manifests a divine love and the difficulties of the spiritual journey. رندی rendi Profligate which is also a theme in the lines above connotes two meanings. Its superficial meaning is "dissolute" (enjoying immoral activities), and its underlying meaning refers to "one of the states of Sufi". Hafiz unveils profligacy and he does so after having insight and understanding of the truth by avoiding wrongdoings. Hafiz's profligacy distinguishes the truth from all deceitfulness and superficial attractions (Khuramshahi, 1988: 16). If there were not Hafiz's profligacy, he could not describe so skillfully the depth of beauties and indecencies. In regard with the profligacy, Hafiz believes that:

PHL5: 10

حافظا می خور و رندی کن و خوش باش ولی   دام تزویر مکن چون دگران قرآن را

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Drink, Hafiz! Revel, all your cares unbend,
And boldly scorn the mean dessembling knave
Who makes religion every vice defend!

<div align="right">(Arberry, 1977: 89)</div>

Hafiz's poetry, the themes in Hafiz's poetry, and metaphor involving different meaning were discussed. The next section is devoted to Hafiz's poetry and different types of translations of Hafiz's poetry.

1.4   Hafiz's Poetry: Its Translations and Translators

Translations of Hafiz are varied and numerous, but generally they could be divided into word-for-word or literal, rhymed, rhythmical, and free translations. Manafi (2003: 23) states the complete translation of *Diwan-e Hafiz* by Clarke (1891), as we shall see in chapters 5 (cf. 5.2.1.1: 128) and 6 (cf. 6.3.1: 170), is considered an example of literal translation. The translator tries to translate all the lexical components and retain the style to some extent. There is no duplication of the original rhyme, rhythm, and musicality.

Among the available translations, Pazargadi gives a word -by- word translation of Hafiz's poems and for the sake of its simplicity of understanding. The sample verses below are from Hafiz's poems selected for this study. The gloss below shows literal translations from دیوان حافظ *Diwane Hafiz* in which every English word corresponds to the equivalent word in Persian.

PHL 3: 1

مطرب بگو که کار جهان شد به کام ما   ساقی به نور باده بر افروز جام ما

<div align="center">17</div>

TL: [Ø]   Saqi   be   noor   e   [Ø]   bādeh biyafrooz jāme mā

G: [O][cupbearer][with][light][of][the]   [wine] [illuminate][cup][our]

TL: [Ø] Motreb   begoo ke   kār e jihān sod [Ø]   be kām   e mā

G: [O][minstrel][declare][that] [Ø] [Ø][world][is] [now][in][favour] [Ø][our]

ET: O cup-bearer, illuminate our cup with the light of wine

O minstrel, declare that the world is now in our favour.

The researcher believes that Arberry's translation (1977) of another verse from Hafiz is an example of rhymed and rhythmical translation. Arberry has employed another English verse form. His form is that of the octosyllabic iambic line in which the words "sight", "enfold", and "hand" rhyme with "delight", "gold" and "Samarcand", respectively.

P H L2: 1

به خال هندویش بخشم سمرقند و بخارا را   اگر آن ترک شیرازی بدست آرد دل ما را

TL: agar ān   turk e ŝirāzi   bedast ārad dele [mārā]

G: [if][that] [turk]   [ø] [sirazi][can win] [heart][our]

TL: be xāl e hendu yaŝ [ø] baxŝ am   [ø]   samarqand u   boxārā rā

G: [ø][mole] [ø][Indian] [her][will][offer] [I] [both] [Samarghand][and] [Bokhara][ø]

ET: "Sweet maid", if thou would'st charm my sight,

And bid these arms thy neck enfold,

That rosy cheek that lily hand,

Would give thy poet more delight

Than all Bocara's vaunted gold,

Than all the gems of Samarcand."

TL: [Ø]   Saqi   be   noor   e   [Ø]   bādeh   biyafrooz jāme mā

G: [O][cupbearer][with][light][of][the]   [wine] [illuminate][cup][our]

TL: [Ø] Motreb   begoo   ke   kār e jihān sod [Ø]   be   kām   e mā

G: [O][minstrel][declare][that] [Ø] [Ø][world][is] [now][in][favour] [Ø][our]

ET: O cup-bearer, illuminate our cup with the light of wine

    O minstrel, declare that the world is now in our favour.

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TL: agar ān   turk e   ŝirāzi bedast ārad dele [mārā]

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TL: be xāl e hendu yaŝ [ø] baxŝ   am   [ø]   samarqand   u   boxārā rā

G: [ø][mole] [ø][Indian] [her][will][offer] [I] [both] [Samarghand][and] [Bokhara][ø]

ET: "Sweet maid", if thou would'st charm my sight,

    And bid these arms thy neck enfold,

    That rosy cheek that lily hand,

    Would give thy poet more delight

    Than all Bocara's vaunted gold,

    Than all the gems of Samarcand."

Bell's translation (1897) is an example of free translation into English:

ET: Oh Turkish maid of Shiraz! in thy hand

If thou'lt take my   heart, for the mole on thy cheek

I would barter Bokhara and Samarkand.

She has in some ways taken the theme of the poem and has shaped in a new way which makes it a free rendering of the verse by Hafiz.

In the above translation, Bell refers directly to the concept of maid but it is incomplete, for she pays no attention to her beauty.

With regard to the translation of Hafiz's poems, in particular, his metaphors, it can be concluded that Hafiz has infused his poems with the concepts of Suffism and poetic expressions that are intricate and cause a lot of difficulties in the rendering of his lyrics. It should be noted that the main problem the translators faced is complexities in understanding Hafiz's metaphoric language. Therefore, the translators should be familiar with such elements to be able to render an exact translaton of his lyrics, in particular, his metaphors. Modern Persian (Iranian) poetry is the other type of Persian literature. The next section is devoted to modern Persian poetry to make the readers familiar with this type of Persian poetry.

1.5   Modern Iranian (Persian) poetry

Even though the main focus of the study is on the translation of metaphor in Hafiz's poems, modern poetry is shortly presented to make the readers familiar with modern approaches in Persian literature. In Iran, modern poetry started in the late 1950s by Nima Yushij. شعر نو *she'r-e no* "The new poetry" is also known as شعرنیمایی she'r-e nimaa'i "Nimaic poetry". Nima was the first Iranian poet who introduced blank verse into

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Persian poetry. His poetry got rid of the rhyme and meter which were considered the

My house is cloudy,	خانه ام ابری است
The whole earth is covered by cloud	خانه ام ابری است
From the top of the mountain pass, shattered و and drunk,	یکسره روی زمین ابری است با آن از فراز گردنه، خرد وخراب
Whirls the heavy wind,	خرد وخراب مست
Destroying all on earth, (Nima Yushij, 1950)	باد می پیچد یکسره دنیا خراب از اوست

main features in traditional Persian poetry, and

adopted a method which was notably different from traditional Persian poetry (Safavi,

2002: 60). In addition, he emphasized social issues, especially nuances of oppression and

suffering as themes of his poems.

Furthurmore, another important element in شعرنیمایی *she'r-e nimaa'i* "Nimaic

poetry" is the use of symbolism. In the past Hafiz had attempted such creations in his

Sufic sonnets as mentioned in previous parts of this study. See the example below:

word abri "cloudy" is the symbol of social problems.

In the above poem, the word abri "cloudy"is the symbol of social problems. The two

couplets, "My house is cloudy" and "The whole earth is covered by cloud" also refer to

social problems.

In addition, in modernist poetry the poets do not follow the traditional standard

forms such as lyric and are free to devise their own form. Ahmad Shamlou (1969), one

of Nima's followers, is an eminent Iranian modernist poet who presented new domains of

modernism in poetry (Safavi, 2002: 60).

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As an example of modern Persian poetry, here is a poem by Moshiri.

کوچه Alley

کوچه

بی تو ، مهتاب شبی باز از آن کوچه گذشتم

در On یک a مهتاب moonlit شبی night, باز once again

از آن Through the کوچه alley, من I گذشتم wandered, بی without تو you.

همه تن چشم شدم خیره به دنبال تو گشتم

دنبال گشتم in به gazing خیره ه eye چشم and تن My body, and search of تو you.

شوق دیدار تو لبریز شد از جام وجودم

وجودم My soul, a جام cup لبریز شد teeming از with شوق anticipation

شدم آن عاشق دیوانه که بودم!

Of دیدار seeing تو you,

با تو گفتم

Now, من I شدم became the دیوانه mad عاشق lover, که انew! بودم

حذر از عشق

How would I avoid this love,

ندانم

I don't know how, I said.

سفر از پیش تو

How would I leave your said,

هرگز

I can not now, nor ever, I said

(Moshiri, 2003: 94)

The words "you" and "anew" in the second, third, fourth, and fifth lines rhyme and end with the same sound. The point is that the lines are not the same length. Some lines involve only one word, some contain two or three words. The example for one word is the word هرگز "never".

PT: بی تو ، مهتاب شبی باز از آن کوچه گذشتم

TR: be   tu   mahtāb   ŝab   i   bāz   az   ān   kooče   gozaŝt   am

G: [without][you][moonlit][night] [Ø][again] [Ø] [that] [alley] [wander] [I]

ET: Without you, on a moonlit night, I wandered that alley again.

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PT: همه تن چشم شدم خیره به دنبال تو گشتم

TR: hame tan čašm šod am xeyreh be dombal-e tu gašt am

G: [Ø][body][eye] [Ø] [Ø][gazing] [in] [Ø] [Ø] [you][search] [Ø]

ET: My body, an eye gazing in search of you.

PT: شوق دیدار تو لبریز شد از جام وجودم

TL: šowq -e didār -e- tu labriz šod az jām-e- wojooda am

G: [anticipation] [Ø][seeing] [Ø][you][teeming] [Ø] [with] [Ø][Ø][soul][my]

ET: My soul, a cup teeming with anticipation of seeing you.

PT: شدم آن عاشق دیوانه که بودم !

TL: šod am ān ašeq -e- diwāne ke boodam

G: [became][I] [the][lover] [Ø][mad] [Ø] [Ø]

ET: Now, I became the mad lover, anew!

This poem was an example of modern Persian poetry. The next part deals with the objectives of the study, as one of the main parts of the research.

Having presented modern (Iranian) Persian poetry and its special characteristics such as symbolism and allegory, objectives of the study will be offered.

1.6   Objectives of the Study

The objectives of the study are to:

a. identify the metaphors in Hafiz's selected poetry

b. analyze how these metaphors have been translated

c. assess the translation strategy

d. suggest other strategies for translating the metaphors

1.7   Research Questions

The above objectives should be achieved via the following research questions:

a. What metaphorical aspects and messages of Hafiz's poems have not been adequately translated and thus have been ignored?

b. Which of the translators has been more successful in translating Hafiz's metaphors?

1.8   Significance of the Study

This research has very important and noticeable relevancies. Firstly, it is an attempt to help the translators to find better and precise equivalents for source text metaphor and give them efficient insights to produce more accurate translations of Hafiz. Second, it is hoped that the study on the translation of the metaphors in Hafiz's poems will further address the problems in translating literary texts and propose other research questions and topics for researchers. Third, using the assistance of literary experts such as Mollanazar (2003), and Manafi (2003), the research determines the quality of the translation of metaphor in the target text. Fourth, it deals with the existing problems and challenges in the translation of metaphor. Fifth, it throws lights on the applicability of Newmark's theory (1988: 106) on the translation of metaphor from Persian into English. Details of this assertion will be provided in chapter 3.

1.9   Scope and Limitations of the Study

The current research aims at the world of the translations of Hafiz's poems to investigate the translation of metaphors in his selected lyrics. To perform this task, the study considers:

a. Identifies and analyzes seven lyrics which contain metaphors.

b. Compares the translations of the selected lyrics by Gertrude Lowthian Bell (1897), Wilberforth Clarke (1891), Arthur John Arberry (1977), and Shahriari's translation (2005).

These translations have been chosen to reflect all the cultural, literary, in particular, gnostic and intellectual concepts of Hafiz's poems. The researcher employs Newmark's method (1988: 106) to investigate the translation of metaphors in Hafiz's poems to know whether or not the translators have done a successful job in ascertaining the metaphors.

1.10   Organization of the Study

The research deals with the topic in question through seven chapters:

Chapter two reviews the related literature. This chapter deals with different types of translation, equivalence in poetry, literary translation, poetry translation, cultural transposition and the translation of metaphor.

Chapter three deals with the research methodology and theoretical framework. This chapter outlines the theoretical structure of this research through the following parts: types of metaphor, the translation of different types of metaphor, data collection method (text selection).

Chapter four describes the aesthetic qualities and beauty of Hafiz's poems. It focuses on the use of metaphor in Hafiz's poems.

Chapter five concentrates on metaphors. It comparatively analyzes the translations of metaphors in Hafiz's "mystical" poems.