

**ANALYZING CREATIVITY IN THE  
TRANSLATIONS OF HAFIZ'S SELECTED  
POEMS**

by

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## LIST OF SYMBOLS

ا	Ā	alef
ب	B	be
پ	P	pe
ت	T	te
ث	ṯ	se
ج	J	jim
چ	Č	che
د	D	de
ذ	Dh	zal
ر	R	re
ز	Z	ze
س	S	se
ش	Ŝ	sh
ص	S	se
ط	T	te
ظ	Z	zad
ع	A	ain
غ	G	gh
ف	F	fe
ق	Q	g
ك	K	ke
گ	G	gaf
ل	L	lam
م	M	mim
ن	N	noon
و	W	,
ه	H	he
ی	Y	ye

# **MENGANALISIS KREATIVITI DALAM PENTERJEMAHAN PUISI HAFIZ YANG TERPILIH**

## **ABSTRAK**

Kajian ini dijalankan bertujuan untuk menganalisa kreativiti penterjemahan yang dilakukan terhadap puisi-puisi Hafiz yang telah terpilih. Beliau merupakan pemuisi Parsi pada kurun ke-14 yang terkenal dengan koleksi lirik puisi. Secara terperinci, objektif kajian ini termasuklah perbandingan terjemahan sembilan puisi oleh Hafiz dalam usaha untuk mengenalpasti penterjemah dan terjemahan yang kreatif, menyiasat kaedah-kaedah untuk mencapai kreativiti dalam terjemahan puisi dan mengenalpasti kesan kreativiti pada kualiti terjemahan. Para sarjana seperti Jakobson (1960) mempercayai bahawa penterjemahan puisi adalah sukar kerana proses terjemahan melibatkan kreativiti yang mana dianggap sebagai kunci utama dalam penterjemahan puisi, satu dimensi kreatif penterjemahan puisi yang muncul secara signifikan. Penulis telah memilih tujuh penterjemah daripada sejumlah dua belas penterjemah yang telah menterjemah lebih daripada 10 peratus puisi-puisi Hafiz. Sembilan puisi telah dipilih daripada sejumlah 495 buah puisi berdasarkan bidang-bidang yang telah diperjelaskan oleh beliau dalam puisi-puisinya. Satu perbandingan telah dijalankan untuk mengenalpasti kerja-kerja kreatif penterjemah-penterjemah ini. Menurut sarjana-sarjana seperti (Munday 2001 dan Jakobson 2002), kreativiti boleh dibahagikan kepada dua dimensi: proses dan produk. Teori yang dihasilkan oleh Bessemer (2003) dan Trefinger (1981) telah diadaptasi untuk menganalisa kreativiti produk menggunakan kaedah Skala Semantik Produk (SSP). Skala ini mempunyai tiga indikasi: sesuatu yang baru, resolusi dan gaya dengan keseluruhannya berjumlah sembilan pecahan bahagian. Tambahan pula, teori oleh Torrance dan Ball (1984) telah

digunakan untuk menyiasat proses kreatif. Theori ini mempunyai empat indikasi: kelancaran, kelenturan, penghuraian dan keaslian. Pengkaji telah menggunakan kaedah kreatif tersebut untuk menganalisa pencapaian kreatif para penterjemah. Hasil kajian menunjukkan penterjemah-penterjemah kreatif telah menghasilkan terjemahan kreatif melalui empat fasa kreativiti seperti yang digariskan dalam Wallas (1926). Menurut kaedah itu, penterjemah terlebih dahulu membuat tinjauan terhadap masalah (persediaan), dan kemudiannya idea-idea disimpan dalam pemikiran masing-masing (simpanan). Seterusnya, idea-idea berlainan dirumuskan dengan menapis idea-idea itu (pencahayaan). Fasa terakhir yang perlu dilalui oleh para penterjemah adalah fasa pengesahan. Hasil kajian mendapati tiga (Arberry, Payne dan Shahriari) daripada tujuh penterjemah telah menterjemah terjemahan yang kreatif dan hasil yang diperolehi adalah karya baru, dibuat dengan kemas dan terjemahan yang dihasilkan juga adalah praktikal serta memenuhi kriteria yang telah didefinisikan dalam SSP seterusnya memberi kesan kepada kualiti terjemahan.

# **ANALYZING CREATIVITY IN THE TRANSLATIONS OF HAFIZ'S SELECTED POEMS**

## **ABSTRACT**

The present study aims at analyzing creativity in the translation of Hafiz's selected poems. He was the 14th century Persian poet renowned for his collection of lyrics. The specific objectives of the study include comparing nine translations of Hafiz's selected poems in order to identify creative translations and translators, investigating the ways of achieving creativity in poetry translation and identifying the creativity effects on the quality of translations. Scholars such as Jakobson (1960) believe that the translation of poetry is complicated as it involves creativity which he considers to be a key element in the translation of poetry; it is the creative dimension of translation that significantly emerged. Among a total of twelve translators who had translated more than 10 percent of Hafiz's poems, the researcher selected seven translators. Of all 495 poems of Hafiz, nine poems were selected based on the areas that he had elaborated in his poems. A comparison was made to investigate the works of the creative translators. According to scholars such as Munday (2001) and Jakobson (2002) creativity has two dimensions: process and product. The theory of Bessemer (2003) and Trefinger (1981) was adopted to analyze creativity product using the Creative Product Semantic Scale (CPSS). This scale had three indicators: novelty, resolution and style with nine subdivisions in total. Moreover, the theory of Torrance and Ball (1984) was used to investigate the creative process. The theory had four indicators: fluency, flexibility, elaboration and originality. The researcher used the creative process to analyze creativity achievement of the translators. The findings indicated that translators produced creative translations by undergoing four phases of

the creativity process outlined in Wallas (1926) according to which, the translators observed the problem first (preparation), and incubated the ideas in their minds (incubation). Next, different ideas were formulated by filtering them (illumination). The final phase that the translators' went through was verification. The results of the study showed that three (Arberry, Payne and Shahriari) out of seven translators translated creative translations and the outcome was the novel, well-crafted and practical translations which also met the criteria defined in the CPSS with the effects on the quality of translation.

# CHAPTER 1

## INTRODUCTION

### 1.1 Overview

Man is a social being, and in that capacity, he tends to create, produce, and generate new products. It is man's nature that differentiates him from the other creatures in this world and perhaps in the universe as well. God Almighty, in the Holy book Al Qur'an, states "and among His signs is the creation of the heavens and the earth, and the variations in your languages and your colors: verily in that are signs for those who know" (Ruum 30:22).

In Islam, it is believed that the person who first sets his foot in the universe was Prophet Adam. It is also believed that at a point when Prophet Adam needed to name the animals and the places around him, he did so with an intellectual and creative power. In addition, it is believed that Allah gave Adam two tasks: first "to work and keep" the Garden of Eden and then to name the animals. It must have been his creativity that had enabled him to create the names of animals and other things. The descendants of Adam must have benefited from Adam's creative talent. This gift has been so because today man can communicate using one of Allah's great endowment, the language capacity and the ability to use creativity that endowed capacity in active communication (Gen. 2:15).

Using language and creativity in their daily lives, man is able to communicate effectively and efficiently; that is, he can create or choose the functional or aesthetic words, the phrases, clauses, sentences and texts. Man can also translate one language to another language as a means to disseminate messages from one human being to another. In the history of human civilization and culture, it can be said that the vehicle

of language and using it creatively enabled man to develop and sustain a very rich literary and cultural heritage.

The element of creativity in language use is no less relevant in translation processes. Some translation practitioners contend that translation and creativity are inseparable parts, and both are considered as one soul in two bodies in the sense that Surely, this strategy has its own educational and nationalistic philosophies, which are beyond our concern here.

In the area of translation studies, one noticeable consequence of such a strategy is that the curriculum pertaining to the translation programs concentrates only on general elements such as exposure to translation theories and translation practices. As they are stringently required to adhere to the prescribed national curriculum, universities are not free to add any elements that individual translation trainers might feel wanting and yet have been glaringly left out. One such important element in translation training that has been left out from the national curriculum is a course or workshop on creativity.

On this point, many experts on translation opine that creativity has a fundamental role in translation;for example, Wilss (1996, p.166) points out that creativity in translation like any other creativity is a dynamic notion in that it is regarded as a manifestation of a translator's behavior. Wilss further contends that the dynamic aspect of creativity in translation manifests "itself not in original text production, but in the skill to develop in simultaneous confrontation with a source text and a target code, decoding and encoding strategies". Hence any inclusion of the creative elements in any translation program apart from the mere exposure to theoretical aspects and translation practices should be welcome.

In fact, creativity in translation has a significant place in literature, generally, and in the literature of Iran specifically, especially in translation of poetry since Iranian classical poetry such as the poems of the renowned Iranian poet, Hafiz, is considered as creative texts. According to Newmark (1988), translating poems such as Hafiz's creative texts would present many challenges as they can also be categorized as authoritative texts. In light of such challenges, the present study intends to analyze creativity in the translation of Hafiz's poems based on the models of analysis that will be illustrated in detail later.

Apart from creativity which is the concern of translators, the translation of poetry, also involves other aspects of translation processes; for example, Garvin (as quoted in Wilss 2001, p. 175) contends that " translation, including the transition of poetry involves two other sets of operations: operations of selection, and operations of the arrangement" .

Scholars such as Faghieh (2006) suggest that the main task of the translator is to grasp the essence of communication and reproduce it in the target language. He further states that to get the essence of the source text, the translator analyses and interprets the text. In the domain of translation, Loffredo (2006, p. 9), for example, regards "creativity as a spontaneous process readily associated with a special individual and a sort of freedom, which is sustained by an individualistic conception of authorship". As mentioned above, the researcher focuses on the problem of the study as follows:

## **1.2 Statement of the Problem**

Poetry translation is a complicated task, especially in the translation of Hafiz's poems as a notable Iranian poet among others. Hafiz was one of the greatest lyric poets

in Iran. Hafiz's poems have been translated into English by various translators including Wilberforce Clarke (1891), Gertrude Lowthian Bell (1995), Arthur J. Arberry (1977), Shahryar Shahriari (1999), John Payne (1901), Khalid Hameed Shaida (2014), Richard (1905). William Jones (1900), Ghon Nutt (1787), Herman Bick Nill (1875), A. H. Palmer (1877) and Walter Leaf (1898). It has been said that Hafiz's poems are full of senses and beauties that attract every reader.

Some Persian scholars believe that poetry is the organizer of creative spontaneity to the extent that it reinforces spontaneity's hold on reality. Poetry is an act which engenders new realities. Many translators such as Jakobson (1960) and Newmark (1988) lament that poetry translation is a complicated task. It is generally expected that translation experts should have certain capabilities to translate a text from one language to another, including the translation of poetry.

Jakobson (1991) opines that translation of poetry is complicated as it involves creativity which he considers as a key element, and he believes that sustaining such a creative element is difficult. Sharing Jakobson's view, Newmark (1988) considers poetry translation as a complicated task because the poetic translator participates in the author's creative activity, and then he recreates the structures and the signs by adapting the target language text to the source language text as closely as intelligibility allows. He adds that the literary translator needs to assess not only the literary quality of the text but also its acceptability to the target reader, and this should be done by having a deep knowledge of the cultural and literary history of both the source and the target languages.

Many other scholars, such as Wilss (1988), however, believe that creativity is not required for all stages of translation because for professional translators, the translation process becomes automated when they become familiar with the source

text's subject matter, and when they acquire adequate translation experience and ability. In these circumstances, there is little doubt that creative translation is related to unpredictable and non-institutionalized use of the language.

Bassnett and Lefevere (1998) are aware of the potentials of creativity in translation and reject the case of untranslatability, and point out that only a creative mind can provide an appropriate translation. On the same point, Smith et al (2007, p. 201) stress on the importance of creativity and by stating that "creativity may be needed even in technical texts". Creativity is considered to be a problem solving activity in most fields of study. Yousefi (2009) conducted research on the analysis of the translation of metaphors in Hafiz's selected poems and proved that in the translation of Hafiz's poems, there is no one to one correspondence between the metaphoric elements in Persian and English translations of Hafiz's poems. He shows that the translation of Hafiz's poems is a complicated task. On the same point, Mackenzie (2008) also stresses on the importance and use of creativity in translation of any type of text, even the technical texts. It is considered a problem solving activity in most fields of study, especially in translation.

Kovecses (2010) claims that all poets need creativity to write poems and that creativity in poetry is the result of the following four common conceptual devices: elaborating, extending, questioning, and combining. He means that creativity may play a fundamental role in poetry translation. Some researchers who have been directly or indirectly dealing with the areas pertaining to creativity and translation include authors such as Cho (2006), Bayer-Hohenwarter and Rogers (2011). Their findings focus on the translator's creativity in translation quality and on the role of creativity in translation or on creativity recognition in translation. Furthermore, their research demonstrates the need for scholars and educators in translation training to recognize

and appreciate the concept of creativity and to devise new educational approaches for nurturing creativity.

Anushiravani and Atashi (2012) conducted a critical analysis of Jones' translation of Hafiz and found that Jones uses different strategies throughout his translation such as apostrophe, patronizing, stereotyping and deleting the Eastern local color in order to domesticate the exotic and present (the other) as one of the familiar belongings of the colonizing west. In the hands of Jones, as a translator, Hafiz becomes just another Western secular poet celebrating the mundane beauties and attractiveness of the beloved and thus the reader loses the intrinsic spiritual Sufi message of the poem. Clearly, it is the art of the translator to use a variety of methods or strategies to translate Hafiz's poems.

Rahimkhani and Salmani (2013, p. 782) focused on the difficulties that the translators encountered while translating Hafiz's poems to English and state that:

"regarding difficulties in translating Hafiz's poetry, many researchers declared that such cultural barriers result from the lack of understanding in English language communities of Islamic principles and concepts, the meanings and metaphors connoted by the poetry, and the multifaceted language of Hafiz. The words of his poem surpass their textual denotations; they take new shades of meaning dictated by the poetic context. So the translator must understand not only the basic elements of a poem such as rhyme, meter, and figurative language, but also the allusions that bear connotations and are culture dependent.

Furthermore, Behtash and Qassem (2013) mention that translators can apply stylistic techniques while translating Hafiz's poems. Stylistics feature as a part of an applied linguistics concern as it involves understanding the meaning in a text. They examined one lyric of Hafiz's poem translated by Avery (2007). The results showed that the translator's understanding or perception of language can deepen his/her response to a poetry text.

Behnam and Nosratzadegan (2014) conducted a research on the analysis of the strategies used in two English translations of lexical collocations in *Divan-e Hafiz* and found that “the degree of difficulty in translating collocations depended on the type of collocation and the existence of similar views in the target language. Collocations related to religious contexts appeared to be the most problematic so that two translators had to take several approaches to deal with them appropriately. In poetry translation, translators may encounter untranslatability and are not able to find the equivalents for the original text. It is the creative mind of the translator to work as a problem solving agent in poetry translation.

It is a fact that poetry translation including the translation of Hafiz's poems is a complicated task, and some professionals attest to this view. Furthermore, Osman (2016) points out that literary translation is possible by means of creativity and poetry translators act as poets. In fact, the above is one of the most difficult tasks of the translators is translating poetry or literary texts. As delineated above, the researcher believes that there is a gap in research on creativity achievement in poetry translation. Translators and students of translation certainly have problems to find poetic equivalents and they may encounter untranslatability. As the researcher has already pointed out, creativity plays an important role in translation especially in the translation of poetry.

The present study focuses on analyzing creativity in translations of Hafiz's poems from Persian to English. The main problem of the study is creativity achievement in translation or the way of achieving creativity in poetry translation. The researcher found that translators or students of translation may have problems while translating from Persian to English, especially poetry translation. The present study is related to previous studies as most studies stress the importance of creativity in poetry translation and that translators encounter the problem of untranslatability in literary translation. The above mentioned studies place emphasis on the application of creativity as a problem solving skill in poetry translation. The present study is a comparative descriptive study of the chosen Persian poetry texts and their English counterparts. It examines the original Persian poems and their English equivalents in English translation.

### **1.3 The Objectives of the Study**

The present research is a comparative study of a sample of nine Persian lyrics of Hafiz's poems with their corresponding English translations. In the present study, the researcher focuses on achieving creativity in poetry translation. As mentioned earlier, the researcher selects Hafiz's translated poems as he is the greatest Persian poet among Iranian counterparts. There are 459 lyrics in Hafiz's book called *Divan-e-Hafiz*. It is stated that understanding and perceiving Hafiz's poems is a complex matter even for the Persian readers. The current research focuses on the difficulties and problems that translators and also Iranian students of translation encounter in the translation process from Persian to English and the objectives are:

- a) To compare nine translations of Hafiz's selected poems in order to identify and explore creative translations and translators.
- b) To investigate the way creativity is used in poetry translation based on the theory of Torrance (2002) by means of creative indicators in the translation process.
- c) To identify the creativity effects on the quality of translations by the creative translators.

The main concern of this study is assessing how creativity in translation is used and what effects creativity may have on the quality of translation. In this regard, the researcher prepared a collection of translated lyrics of Hafiz's poems in order to achieve the goals of this study. After finding the sources, the researcher assessed the different models in order to identify the relevant one that would function as the theoretical framework of the study. The researcher compared and analyzed the creativity product (nine selected lyrics of seven translators) by using the Creative Product Semantic Scale CPSS and creativity process by using the theory of Torrance.

#### **1.4 Research Questions**

The objectives of the study in 1.3 (a-c) will be achieved by the following research questions:

- 1) In using Bessemer and Trefinger's (1984) model, which lyrics of Hafiz's poems have been translated creatively? And who are the creative translators?
- 2) In using Torrance's (1981) theory, how do the translators achieve creativity and use it in their translations?

### 3) What effects does creativity have on the quality of translations?

Being a qualitative study, the present research does not employ the use of a hypothesis; instead, it explores the nature of creativity in translation via the research questions.

## **1.5 Significance of the Study**

The researcher has made various attempts to explain the role of creativity in poetry translation and its potential for finding or producing creative equivalences. All of the above questions are among the highly relevant issues for both the translators or translation students. Scholars or professional translators believe that poetry translation is translatable when they use the powerful creative mind.

In the present study, the researcher focuses on the ways in which translators can achieve creativity in translation. Translation of literary texts especially poetry is different from other texts. Iranian universities suggest that teachers or instructors pay much attention to the factor of creativity in their courses. The history of creativity dates back to the beginning of the 20th century. As Simonton (2000), Robinson (2006) and Sternberg (2007) indicate, three components of domain relevant skills, creative processes, and intrinsic motivation of creativity can be fostered through formal and informal learning. Robinson (2011) states that creativity can be considered as an essential 21st century skill for all people in the world.

In literary translation, students of translation or translators can focus on how to translate a poem from Persian to English based on its message and style. The poem emerges from the mental faculty of the translator in order to make sense to the readers, its translation should also share the same sense. Hence, knowing the creativity potential and how to use it, is the main significance of the study. Finally, students of translation and translators can benefit from the findings of the present study.

The present study analyzes creativity in poetry translation to show the students of translation the necessity of creativity in translation, the way of achieving it in translation, and the effects of creativity on translation. These will help the translators or students of translation to find the most effective way to translate a text.

## **1.6 Definition of Key Terms**

### **1.6.1 Creativity**

Creativity is man's ability to observe something in a new way in order to produce a new product. It is God's gift to man, starting from inside the womb onward through adulthood and it will accompany us till eternity. Stewart (1950) and Thurstone (1952) believe that creativity means newness and insist on the importance of being new or novel to individuals even if it has been created previously. It is mentioned that creativity has two parts; process and product. Stein (1953) asserts that creativity consists of novelty, he means, novelty is the creative product that has not existed before.

Newell and Simon (1963) mention that a creative product consists of the product with, at least, four features: novelty and value for both the thinker or the culture; unconventionality in the sense that it requires modification of the previously accepted ideas; highly motivated and persistent, over a considerable or limited span of time; and formulating a previously vague and ill-defined problem. They believe that a creative product is based on some specification and criterion such as what have mentioned above.

Creativity product has been emphasized in all cases as Bailin (1995, p. 5) states "the only coherent way in which to view creativity is in terms of the production

of valuable products." Creative product refers to the written works or works of art. Harris (1998, pp.2-5) provides one of the best descriptions of creativity as;

**Ability** to imagine or invent something new. **Attitude** to accept change and newness, a willingness to play with ideas and possibilities, a flexibility of outlook, the habit of enjoying the good thing, while looking for ways to improve it, a **Process** as creative people work hard and continually to improve ideas and solutions, by making gradual alternations and refinements to their works.

Creativity involves man's ability, attitude and mental process to generate a novel or creative product. Urban (2003, p. 106) proposes;

A component model of creativity, which constitutes of six elements: three Cognitive elements (1) divergent thinking (problem sensitivity, fluency, flexibility, originality, and elaboration); (2) a general knowledge base, i.e. Broad perception, convergent, logical thinking, analyzing and synthesizing, thinking and memory); (3) a specific knowledge base/skills, and; (4) personality elements; (I) motives (drives to knowledge, curiosity, need of novelty, playfulness, self-actualization, communication, devotion/ duty, need of control, and instrumentation use) ;(ii) task commitment (perseverance, concentration, object/ product/ topical, devotion, and relaxation, and; (iii) tolerance for ambiguity (risk taking, non-conformism, openness for Experience, adaptation and resistance, and humor).

He asserts that creativity has both process and product. A creative product can be achieved through divergent thinking. The researcher focuses on the process and product of translation that the translator should consider while translating as both comprise fundamental parts of the translation.

As cited by Levins (2006) when a product is considered creative, it means that it has undergone a creative process or processes performed by a creative person, in a creative situation or environment. However, in many cultures, creativity is considered to be God's gift bestowed on human beings, in contradiction with scientific based definitions which indicate that it is a talent to be developed. Levins considers both process and product in translation and creativity and mentions that the creative product (translation) can be achieved through process. The term creativity as defined by scholars can be considered as a problem solving activity in poetry translation while encountering the untranslatability or difficult equivalents.

### **1.6.2 Creative Process in Literary Translation**

The concept of creativity deals with literary translation but it is also reflected in some scientific areas. In this connection, some studies have been conducted in this area. It is added that in the translation process, decision making is carried out because it is the task of the translator to decide on the target product. In fact, there are some layers of decisions in the translation process that the translator makes before producing the final product. Miko (1970, p. 74) asserts:

The translator of literary translation requires to transfer the form, message, style, rhyme and rhythm of the literary work. In particular, the literary translation of the stylistic features relies heavily on the expressive system of language. In fact, the expressive systems of all

languages are the criteria to be observed when comparing the expressive situation of the source languages with those of the corresponding target languages.

Miko points out that keeping style and content of the original text are the basic parameters in the translation of literary texts and style of the poem should be preserved.

From the standpoint of literary translation, Hawks (1977) suggests that the first step towards an examination of the process of translation especially literary translation is to accept that although translation is a central core of linguistic activities, it belongs most properly to semiotics, which is a science that studies sign systems, or structures, sign processes and sign functions.

Newmark (1988, p. 1) states that:

A literary translator, generally respects good writing by taking into account the language, structures, content, and whatever the nature of the text is. The literary translator participates in the author's creative activity and then recreates structures and signs by adapting the target language text to the source language text as closely and as intelligibility it allows. He needs to assess not only the literary quality of the text but also its acceptability to the target reader, and this should be done by having a deep knowledge of the cultural and literary history of both the source and the target Languages.

The translator can consider his/her creative mind to balance the source text and target text. Newmark asserts that the translators can preserve the poetic devices in the literary text as it was in the original, if they have some knowledge of creativity.

Mackenzie (1998), like many other scholars, places emphasis on the experience of the professional translators when it comes to technical texts, while he

believes that most factual texts, also require creativity. He acknowledges that creativity is a phenomenon needed in most areas. The researcher is in agreement with this idea as he does not reject the role of creativity for other types of texts too. A variety of definitions have been developed by different specialists for creative translation.

Munday (2001) proposes that the translator substitutes the original written text during the process of translation and then, transfer the message into the target text. This process is the art of the translator who receives the message and transfers it creatively. Some qualities such as resourcefulness, originality, and creativity are new facets of translation studies that can influence the translation process.

Landers and Clifford (2001) claim that literary translation is more difficult than the translation of non-literary texts. A literary translation with inherent nuances of craft and art can influence the audience. The translator of literary texts should be aware of his tasks and be aware of his/her responsibilities such as how and what to translate, who the audience is, and in what style the text should be translated. A constant awareness of such responsibilities is very important in any attempt to translate a literary text. In addition, the translator should also be aware of any dependency on dictionaries. Using his craft and art, he can influence the target text or the target reader. In this research, especially in literary translation, making sense is very important; additionally, form and content are two major features that translators should consider as well.

According to Jakobson (2002), the translation process can be divided into three specific phases: (1) the orientation phase, which is the time delay between the moment the source text is received and the moment when the translator produces the first version of the text; (2) the drafting phase, which is the duration of time from writing the first character to the moment the final punctuation mark is typed; and (3) the phase

of revision and monitoring, which lasts from the end of the drafting until the translator considers the text to be ready. Jakobson points out the translation process can be carried out through the above three phases as creativity process. These are the appropriate phases that the translator should go through to receive the product or translation. This is the functional definition of translation process the researcher can apply while analyzing translation. As mentioned in the statement of problem, the researcher considers translation process as the key for creativity achievement.

Pym (2003) defines the training of translators as giving them the ability to generate a series of more than one viable target text (TT) for a specific source text, and the ability to select only one viable TT from the series quickly and with justified confidence. He places the badge of translation competence on these two skills; their union concerns translation and nothing but a translation. What is required by a translator is the following: competency in grammar, rhetoric, terminology, computer skills, using the internet, world knowledge, teamwork cooperation, strategies for getting paid correctly, and the like, but this practice has a translational part which is strictly neither linguistic nor commercial. It is, however, the outcome of a process of generation and selection, a problem-solving process that often occurs with apparent automatism. In this research, the definition of Pym reinforces the analysis of translations of Hafiz's poems and shows the researcher the translation process and product. He means that the product is created through the process.

In addition, Abbasi and Dastgerdi (2005) suggest that a literary translator should also observe the semantic sense of the words, be literate enough of the cultural setting and other technical features of the original text to yield an acceptable translation in the TL. In other words, it is contended that the translator does not need to confine himself/herself merely to the meanings of the linguistic units, but must also be mindful

of the socio-cultural contexts in which those linguistic units appeared. This is so because the goal of literary translation is to yield a translation in which the techniques, beauty, meaning and form of the original are observed. In literary translation, form and content are two fundamental aspects of literary translation especially the translation of Hafiz's poems.

Both Abbasi and Dastgerdi (2005) contend that a literary text, especially poetry, contains other useful aspects beyond the text itself such as tone, rhyme, sense and style. These features make the task of translating a literary work difficult. Therefore, a translator should be observant and be sensitive to them. The researcher as a translator should hold steadfastly to the idea that the output of a literary translation should preserve the same style and weight as the original text. The translator should try to preserve them as it was in the original so that the reader cannot distinguish the translated text from its corresponding original. In other words, the product must be seen and felt like its original.

There are other opinions about the translation process developed by Gouadec and Colomban (2007) who state that the translation process comprises three phases; pre-translation, translation and post-translation. In pre-translation, the translator receives materials for translation and s/he is aware of the product. S/he is conscious and can understand the text. In post-translation stage, the translator covers all things regarding transferring the text from the source language to the target language. And during the translation phase the translator is in the middle of two stages (pre-translation and post-translation). These are the steps of doing translation that the translators should apply while translating which the researcher can observe in order to find out which of the selected translators utilized these phases in their translations. These phases can help

the researcher to focus on the translations of the selected seven translators of Hafiz's poem.

Houghtalen and Osman (2016) express a common misunderstanding about translation; it is a very straightforward process with very little input from the translator. In effect, they consider the translator as merely a conduit as it is through her/him one language is transformed into another. However, nothing could be further from the truth. For them the act of translating cannot be separated from the creative process involved. A skilled translator injects a healthy dose of creativity into one's task. The literary text is no exception. They believe that the act of translation and creativity is similar as both possess process and product, which is what the researcher aims to determine in his analysis. Most scholars assert that the creative process is the first stage of the creative product. This definition can help the researcher to analyze the creative process in poetry translation.

### **1.6.3 Poetry Translation**

The nature of poetry translation is different from the other text types. In poetry translation, the translator tries to convey the content and style. The nature of the poem is different from the other texts because it stimulates the mind of anyone who reads or listens to it. Souter (1929) states that the translator is supposed to produce in the minds of the readers quite a similar effect as was produced by the original text in the original reader. This might be specifically emphasized in literary translation although it is a difficult task for the translator. However, when it is achieved, it is pleasurable, although literary translation is considered a type of translation which is distinguished from other translations in general. The researcher can use this definition while analyzing seven translations of Hafiz's lyrics. One of the important tools to assess a

creative translation is style which the researcher intends to apply as this tool stresses on the form of poetic devices.

In Persian language, ancient poets such as Hafiz, Sa'di, Mowlana wrote differently from newer poets, namely, Sohrab Sepehri, and Nima Youshij. Ghazal or lyric is a love poem consisting of five to fifteen verses (baits) or lines. Each bait or verse consists of two halve verses. 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 as the third person. Clarke (1974) emphasizes on the presence of discipline in the arrangement of lyrics which forms the rhymes. If the rhymes of the lyric change, the reader might not understand or perceive the poem. The researcher aims to consider the form or style of the lyric in order to compare the original lyric with its translated version.

According to Cheng (2003), a translator of poems should transfer the same form or style of the poem but not more. One of the most important factors in the translation of poetry is that the readers cannot regard the translated poem as different. As such, the translated poem should follow the same style and content of the original one. In general, in poetry translation there is a conflict between form and content which the translator must face while translating. As mentioned above, the researcher looks at the translations and examines whether the style or content deviates from the original. Style dimension is the criterion to assess the translation of Hafiz's poems that the researcher can utilize while analyzing the translations.

Safa Isfahani (2005) defines Ode (Qasida) as a longer structure than a sonnet with a panegyric nature. It is the story of a king or a legendary figure and venerates the actions he does. In ode, like sonnet, each line has 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. There is a difference between ode and lyric; in each ode, one theme is presented and the concluding line does not usually incorporate the name of the poet, but this differs in the lyric. Poetry translation is full of figurative images, multiple senses and ambiguities that require greater attention. Based on the definition of ghazal or lyric, the researcher will be able to tell if the translators have preserved the style of the lyric or not.

Translatability and untranslatability are common phenomena in poetry translation. When the translator can find the best equivalent for the text, it means translatability is achieved but when the translator fails to create the equivalent, it means something is amiss (style or content). Bennet (as cited by Jafari and Kariminia (2015, p. 55) states that some form/content may be lost in the process of translating. She further adds:

Translation of poetry is the same as carrying a bowl of water from sink to table, some water may spill and be lost while carrying. When poetry is translated, some of it may leak out and be lost. In translation of poetry, the whole of the poem, meaning, sounds, and shapes of words, the aggregation of words, meaning and sounds in lines, stanzas, and the form of poem, the aesthetic facets and the literary tradition behind it must be taken in to account because everything in the poem communicates. Studies showed that there is no single theory of translation, different scholars, especially in the realm of poetry translation, hold different ideas to themselves.

Poetry translation of Hafiz is an arduous and problematic process in which the translator may have problems to find functional and suitable equivalents that fit the

rhyme and rhythm of the poem. Definitely a poetry or literary translator needs more creativity and effort to convey the structures and the figurative language used in poetry, and strives hard to preserve the aesthetic images of the poem in his/her translation.

Sadeghpour (2013) believes that it is difficult to convey denotative and connotative meanings of Hafiz's poems, and translators may strive hard to overcome untranslatability of poetry translation in order to maintain the rhyme and rhythm or style. He means that rhyme, style and meter should be preserved by the translator. Understanding Hafiz's poems is very difficult even for the Persian readers, so the translator should first understand this fact and then embark on the translation task.

#### **1.6.4 Equivalence**

Man living in a social group needs social communication with the group of people located around him or far away. The means of communication is the language (communicative and expressive tools) which differs geographically. Translators need to convey or transfer ideas and purposes using equivalence in translation. There are different ideas about equivalence. Generally, there are no absolute and identical things in the world based on the theory of "dynamic equivalence" or "functional equivalence", developed by Nida (1984) who stresses on the importance of transferring meaning, not grammatical form. He explicitly talks about translating the "full meaning" instead of a bare minimum. The second dimension that the researcher may use in translation assessment is resolution or acceptability of translation. Nida insists on the appropriateness of equivalence and not form.

Vinay and Darbelnet (1995) consider translation as an equivalence-oriented study. Both of them claim that finding equivalence or creating it can pose practical

problems for translators. Other experts in translation pursued a definition of dynamic equivalents.

Davey (1999,p.183) states "a literary translation must reflect the imaginative, the intellectual and the intuitive writing of the author. In fact, literature is distinguished by its aesthetics. Little concern has been devoted to the aesthetics of literary translations because these translations are popularly perceived as unoriginal . In literature, the term aesthetic is used as an adjective for literary works because it is a literary work that carries the intuitive, imaginative and intellectual writings of the author. A literary translation must reflect these qualities.

Montgomery (2000, p. 269) claims that equivalent means "the creation of new vocabularies; the deletion and addition of epistemological matter; alterations in logic and organization; major shifts in the rhetoric of persuasion; even such deep-seated philosophical differences as the declaration of "facts" vs, the suggestion of factual possibilities ". In the translation of Hafiz's poems, different equivalentants may be provided by the seven translators and it is the skill of the researcher to determine whether the translator has preserved the content or not. Addition and deletion comprise the art of the translators which they may use while translating literary texts.

Furthermore, Eco (2001) argues that it is almost impossible to find an exact equivalence in terms of meaning, even if it is achieved it might not be a satisfactory criterion for a correct translation. He considers it as a naïve idea that equivalence in meaning can be provided by a synonym because there are no exact synonyms in a language. Therefore, Eco believes that translators cannot find an exact equivalence in most languages for one word, because one word may have several equivalences in the target language, and equivalence may be impossible among particular languages. The

researcher may encounter untranslatability in the translation of Hafiz's poems if the translators fail to find suitable equivalents in the translation.

Baker (2007, p. 223) states seven degrees of equivalents in translation as "optimum translation, near-optimum translation, partial translation, weaker or stronger translation, poor translation, mistranslation and zero equivalence/non-translation". She insists on the classifications of the equivalences. These are different kinds of equivalents that the translators may apply in the translations of Hafiz's poems. They can help the researcher to recognize the equivalents.

According to Xiang-Li (2008) equivalence can be an important and fundamental term for the translators to describe and analyze translation in this field and find a way out of the difficult dilemmas in the practice of translation. He mentions that the theory of equivalence actually does offer the researcher a theoretical basis to examine and analyze a number of translation methods that have been created. Language, then, is the heart within the body of culture. Hence, any translation especially a literary translation in any language must significantly consider the cultural context in which the language exists. In fact, a translator who treats the text in isolation from its culture does so at his/her peril.

According to Xiang-Li (2008) it is not possible to find two absolute synonyms within one language. It is said that no two words in two languages are completely identical in meaning, because translation involves two languages and each language has its own peculiarities in phonology, grammar, vocabulary, and ways of denoting experiences and reflects different cultures. So, it is not possible to make absolute identity between the source language and the target one. Therefore, we can mention that it can be possible to produce equivalence between the source text and the target text based on different linguistic levels and on different degrees. It is concluded

that different types of translation equivalences will be achieved between two languages. In this chapter, the researcher has elaborated and illustrated the functional definitions related to the study. In the following chapter, the researcher examines past relevant studies related to poetry translation and creativity. The organization of the chapters is as follows:

### **1.7 Organization of the Chapters**

**Chapter One:** statement of problem, objectives of the study, research questions, significance of the study, definitions and summary of chapter one

**Chapter Two:** related studies on creativity and translations, theories and models the researcher intends to use in his study

**Chapter Three:** research design, procedures, and selection of data, materials, data analysis and conclusion.

**Chapter Four:** data analysis including nine selected poems by seven translators

**Chapter Five:** results of the analysis, the creativity process in the translation of Hafiz's lyrics, the effects of creativity on poetry translation, analysis of novelty, resolution and style in nine lyrics of Hafiz.

**Chapter Six:** conclusion and pedagogical implications of the study, summary of the research, findings, recommendations, limitations and delimitations of the study.

### **1.8 Summary**

The present study aims at analyzing creativity in the translation of Hafiz's selected poems. The specific objectives of the study include comparing nine translations of Hafiz's selected poems in order to identify creative translations and translators, investigating the ways of achieving creativity in poetry translation and identifying the